THE
NEW YORK PUBLIC LIBRARY
PRESENTED BY
George Kleine
1929
Optimists on America

The members of Associated Producers predict for the new year tremendous prosperity in all lines of business, including the motion picture theatres, despite necessary readjustment of industry and standards of living.

Those who would seek at this time to "talk a depression into being" are fools and the enemies of this, the greatest and most prosperous country the world has ever known.

J. PARKER READ, JR. THOMAS H. INCE
MACK SENNETT MARSHALL NEILAN ALLAN DWAN
GEORGE LOANE TUCKER MAURICE TOURNEUR
C. GARDNER SULLIVAN
ASSOCIATED PRODUCERS, INC.
29 SEVENTH AVENUE. NEW YORK CITY
Supported by

LON CHANEY

in the

Most Amazing
American Melodrama ever Screened

The
UNIVERSAL-JEWEL
Production de Luxe, presented
by CARL LAEMMLE

"OUTSIDE THE LAW"

Directed by TOD BROWNING
Universal will bet its bottom dollar that here is a Chapter-play which will fascinate and thrill any kind of an audience anywhere in the land—big house or little-neighborhood or bright lights. The reason lies in its beautiful heroine, the most daring of all the Screen’s beautiful women—and in the freshness of its tremendously varied scenes and thrills. Knowing, however, that no words can tell you as much as your eyes Universal asks you to get a date from your Universal Exchange within the week for a showing of some of the episodes of “THE DIAMOND QUEEN”. You’ll see a serial that is better than fifty percent of the so-called “features” that you pay big money for.
The time to book a star's pictures is when the trade and public are talking about him.

LEWIS J. SELZNICK
Presents

CONWAY TEARLE
in ELAINE STERNE'S
"THE ROAD OF AMBITION"

Directed by WILLIAM P.S. EARLE

MADE BY SELZNICK
For Distribution Through
NATIONAL PICTURE THEATRES, INC.
and Available at All
SELECT EXCHANGES
She saw him first in the heat and glare of a veritable Inferno.

There was the boom and clatter of a Modern Vulcan's forging and shaping the steel that enables the race to live and move in comfort.

To her he seemed only one of the gnomes of darkness that flitted strangely here and there.

Then came a snapping of two rough men's nerves. She saw him a demon unleashed. He fought like a being possessed and battered his opponent into helplessness.

His cause was just—but she didn't know.

This was the creature who asked her to marry him.

The mill scene had filled her with a lasting horror. She could remember the millman with nothing but repugnance.

And yet she married him—

Bill Matthews was every inch a man. His early environment had only affected the surface of his being.

More wonderful than the transformation of baser metals, which he invented to win his fortune, was the inventor's own transformation in the magic crucible of love.

"THE ROAD OF AMBITION"
Is Refreshingly Different
J. L. FROTHINGHAM presents

A HODKINSON RELEASE

THE BROKEN GATE

by EMERSON HOUGH

Starring

BEssIE BARRISCALE

Directed by PAUL SCARDON

WITH A POWERFUL CAST INCLUDING

JOSEPH KILGOUR, MARGUERITE DE LA MOTTE,
SAM DE GRASSE ARNOLD GREGG, LLOYD BACON.

A Picture With Unlimited Exploitation Possibilities

Your patrons know Paul Scardon as one of the greatest directors of the present day: Emerson Hough's name is known wherever the printed word is circulated: the cast seen in Miss Barriscale's support is as strong a one as has ever been assembled for a single production.

And so you see that whatever we tell you,—and you in turn tell your patrons,—about this really great production must be true. It's a picture on which you can 'go the limit',—both in exploitation and in advertising. It's a sure-fire money-maker for you.

Distributed by
W. W. Hodkinson Corporation
527 Fifth Avenue, New York City

through National Exchange, Inc.
HUGO BALLIN Presents

'PAGAN LOVE'

FROM THE STORY

THE HONOURABLE GENTLEMAN'

BY

ACHMED ABDULLAH

PRODUCED BY HUGO BALLIN PRODUCTIONS, INC.

W.W. HODKINSON CORPORATION

527 FIFTH AVENUE, NEW YORK CITY

DISTRIBUTING THROUGH PARIF EXCHANGE, INCORPORATED
Hugo Ballin presents
"Pagan Love"
from the story
"The Honourable Gentleman"
by Achmed Abdullah
Produced by Hugo Ballin Productions, Inc.

The artistic genius of Hugo Ballin, coupled with his infinite understanding of human nature, has created a picture as true as it is beautiful;—a thing which compels by its very simplicity.

A perfectly balanced cast gives a most intelligent interpretation of Achmed Abdullah’s fascinating story.

W.W. Hodkinson Corporation
527 Fifth Avenue, New York City
Distributing through Pathé Exchange, Incorporated
BENJ. B. HAMPTON PICKS ANOTHER WINNER!

Harry Leon Wilson, author of "The Spenders" is the newest addition to that ever-growing group of great authors whose works Benj. B. Hampton is bringing to the screen via the W. W. Hodkinson Corporation.

Mr. Wilson's humorous classics "Ruggles Of Red Gap," "Ma Pettingill" and his many other stories, published in book form and in "The Saturday Evening Post" have established him as one of the leading writers of America.

"The Spenders" is one of his greatest books and Mr. Hampton has treated it in a characteristically masterful manner, giving it so splendid a production as to make it a strikingly strong link in the chain of Benj. B. Hampton pictures that are being offered to the exhibitor.

A Benj. B. Hampton Production

"The SPENDERS"

from the novel by

Harry Leon Wilson

With an All Star Cast including

Joseph Dowling - Niles Welch
Claire Adams - Robert McKim

Directed by Jack Conway Produced by Great Authors Pictures, Inc.

Distributed by
W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City

Benj. B. Hampton Productions Now Being Booked Through W. W. Hodkinson Corporation

DESERT GOLD  THE SAGEBRUSHER  THE WESTERNERS  RIDERS OF THE DAWN
WHY SHOP AROUND for short subjects to complete your program when you can get the highest type of every kind of picture you need from Educational Film Exchanges, Inc.?

And — you can get whatever you want not only for a single week, but for every week in the year.

Where else but from Educational can you get a choice of three types of scenics and travel pictures, and of six distinct kinds of comedies, plus "specials" — each the leader of its class and obtainable on a basis of two hundred and thirty releases a year?

Where have you ever been able to get such occasional short reel features as Man O' War in "The Race of the Age"—except from Educational?

That is the broad scope of Educational Service which is enabling exhibitors everywhere to plan their programs a year ahead and devote all the rest of their time to running their theatres.

EDUCATIONAL FILM EXCHANGES, INC.

E. W. Hammons, President
NO TROUBLE or expense is ever spared which will help to make each Educational Picture the best of its kind.

Educational's success proves that this policy pays.

Audiences don't like any old kind of a scenic, but all audiences like Educational Scenics. Audiences don't like any old kind of a comedy, but all audiences do like Educational Comedies — and so on throughout the Educational Repertoire. They "say it with dollars" at the box office.

Box office dollars are the sincere kind of appreciation which pleases exhibitors. And—Educational Film Exchanges, Inc.

No effort will ever be spared to make Educational Pictures merit such appreciation.

EDUCATIONAL FILM EXCHANGES, INC.
E. W. Hammons, President
GOLDWYN
Presents
PAULINE
FREDERICK
in A.H. Woods Notable Success
ROADS
OF DESTINY
Written by Channing Pollock
(Suggested by O. Henry's Short Story
of the same name)
Frank Lloyd

THE DICE OF DESTINY were cast and
David Marsh took one of the fork roads. Would
his fate have been different had he taken another
road? This great question of life itself is the theme
of "Roads of Destiny," O. Henry's big story which
made Channing Pollock's big play and now Gold-
wyn's stirring picture.

JUST AS IN "MADAME X" Pauline
Frederick plays a charac-
ter role in "Roads of
Destiny," an adventuress
who manipulates the rou-
lette wheel in a gaming
den. Exhibitors will find
that "Roads of Destiny"
has just the romantic her-
roic flavor that makes for
crowded houses and crow-
ed lobbies.
Mack Sennett presents his 6-part comedy-drama "A Small Town Idol".

Mack Sennett has never made anything so stupendous as this before and neither has anyone else.
Mack Sennett's
"A Small Town Idol"
[A Plot Glorified With Girls]

It takes a youth, removes him, innocent, but in disgrace, from his small town home; it sets him adrift in a great city, gives him a job in a motion picture studio and a leading woman to adore; it releases the tongue of slander at home and breaks the heart of his trusting country girl; it restores him as a mighty screen hero of a Western melodrama and composes all his difficulties in a romance of tender beauty. All this is garlanded with a thousand girls of typical Sennett beauty perfections. Such, in faint, inadequate synopsis, is this latest six-reel achievement from the hands of the maker of "Mickey."

Featuring
BEN TURPIN
MARIE PREVOST
CHARLIE MURRAY
PHYLLIS HAVER
MELODRAMA
till you gasp and grip your chair arms

SPECTACLE
till your vision is overwhelmed

COMEDY
till your sides ache and the tears roll down your cheeks
The Comedy King has come by his title by virtue of the default of competitors. There is only one Mack Sennett. Beginning with the first rays of light projected through Biograph film and continuing in the van of picture making, Mack Sennett is a figure unique. It isn't accurate to say that "he grew up with the business;" the business grew up with him, and now in the full stature of a matured perfection, he appears for the first time as a producer distributing through his own releasing agency—Associated Producers. Signalizing this epochal event is a production, "A SMALL TOWN IDOL," that is the last word—the ultimate expression—of a genius for devising drama in pictures, riotous comedy in motion and realized visions of extravagant beauty.
FIRST RECORD SMASHED!

On first showing of

ROBERTSON-COLE'S

OTIS SKINNER

in

"KISMET"

MARA

STRAND THEATRE

A NATIONAL INSTITUTION

BROADWAY AT 47TH STREET

NEW YORK CITY

December 30th, 1920.

Robertson-Cole Co.,

1600 Broadway,

New York, N.Y.

Gentlemen:

I have the honor to announce that

Otis Skinner in "KISMET" has broken every record,

both daily and weekly, ever held at the "STRAND".

Yours very truly,

[Signature]

MANAGING DIRECTOR

[Image of a crowded street scene]
MARY PICKFORD'S
New Picture - to be Released January Ninth

"THE LOVE LIGHT"

Written and Directed by Frances Marion
Photographed by Charles Rosher and Henry Cronjager

The untold millions who love Mary Pickford for all the sweetness and happiness that she has brought into their lives will hail "The Love Light" as a great picture—perhaps the greatest of all the wonderful Mary Pickford productions.

Miss Pickford has never screened so beautifully, nor has her exquisite talent ever been offered greater scope.

The story, now rich in humor and now tense in its hold on the heart, could stand alone as a splendid offering, but with the beauty and art of Mary Pickford it should prove an overwhelming box-office triumph.

NOTE
This is not the usual "blind" advertisement written without the opportunity of an actual view of the picture. The man who wrote this advertisement went to California for the specific purpose of pre-viewing "The Love Light" and this is a sincere expression of his opinion.

UNITED ARTISTS CORPORATION
MARY PICKFORD CHARLIE CHAPLIN • DOUGLAS FAIRBANKS • D.W.GRIFFITH
HIRAM ABRAMS, PRESIDENT
The World’s Record

We thought we realized the incomparable popularity and box-office value of Douglas Fairbanks; we felt that his new production “The Mark of Zorro” was indeed a great picture but we were unprepared for the amazing demonstrations that are taking place wherever the picture is being shown.

For example, in one week’s showing, the Capitol Theatre, New York, established a world’s record with “The Mark of Zorro” by playing to 94,501 admissions and a box-office total of $48,103.43.

DOUGLAS FAIRBANKS’
Newest Production
“The Mark of Zorro”

From the “All Story Weekly” Novel “The Curse of Capistrano” by Johnston McCulley
Directed by Fred Niblo.

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · DW GRIFFITH
HIRAM ABRAMS, PRESIDENT
We are ready!
Are you?

To be released immediately

The great 1921 American-made 20-episode serial —

**Fantomas**

from the world-famous mystery stories of
MARCEL ALLAIN and PIERRE SOUVESTRE

**Book it Today!**

Scenario and Direction by
EDWARD SEDGWICK
William Fox Presents

WILLIAM RUSSELL

in

The Cheater Reformed

Story by Jules G. Furthman
Directed by Scott Dunlap

Fox Entertainments
STOLL FILM
CORPORATION OF AMERICA

presents
Through Pathe Exchange, Inc.,

"THE LURE OF CROONING WATER"

From the Novel by Marion Hill
Featuring Ivy Duke and Guy Newall

It's a story of the stage, of midnight suppers and nerve-racking life, and of green fields and the charm of the country; of an actress who under the spell of rural surroundings falls in love with a married man, only to repel him when her persistence breaks down his reserve.
Unconsciously the Woman has fallen in love with an Ideal—with a Man who not only utterly disregards her but who seemingly is insensible of proved feminine charms, one whose indifference she interprets as devotion to honor, home and fidelity.

The infatuation lasts only so long as he is cold to her, so long as he is not like other men she has known. When he yields he becomes in her eyes common clay, the halo that surrounds him "fades into thin air," and her faulty outlook is instantly righted.

So she sends him back to the Greater Woman, his fellow toiler, the Mother: "He is your man; I haven't harmed him."

* * *

A Tense Domestic Tragedy of and for Every Day Human Beings

STOLL FILM CORPORATION OF AMERICA

George King—President

130 West 46th Street N.Y.C.

Released

January 9

"The Hundredth Chance"
Producers! Distributors! Exhibitors!

Certain self-appointed individuals and interests at Washington are threatening the existence of the future, and the stability of the entire motion picture industry by means of legislation to establish what is known as

"Blue Sunday"

To prove that the American people have no desire to eliminate happiness and legitimate recreation for the one day in seven which is devoted to rest and peace—that the American people have no desire to enter either a mental, spiritual or physical slavery at any man’s dictation—we must submit at once a written protest of American citizens who will demand that they be not denied the privileges of the free air of God on the golf course; neither will they be denied the Sunday newspapers and magazines on their own veranda—nor shall any legislation be enacted which will deny them the privilege of silently witnessing a screen production of the master authors or artists of the world.

No legislation will ever enforce or impose
RELIGION or BELIEF
which must and does come from the soul.

Personal petition blanks for the forwarding of protests of

16,000,000

law-abiding and respectable citizens to their Congressional representatives in Washington have been prepared and are ready for

YOU

without cost or expense to yourself in forwarding the protest of your patrons to Congress assembled.

Write Wire Phone

FITZPATRICK & McELROY
202 SO. STATE ST. CHICAGO, ILLINOIS

Join the 16,000,000 Club Today

Sole Representatives of

Join the 16,000,000 Club Today

Ford Motion Picture Laboratories
Only a Can of Film—Or—?

WHEN the expressman delivers your day's show, what does it mean to you?
Is it just a can of film?
Or is it the combined genius of an author of world-wide fame, actors of sterling excellence, a director of the highest quality—backed by the unlimited funds and resources of an organization which—because of its unquestioned greatness, the public has come to trust and rely on for entertainment?

If it's only a can of film—keep quiet about it!
But—if it's that bigger thing—
Then, in your ads, in your programs and in your lobby tell the people that you are showing A Paramount Picture!

Because the people are on the lookout for Paramount Pictures. They've learned that the theatre that advertises them always gives a good show!

Paramount Pictures
Exhibitors Must Get This Fact—
The Trade Must Get This Fact—
The Stars Must Get This Fact—
Front Rank Directors Must Get This Fact—

The Big Five Productions

will have the capital and experienced management
to produce or acquire
most of the biggest productions on
the market for the coming year.

Arrangements will soon permit of detailed announcements.

THE BIG FIVE PRODUCTIONS
Telegram

Newcomb Carlton, President
George W. E. Atkins, First Vice-President

1920 Dec 15 PM 9 21
Minneapolis Minn 15

J. S. Woody
General Manager Realart Pictures Corp
469 5th Ave New York NY

For opening attraction at Garrick Theatre St Paul we selected the
W. D. Taylor special The Furnace because we knew it would bring them
in stop it has exceeded expectations stop have done capacity busin-
ness stop heard patrons say best drama of real life I ever saw stop
greatest emotional acting ever seen here stop exceedingly pleased
with showing and look forward to wonderful business soon in
Minneapolis congratulations.

Finkelstein and Rubin
Another Great Stage Success
Picturized to Live Forever with
"Way Down East" "In Old Kentucky" and "The Old Homestead"

Herman J. Garfield presents DANIEL L. HART'S

"The PARISH"

THE RAREST COMBINATION OF TEARS

Heart-Interest that has packed Theatres for Twenty Record-Breaking Seasons.
MILLIONS LOVE IT

WORLD BELOVED DRAMA

PRIEST

AND LAUGHTER EVER CREATED

Perfectly Cast
Powerfully Played
Elaborately Produced
Every Detail Perfect

Address all Inquiries to
HERMAN J. GARFIELD
1209 Times Bldg.
NEW YORK.

GABLIX STUDIOS
The Prosecuting Attorney was relentless—a Crusher of Women's Souls whose one God was the God Success—She Was Friendless—Circumstantial Evidence was Against Her—She Sealed Her Lips to Shield Another—He Sent Her to the Penitentiary—And Then—*He Fell Madly in Love With Her!*

---

**SUNRISE PICTURES CORPORATION presents**

**PEGGY HYLAND in**

"The PRICE of SILENCE"

from the famous novel

"At The Mercy of Tiberius"

by Augusta J. Evans Wilson

A human interest story that bares the soul and heart of a noble woman under the most trying circumstances. Swift, clean and replete with tense dramatic moments.

An Independent Super-Special that will soon be the talk of the country because of its beauty and unusual theme.

To be sold on a State Right Basis with the exception of Greater New York and Northern New Jersey which will be distributed by Sunrise Exchange.

FOR QUICK ACTION WIRE OR WRITE

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**SUNRISE PICTURES CORPORATION**

220 WEST 42nd ST.  
NEW YORK CITY
STATE RIGHT BUYERS ATTENTION!

JOY FILM DISTRIBUTING CO., INC.
—PRESENTS—

THE FOLKS FROM WAY DOWN EAST

Produced By
Photodrama Motion Picture Co., Inc.
IN FIVE REELS

A PICTURE WITH HUMAN INTEREST

State Rights Now Available

JOY FILM DISTRIBUTING CO., Inc.
117 West 46th St., N. Y. Phone Bryant 0248

Now Booking For New York
THE FOLKS FROM WAY DOWN EAST
BILLY RUGE COMEDIES—TOPICAL TIPS
HIS ENEMY'S DAUGHTER

JOY FILM CO., 117 W. 46th St., N. Y. Phone Bryant 0248
MR. EXHIBITOR:

What's your idea of the picture you are just leaning forward to grab?

It's the picture with the ready-made audience, isn't it? The picture that will bring a line before the box office without forcing a publicity campaign. It's the picture with a NAME backed by a favorite director and popular stars.

First time you think of it, ask your wife or your mother if she has read "Lavender and Old Lace." Ask her too, if she's going to see the photoplay of that famous story when it appears locally. Millions of women—and men too—have laughed and wept with the white haired sweetheart of Myrtle Reed’s wonderful love epic. The book went into forty editions. You'll find it is known and loved in nearly every home in America.—There's your audience!

Renco gave "Lavender and Old Lace" to a director of national reputation, Lloyd Ingraham. His name is enough. Renco also gave this picture a real "all star" cast—Marguerite Snow, Seena Owen, Victor Potel, Louis Bennison, James Corrigan and Lillian Elliott. You know them and the photoplay throngs know them.

"Lavender and Old Lace" means packed houses. It's one of the big pictures of the year.

H. J. Reynolds
President
RENSO FILM COMPANY

New York Address:
223 West 52nd St.
Telephone:
Circle: 4205.
Hal Roach

presents

Harold Lloyd

in the Comedy Special

"Number, Please?"

Produced by ROLIN
Directed by HAL ROACH

A certain sensation
in every house

Lloyd—
long on laughs
Harold Lloyd
in the Comedy Special

“Number, Please?”

The first of the Lloyd Comedy Specials was issued only twelve months ago.

Within the year it has become evident both to exhibitors and the public that Lloyd has become the leading screen comedian of the world, and Hal Roach the greatest of all comedy directors and producers.

Furthermore, and this is very important, these two have shown that pure comedy is possible without vulgarity; and that true art in acting, direction and story is better than crude slapstick.

It would be fine if it were possible to show you the hundreds of enthusiastic exhibitor letters,—the multitude of highly laudatory newspaper and magazine clippings on the subject of these comedies.

It is impossible, but they exist. They agree that the Lloyd Special Comedies are the best on the market today.

Lloyd—
take him by and large
The world’s greatest screen comedian.
FINKELSTEIN & RUBIN
M.L.Finkelstein    I.H.Rubin
of Minneapolis, Minn.

announce
to the Theatre Owners of Minnesota, Wisconsin, and North and South Dakota, that they have secured the RIGHTS for the EXCLUSIVE DISTRIBUTION in these States of all attractions released by
SHERMAN PRODUCTIONS CORPORATION

For bookings apply to
TWIN CITY AMUSEMENT CO.
FINKELSTEIN & RUBIN, Owners
M.L.Finkelstein    I. H. Rubin
MINNEAPOLIS, MINN.
H. P. Thompson, Liberty Theatre, Pardeeville, Wis.

"We are more than satisfied with our franchise. The longer one looks at the franchise the better it looks. It surely is a guarantee of good goods at honest prices. There are no poor First National pictures." THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

"Get This Picture at Your

That's what Wid's says, and the consensus of reviewers' opinions is that it is her best picture.

Speaking of

Joseph M. Schenck's presentation of

CONSTANCE TALMADGE

in

"Dangerous Business"

Adapted by John Emerson and Anita Loos

From Madelaine Sharp Buchanan's story, "The Chessboard"

Directed by R. William Neill

Photographed by Oliver Marsh

Technical Director, Willard M. Reineck

A FIRST NATIONAL ATTRACTION

Foreign Representative, David P. Howells, Inc.

729 Seventh Avenue, New York City
Earliest Opportunity!

Her Best Picture

"Trying to gain an entrance into the Strand Theater Sunday night was dangerous business simply because everyone else was trying to do the same thing. "Dangerous Business," is Constance Talmadge's latest and best picture. There are many moments of suspense when you wonder what the young man intends to go to before he marries the girl. John Emerson and Anita Loos have made the story and it is extremely well done, with all of their well-known humor and nice, human titles.

"Miss Talmadge appears to be more fascinating than ever before, but maybe this is only because one forgets between pictures just how fascinating she can be. We wish to state right here that if any other ingenue did what Miss Talmadge does we should hate her, because she would probably be acting, and Constance never is. What we mean to say is, you don't think she is." — New York Tribune.

It's Lots of Fun

"Lots of fun in another Talmadge-Emerson-Loos combination. A spicy and well produced bit of amusement. Good laughs, it is really funny, and you laugh in spite of yourself. The titles provide humor in themselves. Constance Talmadge seems to enjoy every minute of the picture and she flirts her way through the five reels as though she were really having a good time. Kenneth Harlan is the handsome hero and a mighty likable one. Perhaps the cutest baby yet seen in pictures. You will do the right thing to get hold of this at your first opportunity. It's a good, live comedy offering. The star, the titles and nearly all the situations are fun makers." — W. J. Wid's.

Snap, Pep and Ginger

"Constance Talmadge is at the Strand this week which is equivalent to saying that snap, pep and ginger are prevailing characteristics of this week's program. Constance Talmadge has a delicate and graceful fashion of doing the very things which, in less skilled hands, could be very offensive. As it is, she has her audience all ready to hold up their hands in holy horror and then she glides away skillfully and amusingly until she has sufficient time to get them all on edge again and then she starts all over again. John Emerson and Anita Loos, those past masters in agile comedy, have a lot to do with it. They have provided for her such light, breezy material."

"Speaking of new clothes, Miss Talmadge sports the usual array and she shakes a wicked bob cut as the worldly heroine. William Neill has directed the picture deftly. Joseph M. Schenck presents it, which is the same thing as saying that nothing has been spared in the production of the picture for the good taste and skill that can make it." — New York Morning Telegraph.

Her Maddest Play

"Madcap Constance is at her maddest in 'Dangerous Business.' Miss Talmadge evidently enjoyed every minute of the making of this picture, for she has never flirted so devastatingly or raged so tempestuously. The story is amusing." — New York Daily News.

Her Best Performance

"An engrossing picture. It breezes along nicely, never delves into the psychology of the situation, abounds in good acting and pleasing sets. The titles are amusing. Miss Talmadge has never looked prettier nor given a prettier performance. Her costumes are especially tasteful. She is a genius at grasping and exploiting those little nothings that make up a young girl's brain, and is easily the best overgrown flapper on the screen." — New York Mail.

Prettier Than Ever

"This feature playoff at the Strand theatre furnishes an unusual opportunity for Miss Talmadge to display her talent, and she makes the best of it. Miss Talmadge looks prettier and more robust than ever, and Kenneth Harlan plays the conquering hero masterfully." — New York Telegram.

Makes Folks Happy

"Constance Talmadge at the Strand this week has another of those madcap roles with which she makes other folks and her bank roll happy. It is 'Dangerous Business,' a production by John Emerson and Anita Loos, with all the shrewd turns and pleasing captions with which these producers make the movie world go round. Miss Talmadge handles her moments delicately and feelingly, running up a high score with her eyes. With the concerted efforts of George Fawcett, Matilda Brundage, Jack Raymond and Kenneth Harlan, it is a diverting comedy." — New York Sun.

Top Notch Picture

"Dangerous Business is a John Emerson-Anita Loos production, and that means it is written for the screen by those who know how. Besides its unqualified merits of construction, it has the vigor and originality so often lacking in adaptations, and it presents one thing the public will be grateful for—Real Man.

"Constance Talmadge is most fortunate in appearing where she has bright opportunity, that is in comedy able to stand on its own legs. She enters into the mood of the play with such spirit and swift intelligence that she does the best acting of her career. In the high situations her face is a veritable revelation of conflicting emotions and ideas. It is her great interpretation which tops off and completely finishes a comedy which held a vast audience at the Strand theatre under a spell of fascination. She is ably seconded by Kenneth Harlan as the Real Man, with a support in general above reproach. 'Dangerous Business' is a top-notch performance of its class." — Moving Picture World.

Ideal Comedy-Drama

"This may be called an ideal comedy-drama for Constance Talmadge, since it exploits her to the limit with her unique methods of impersonation. By developing it in this manner, John Emerson and Anita Loos have not erred, for in nearly every scene Miss Talmadge holds the stage. Some of the incident is rich in humor and considerable spice. There is quite a tingle under the skin. The final shot will appeal to feminine audiences, since it shows the young married couple giving the baby a bath. Its last two reels carry a healthy punch. Kenneth Harlan is good as the youth who found his manhood in the war. The titles are Miss Loos' best style. The Strand, New York, seemed to enjoy it immensely and the audience chuckled approvingly." — Motion Picture News.

Romp Through Part

"Constance Talmadge plays 'Dangerous Business' at the Strand this week with unusual ease and nonchalance. She romps through her part." — New York Globe.

Thrills, Gasps, Giggles

"There are several gasps, many giggles and a few thrills." — New York American.
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Subscription Price United States, Cuba, Hawaii, Porto Rico and Philippine Islands, $2.00 a Year, Fifteen Cents a Copy
Canada, $3.50 a Year Foreign, $4.00 a Year.
Money Making Attractions!

Special feature dramas and comedy productions that no exhibitor can afford to overlook. Your audiences are watching for them and they are 100 per cent patronage builders.

"Habit"
A big fashion show and the dramatic story of a woman who lived only for finery until—
with
Mildred Harris
A Louis B. Mayer Special

"Unseen Forces"
The strangest love story ever screened—the unseen forces that draw mate to mate.
A Sidney A. Franklin Production
Presented by Mayflower Photoplay Corporation

Lionel Barrymore
in
"The Devil’s Garden"
One of the most thrilling and powerful dramas of the year and a Whitman Bennett special.

"The Scoffer"
A powerful drama of a man who defied God. Full of thrills and smashing scenes.

An Allan Dwan Production
Presented by Mayflower Photoplay Corporation

"Love, Honor and Behave"
A Big Special in 5 Riotous reels—more than a slapstick.
A Mack Sennett Production

Constance Talmadge
in
"Dangerous Business"
Her most charming and peppiest comedy-drama.
Adapted by John Emerson-Anita Loos

"Toonerville’s Fire Brigade"
A Fontaine Fox Comedy
The famous cartoonist’s characters in real life—not animated cartoons—presented by Betzwood Film Company.

First National Attractions
H. Browning, Grand Theatre, Middleton, Conn.

"Through our First National Franchise we are able to offer our patrons a most comprehensive array of super-special attractions."

— THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

2 Months Business in 1 Week!

That's what

"PASSION"

with the famous continental star, POLA NEGRI
did at the Capitol Theatre Dec. 12 to 18.

4 Months Business in 2 Weeks!

That's what

"PASSION" is doing at the Capitol now.

Held Over Another Week

by special request of thousands of persons who were unable to get seats

S. Jay Kaufman in the New York Globe inquires why a great big production like "Passion" is not played at a legitimate playhouse for an indefinite run. Here's the answer:

CAPITOL THEATRE

<table>
<thead>
<tr>
<th>5,000 Seats</th>
<th>5 Shows a Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>25,000 Persons daily</td>
<td>7 Days</td>
</tr>
<tr>
<td>175,000 Persons</td>
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</tbody>
</table>

First Class Legitimate Playhouse

| 1,500 Seats (average) | 2 Shows a Day |
| 3,000 Persons daily | 58 Days |
| 174,000 Persons |

Every Seat Filled at Every Show

establishing

A New World's Record

A FIRST NATIONAL SPECIAL ATTRACTION
Let's Make It a Real Fight
By MARTIN J. QUIGLEY

MR. WILLIAM A. BRADY was at a rather serious disadvantage in replying to the recent vicious verbal assault upon the industry and its people which occurred in Washington. Mr. Brady, intending his reply for dissemination through the public prints, had to forego a type of language which would more properly fit the circumstances than that customarily used in polite controversy.

Similarly, we are at a disadvantage in attempting to make consistent comment on the situation, being estopped by the knowledge that many of our subscribers have cultivated the practice of removing this journal from their place of business to their homes for more leisurely perusal, thereby admitting it to the gaze of the feminine and adolescent members of the family.

* * *

This attack of that group of vicious meddlers, flanked by the activities of their bigoted co-workers in the cause of Blue Sunday, subjects the patience and the forbearance of this industry to an unreasonable test. A determined and unswerving counter-attack now becomes the proper business of this industry.

Regardless of any extraneous issues that may be dragged in, this fact must be kept in mind: The real basis of this entire Blue Sunday agitation is to either club the motion picture industry into the relinquishment of some of its power into the hands of the assaulters or, failing to do this, to so harass and annoy the industry that its sphere and influence shall be cut down.

The persons behind this Blue Sunday agitation are professional manipulators of public opinion. Their business is to so tamper with public opinion that they will be enabled to fasten their own opinions of custom and conduct upon the people. No agency that might help them in their work of meddling has long remained untouched. And it is no wonder that the motion picture which they feel could be made the greatest agency of intolerance should escape their notice.

The position the motion picture occupies in the lives and the hearts of the American public is no longer a matter of argument or controversy. And this industry would be false to the public that has made it if it did not rise up and smite these political tricksters who masquerade as Christian reformers but whose methods are as base and as pagan as those of a marauding head hunter.

* * *

NOTHING but the redbloodedness of this industry stands in the way of these sinister forces getting a grip upon the motion picture in order that they may poison the minds of the public with their propaganda of bigotry and intolerance or, failing in this, getting in a position where they can dictate to the public as to just when and where it may view motion pictures. If only this latter position is attained at this time it doubtless would promptly be used as a stepping stone to another of greater authority over the destiny of motion pictures and the industry.

Upon the exhibitor who is in immediate, daily touch with the public falls the burden of the necessary defense. Upon other occasions it has been said that the exhibitor has been slow to awake to action. Let there be no opportunity of repeating this charge on this matter. It is a fight of the entire industry but it can be won only through the messages told to the public upon the screens of the country.

The industry has been viciously attacked. A dastardly effort has been made to blacken its reputation and saddle it with smothering legislation.

Let's make it a real fight.
Heraldgrams

Winfield R. Sheehan, general manager of Fox Film Corporation, registered at the La Salle Hotel in Chicago, Saturday, and spent a couple of days at the local office.

W. W. Hodkinson is making his first trip in the field since founding the Hodkinson Corporation three years ago. He visited the Chicago exchange last week and before returning to New York will have paid a visit to the various exchanges through which the Hodkinson product passes.

W. A. Rothmiller is in New York. He will return to Chicago for Christmas.

Fred Warren, general manager of Associated Producers, Inc., dropped into Chicago Saturday, Dec. 18, and after being cloistered with Sid Goldman, the local manager, for several hours, went on his way.

Maurice Tuckner has returned to the West Coast. He passed through Chicago Sunday, Dec. 19.

H. J. Roberts, general manager of Special Pictures Corporation, is in Chicago on business for his company. Louise Fazeula, the newly acquired Special Pictures company, was also registered at the La Salle Hotel during the week.

Max and Harry Ascher, of the Ascher theatres, made a flying trip to New York last week.

Mary Miles Minter, the Realart star, stopped off in Chicago, Monday, Dec. 20. She was en route to Manhattan for the holidays.

Allen Holubar, director-producer, is recovering from a severe attack of appendicitis at his home in Los Angeles. He edited and cut "Man, Woman, Marriage," his first Associated First National picture, while lying flat on his back in bed, using a projection machine to throw the picture on the ceiling.

Christmas week will witness the opening of two handsome new theatres in the Middle West. At Kansas City the New Dorr theatre opened showing "Earthbound" for its first attraction. This $65,000 remodeled house belongs to Harding Brothers, owners of the Liberty theatre. The New Cap, at Davenport, Iowa, a $100,000 house seating 2,000 persons, opens Christmas day with "The Penalty," another Goldwyn picture. J. Harry Blanchard is manager of this house. Davenport capitalists built the theatre on the site of the American theatre. It covers almost an entire city block.

C. L. Chester, head of C. L. Chester Productions, has returned to Los Angeles after spending some time in New York in consultation with E. W. Hammons, president of Educational Film Exchanges.

Wilfred Buckland, for six years art director with Famous Players, has joined Allan Dwan and will shortly present a series of pictures to be known as Wilfred Buckland productions. Mr. Buckland is an old stage director who made the original production of "The Little Minister," in which Maude Adams starred and with which Richard Walton Tully played "Omar the Tent Maker" with Guy Bates Post, another success.

Eddy Earles, president and general manager of Independent Films Association, is recovering from a severe attack of pneumonia that confined him to his home for some time.

Paul Brunet, president of the Pathé Exchanges, Inc., passed through Chicago Saturday, Dec. 18, on route to the West Coast. He was accompanied by Miss Brunet. They will go through the Grand Canyon on their way West. Anton Selzer and wife, American representative for a large film firm, accompanied Mr. and Mrs. Brunet.

A. S. Aronson, vice president and general manager of Goldwyn, stopped off in Chicago on Saturday, Dec. 17, on route to Detroit. Mr. Aronson has been on the West Coast and visited several large exchange centres west of the Mississippi. He was enthusiastic over the acquiring Goldwyn products, and very pleased with the showing that Goldwyn pictures are making throughout the country.

Charles R. Rogers, district sales manager of Select, left for New York on Wednesday, Dec. 16, after spending several days in Chicago.

Roy B. Dickson, former manager of the St. Louis Film exchange, has accepted an offer from the Independent Films Association, Chicago. He will have charge of the production department.

P. N. Bresch, general sales manager of W. W. Hodkinson Corporation, has promoted A. W. Smith, Jr., to assistant general sales manager.

H. A. R. Dutton, president and general manager of Exhibitors Supply Company, Chicago, is taking a much-needed vacation in San Antonio, Texas, with his family. This is the first brief respite Mr. Dutton has taken in about six years.

S. J. Rollo, secretary of Clark-Cornelius Corporation, is making a circuit of the large cities in the interests of his concern. He will visit his brother, who is ill in Cincinnati, before returning to New York.

Hewlings Mumper, a partner in the Benjamin B. Hampton enterprises, which include Federal Photoplays, Great Authors in Pictures, and other pictures, is in New York on an extended business trip. He will confer with W. W. Hodkinson and the Pathe organizations concerning plans for advertising the Hampton output.

Walt Hill packed up his box of pencils at the Fox office and moved them over to the Selznick offices, where he will bat out two and three-column head stories alongside "Randy" White.

It's a great time for messages, isn't it? Well, here's ours: "May 1921 be a prosperous, happy, scrumptious, contented, beautiful year."

It looks like a big year though, doesn't it? Blackton says so, so does Lasky and Goldwyn, while William Fox declares motion pictures have overtaken and passed all other amusements.

Hiram Abrams says there is plenty of cause for real cheer, which is seconded by J. D. Williams, A. S. Kirkpatrick, Richard A. Rowland, Paul Brunet, John S. Woody, Doc Shallenberger, E. W. Hammons, Marshall Neilan, Edgar Lewis, Ralph Proctor, and a lot of others, while Lewis J. Selznick is for hanging anyone who shouts "depression."

Hanging's too good for 'em. Let's boil 'em in oil.

And while we've got the oil hot, let's drop in a few of those Puritanical Sunday agitators. They expect everyone to like their "nut Sundays."

Cr ank 'Er Up—

See where Henry Ford is going to make pictures. Well, if they run like his flivvers a lot of exhibitors will have a rattling good program.

Ever Hear One—

"What is sadder than an overture rendered by a three-piece orchestra?" asks W. L. Hill, Universal's new Chicago P. A. Well, the score of an opera played on a piccolo is pretty sad.

Pome

The little Boy Blues

Are blowing their horns,

But the crowd's asleep.

Will trample their corns

If they ever try to butt in on their favorite amusement.

Didja Hear It

That long, loud, mournful wail in the East was a chorus of New York exhibitors crying over the resignation of Ellen O'Grady, the picture censor.

Yes, it was.

This sign attracted considerable attention last week on Madison street, Chicago: "Carl Laemmle offers Beautifully Trimmed All Star Cast."

Watson, What Do You Make of This—

In a New Orleans motion picture theatre a couple was married to advertise the week's feature. The picture was "In the Heart of a Fool."

Regular Pulmotor—

The following catch-line for Alma Rubens' latest picture, "Thoughtless Women," caught our eye as we skimmed the press book: "It will move the heart through the eye." Step up, ye sluggish hearted.

Jewelry Item—

Mildred Harris Chaplin is wearing a divorce ring. What's a divorce ring? It's a little black band with a wider band of brilliants or diamonds right alongside. Latest thing, Mildred says.
Oklahoma Operators Return to Theatres After Year's Strike
(Special to Exhibitors Herald)

OKMULGEE, OKLA., Dec. 21.—The strike of motion picture operators and stage hands which has been effective since January 1, 1920, has been settled. All Okmulgee houses now are employing union hands.

The local union of operators and stage hands has been reorganized. A new charter has been granted under the name of Local No. 41, International Alliance of Theatrical Stage Employees and Motion Picture Operators. The refusal of theatre owners to deal with the union, headed by Mr. Fred Stoppelman, business agent of the old union, was partial cause for the strike.

The new wage scale provides for $10 a week for operators and stage hands; $35 for electricians; $35 for grips; $35 for flyers; $25 for property men, with overtime paid at the rate of $35 cents on the basis of an eight hour day.

Pola Negri Signs to Play a Series for Ben Blumenthal
(Special to Exhibitors Herald)

NEW YORK, Dec. 21.—Ben Blumenthal, president of Export and Import Film Company, has cabled his New York offices from abroad that he has signed Pola Negri, the star of "Passion" the First National attraction now playing at the Capitol theatre, to appear in a series of productions to be made by him.

According to the company's offices here it is not known whether Mr. Blumenthal has any story selections for his star or whether the pictures will be made here or abroad.

Griffith to Build Theatres in East
(Special to Exhibitors Herald)

SCARSDALE, N. Y.—Scarsdale has been chosen as one of the three places in Westchester for the building of part of his chain of community motion picture theatres. Pelham Manor and Larchmont are the other two locations.

The purpose of the theatres, according to regis and aisle lighting systems in Chicago theatres with a view of installing similar systems in the Liberty.

Mrs. Ellen O'Grady Quits Police Force
(Special to Exhibitors Herald)

NEW YORK, Dec. 21.—Mrs. Ellen A. O'Grady, who has been active in several movements to obtain a state censorship law, has resigned from the New York police force. She claimed she was "hampered" in trying to enforce the law.

Peru Theatre Owner Plans Modern House
(Special to Exhibitors Herald)

PERU, IND., Dec. 21.—S. Dale Loomis, owner of the new Liberty theatre, has been inspecting cooling and ventilation and aisle lighting systems in Chicago theatres with a view of installing similar systems in the Liberty.

Ford Aiding Fight on the Blue Laws

Henry Ford has already completed plans for an aggressive fight against any blue Sunday legislation and the "paid job holding censorship of motion pictures in general."

This announcement was made simultaneously with a declaration that the Ford motion picture laboratory will always prepare and equip in every manner known to the motion picture industry, with the idea of enlarging his activities in motion pictures.

The two announcements were made in answer to a rumor which an eastern theatrical paper printed.

Declarations of Reformers Arise in Industry and Public

President Brady Bitterly Denounces Agitators—Legion Posts to Fight Blue Laws—Clergy Opposes Radical Movement

No reform movement directed at the motion picture industry which the national censorship fight two years ago has been so spontaneous or has aroused such vigorous opposition both in and out of the industry as the present blue law campaign.

Only a few weeks ago leaders of various reform organizations made public their intentions of seeking a return of the Puritanical Sunday, an official of one such society declaring that the final goal was the abolition of the motion picture theatre.

Many Developments Are Noted in Blue Campaign

Since that time developments have been many. They follow:

Lobby of the International Reform Bureau votes to rescue the motion picture industry from "the hands of the devil" and 500 un-Christian Jews and "to convert it into an instrument for propagation of the Bible."

Joint movement of the Motion Picture Theatre Owners of America and the National Association of the Motion Picture Industry against passage of blue law legislation.

Determination of the Jewish Sabbath Alliance of America to combat the blue law campaign.

Statement of President William A. Brady of the national association that "if these slanderers and Jew batters and Catholic haters are not silenced we propose a fight to a finish and with no quarter."

Statements Issued Are Contradictory

Issuance of contradictory statements by the reform people, some declaring that the campaign will be conducted and others stating that the blue laws are not a part of this year's program, "except educationally."

A declaration from the reformers that their congressional campaign would be halted for the return because of the opposition which it had developed.

Announcement that the reformers had $1,000,000 to spend within the next three years in seeking passage of puritanical laws.

Declaration of the Anti-Saloon League that it is not interested in the blue Sunday movement.

Creation of opposition to the reformers among clergymen, American Legion posts and newspapers public.

Launching of a campaign by the Knights of Columbus against bolshevism and "blueism."

Crafts Activities Are Denounced by Many

The action in Washington, D. C., of the lobby of the International Reform Bureau in voting to rescue the industry from "the hands of the devil and 500 un-Christian Jews" created, perhaps, the most vigorous opposition and brought forth many acrimonious statements from clergy, leaders in the industry, prominent Jews and many others. It was this action of the bureau, of which Dr. Wilbur F. Crafts is the superintendent, that prompted the heated retort of President Brady.

"The decision of the lobby maintained by the International Reform Bureau in Washington to remove what they are pleased to describe as 'the menace of the movies,' and the vote taken by that organization on Friday night to rescue the moving picture industry from the 'hands of the devil and 500 un-Christian Jews,' is a fit subject for laughter," declared the N. A. M. P. T. president, "and little more, did it not represent the latest and most blatant outpouring of Billingsgate from the small self-appointed guardian angels who have taken it upon themselves to endeavor to regulate and set to their own satisfaction the minds, morals and mode of life of this commonly considered free country."

"The statements of Dr. Crafts and the Rev. Edward E. Clark stand in a class by themselves as admirable examples of bigoted fanaticism run riot. And these self-styled reformers, whose Christian-like missions are nothing but pivotal profeering in morality, demonstrate conclusively the lengths to which they will go and the means to which they will stoop to accomplish their ends when they attempt, as they are now doing, to arouse race prejudice against the Jews."

Hot Retort Issued By President Brady

"When these self-appointed saviors of the nation state that there are any num-
EXHIBITORS HERALD

January 1, 1921

A Hard Guy

LON CHANEY
As "Black Mike" in the Universal-Jewel production, "Outside the Law," in which Priscilla Dean stars.

A group of resolutions have been presented to the grand jury at Rochester, Minn., asking that all amusement houses be closed there on Sunday "so that the people may have the pleasure of attending their respective places of worship." The resolutions also ask for censorship of motion pictures.

Luna Company Buys Logansport Lease

(Special to Exhibitors Herald)

LAFAYETTE, Ind., Dec. 1.—The Luna Amusement Company of this city, has bought J. Frank Bellinger's lease of the Nelson theatre at Logansport.

The Luna Company controls 20,000 in alterations and new equipment for the house. F. M. Kendall, director of preservation and music for the company, will be in charge of the house until it is ready for opening after which time a resident manager will be appointed.

The Nelson makes the sixth theatre under the management of the Luna Amusement Company which is capitalized at $400,000. The company now has under construction the 840-seat and spadeground ville and legitimate house to seat 2,000 persons, and cost approximately $250,000.

Theatre Completed

BALTIMORE, Md., Dec. 21.—The new Rivoli theatre, on the Monticello streets, being built by the Wilson Amusement Company is nearing completion. George C. Wilson and J. W. Hoover, president and secretary of the company have taken up offices here. Guy L. Wonders will manage the new $1,000,000 house.

Geraghty Director Of Lasky's Studios
In Eastern State

Thomas C. Geraghty, has been appointed superintending director of eastern production activities of the Famous Players Company.

Geraghty will have general supervision over the scripts and direction of all Paramount pictures made in the east, holding the same position in the new studio that he now holds in Hollywood except specials, in the Lasky studio in Hollywood.

He is one of the best known scene setters in the profession. He became production editor of Paramount's eastern studio late in the summer and immediately put into effect several ideas looking to the establishment of a big permanent staff of trained continuity writers.

He recently adapted "Too Much Johnson" and "Burglar Proof" for Paramount and "Always Audacious," the successful picture starring Wallace Reid.

Crafts Now Seeking Cooperation of Jews

An example of the contradictory attitude of the reformers is the letter written to the Jewish Alliance by Dr. Crafts following the Washington meeting of the International. He declared to the officials of the organization that he desires their cooperation. He also said that so far as he was concerned he had no prejudice against the Jews.

That the clergy of the country are not all in favor of a closed Sunday is indicated in the statement by the Rev. Dr. William L. Sullivan of All Souls Unitarian church of New York that the reformers are the "Black Battalion; the clergies oppressive to the masses," against which human liberty must be on the watch.

Concerning the reformers, Pastor Elmer E. Franke, in an address at the Broadhurst theatre in New York, declared: "Why coop up in prison a man who has done no violence and let such men as these (the reformers) go free? They ought to take the place of Debs, and I am not Socialist either."

Opposition to the movement for a blue Sunday has aroused the ire of the Rev. Harry L. Bovly of the Lord's Day Alliance, one of the most radical of the reformation agencies. He declared that in the future he will make his plans in secret and announce them "in my own good time."

Grand Jury to Pass On Blue Resolutions

A group of resolutions have been presented to the grand jury at Rochester, Minn., asking that all amusement houses be closed there on Sunday "so that the people may have the pleasure of attending their respective places of worship."

The resolutions also ask for censorship of motion pictures.

That the blue law campaign is not as threatening as might be suspected is inferred in a statement made by A. S. Kirkpatrick, general manager and vice-president of Robertson-Cole Distributing Corporation. He says:

"We are inclined to think that the prominence which is being given to the blue Sunday discussion is out of proportion with the importance of the matter. As we see it, the country is nervous and distraught over the enactment of prohibition and has the feeling that almost anything might be 'slipped over' without much trouble.

Such is not the case. There is a basis for the campaign against the use of liquor and the prohibition of newspapers, soft drinks and motion picture performances. Humorists and a few who are rabid against prohibition of alcoholics confuse the purposes of those who wished to remove something which was held injurious, with those who are attacking innocent amusements in a blind, bigoted way.

It is always to be remembered that such proposals as are made by law-making bodies before they can be made legal. Let none fear that the majority of our legislators will ever mistake such Sunday activities as the publication and sale of newspapers, the sale of soft drinks and the exhibition of motion pictures as things which are to morale and harmful to our civilization."

Pastor Is Bitter in Denunciation of Films

The Rev. Howard E. Clark, pastor of the Congregationalist church of Plainfield, N. J., was bitter in his denunciation of motion pictures in a talk at the International meeting.

"The is one of the leading industries today is the by-product of prohibition," he stated. "The degenerates and white slave drivers were driven by us from the back rooms of the saloons and they have taken refuge in the darkened movie theatre."

"The men who own the movies have $100,000,000 with which to corrupt men and women."

Before the meeting adjourned Dr. Crafts told of witnessing the performance in a projection picture theatre of a vampire. He said:

"That vampire woman seduced a banker. Later in the play she seduced two Washington congressmen before the play ended she had seduced a billionnaire."

"I would rather have my son stand at a bar and drink two glasses of beer than have him see that vampire woman."

"I may get over the effects of the beer in a week, but he could not forget that vampire woman until he was eighty years old."

An indication that the industry is awake to the menace of the reformers is the action taken by a joint committee of the Motion Picture Theatre Owners of America and the national association. When agreements had been formulated, the committee of the national association. When agreements had been formulated, it was not until the joint meeting in New York during the week of December 13 that concerted action was decided upon. It was decided that the plans of the industry are has not been divulged.

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Constructive Steps Taken By Industry to Fight Foes

Motion Picture Theatre Owners of America and National Association Work Harmoniously on Internal Problems Affecting Relations

NEW YORK, Dec. 21.—The committees appointed by William A. Brady to represent the National Association of the Motion Picture Industry and by Sydney S. Cohen to represent the Motion Picture Theatre Owners of America met here last week and in a spirit of purposeful cooperation took constructive steps to present an united front against foes of the industry and to arrive at solutions of those internal problems affecting the relations between exhibitors, producers and distributors.

The first session was held at the Hotel Claridge on Tuesday, with Mr. Brady presiding. Before the committees got under way Herbert Hoover appeared and made a plea for the support of the motion picture industry in his efforts to raise a fund of $500,000 to save 500,000 starving children in Central Europe. A resolution was passed to give Mr. Hoover the aid he requested and committees were named to cooperate with him.

Harmony Exists Between Two Organizations

A resolution declaring the two organizations to be of harmonious purpose was adopted and following it committees of eleven were appointed by Sydney Cohen for the theatre owners, and William A. Brady for the national association, to confer on matters pertaining to both organizations. The committees appointed were:


Other Committees Named


Handle Legislative Matters


New Haven, Conn. film exchange building which will be completed soon for occupancy.

New Haven Exchange

Nearing Completion

Building Is to Be Ready for Occupancy By Concerns

On February 1

(Special to Exhibitors Herald)

NEW HAVEN, CONN., Dec. 21.—With the completion of construction work on the new film exchange building, film companies here will realize their ambition of many years in having a building of their own.

Details to Be Completed

A few details still left to be finished for the complete equipment of the building will be in order within the next month. It is expected that the entire structure will be ready for occupancy by February 1.

The new building is located at South Orange and Meadow streets. The owner is John Kilfeather. Every care has been taken to make the structure fireproof and one of the most modern buildings in the city.

Building Has Eight Stories

The building is eight stories high, built of reinforced concrete faced with grey Virginia brick and trimmed with stone. It will be equipped with sprinklers. Famous Players-Lasky Corporation has taken the entire second floor. Universal the first floor, Metro the fourth floor and Pathe the sixth. Others are negotiating for space.

Hobart Henley Is the to be Seen at Boston Showing

(Special to Exhibitors Herald)

BOSTON, MASS., Dec. 21.—To augment the auspicious opening of the Selznick special, "The Sin That Was His," starring William Faversham, at the Park theatre, Boston, during the week of December 27, Hobart Henley, the director, will make a personal appearance at the big Boston show house.

Charles Mclnclntock, director of exploitation for Selznick, is already in Boston and has planned a big advance exploitation campaign for the production.
LOUISE FAZENDA ENJOYING TRIP
Special Pictures Star Interviewed in Chicago
Tells of Her Aspirations in Films—Tour East
Is Brief Vacation Before Starting New Series

By DORIS CLAIRE

"But where is the big dog?"

Not perfectly familiar did Louise Fazenda appear as she walked down the length of a Hotel Salle parlor towards a representative of the EXHIBITOR'S HERALD, during her recent visit to Chicago that the question came spontaneously to the lips of the caller. The screen association of this lively feminine filmmaker and the Great Dane, Teddy, compels the coupling of them always when the attention centers upon either. It would have seemed the most natural thing in the world to have greeted them together.

Teddy, however, was not included in this tour, which is taking his pal over the country on the first trip that has ever taken her more than half a hundred miles or so away from Los Angeles since she went there at the indifferent age of three months. That there will be no difference on this journey is assured. Keen for the last detail of the succession of interests that it is offering alert to its every enjoyment opportunity, frankly fascinated and delighted with all that has been seen and done so far on this trip and all that of it promises little is escaping her this time.

It is this natural freshness and frankness of youth, co mingled with an honest sensibility that most attracts in Louise Fazenda. Picture importance has not spoiled her. She affects no airs or boredom nor superiority. She does not seek to make a studied impression. She is wholly and delightfully herself— a girlish, confiding and companionable young person more interested in Christmas shopping than the horridly difference in prices between the Los Angeles and Chicago shops, the novelty of hotel life and the mysterious mazes of hotel elevators and corridors than in the exploitation of little face veil duplicating a worn one purchased in Los Angeles cost nearly twice as much in the Windy City. Picture talk was interpolated with bits of philosophy that showed a mind open and tolerant of the world and its people—big-mess rivals included.

She has no hesitancy in confessing that she first aspired to work in feature pictures and was a failure. Then some director, watching her in a role that had a comedy suggestion, hit upon the idea of putting her directly into comedy, and the right note was struck then and there. She was amusingly highly fun and expects to have the opportunity to produce it when she begins picture making for the Special Corporation. Dorothy fish's brand of comedy is Miss Fazenda's ambition. And Teddy, by the way, will go with her to the company with which she signed late this year.

MISS FAZENDA's affection of that characteristic "spit curl," the weird calico costumes with big buttons and the ridiculous tall hats with streamers, appears to be confined to the screen. She is a daintily groomed and costumed young person in reality, curly haired and blue eyes.

She was accompanied to Chicago by her mother. They spent several days here visiting the amusement and shopping. They left December 15 for Detroit, expecting to go for the Christmas holidays to Lafayette, Ind. Louise's birthplace, to visit relatives. They will visit other cities before returning in mid-January to California.

Miss Fazenda has signed with the Special Pictures Corporation to head her own company in a series of two-reel comedies, expected to be available in October, 1921.

MABEL BALLIN

Picking the lead in the second Hugo Ballin independent production, "East 1, Lyon," which Hudson will distribute.

Phenomenal Record Is Made by "Passion" at Capitol of New York
(Special to Exhibitors Herald)

NEW YORK, Dec 21—"Passion," the Associated First National attraction starring Pola Negri, established a phenomenal record at the Capitol theatre last week, according to a statement issued by the theatre management.

The receipts for the first six days had equaled the amount drawn by the previous record holding picture, "The Mark of Zorro," in seven days. It is understood that the receipts for the week ran close to $60,000.

Receipts for Sunday, December 12, the first day of showing, was $11,067. It is estimated that between 106,000 and 110,000 persons saw the picture during the week.

Theatre Men Help Pathe News Plans
(Special to Exhibitor's Herald)

FT. WAYNE, Ind., Dec. 21—M. Marcus, manager of the Strand and Jef ferson theatres, and Thomas E. Hahn, director of the Ft. Wayne Community Council, are co-operating in making arrangements for the taking of Pathe News pictures of activities of the city's community organization. Special gatherings and community sing will be staged for the motion picture men.

Fined for Crowding Aisle
(Special to Exhibitors Herald)

ST. LOUIS, Mo., Dec. 21—Walter D. Schaffer, manager of the Liberty theatre, 3627 Delmar boulevard, was fined $100 by Judge Mix, on a charge of violating the law which prohibits persons from standing in the aisles when all seats are filled.
Advertising Wisdom

Swift and certain attainment of a preeminent position in a competitive field is invariably the result of vision, initiative and a very fair measure of commonsense administration.

In the motion picture industry there is not a more graphic example of the swift and certain attainment of a preeminent position in its chosen field than that instanced by the Educational Film Exchanges, Inc., in the division of short subjects.

In perfect accord with the vision, initiative and commonsense administration upon which the splendid Educational organization has been built is the Educational’s plan, just announced, of confining its advertising to EXHIBITORS HERALD and one New York medium.

After a thoroughly intelligent and conscientious analysis of advertising media and circulation facts the executives of the Educational Film Exchanges, Inc., have entered into this arrangement which enables them through EXHIBITORS HERALD, supplemented by one other national medium, to cover the entire motion picture trade in the United States and Canada completely and at a minimum cost through the elimination of additional media of lesser reader’s interest and smaller distribution.

Educational is to be complimented upon this thoroughly constructive move which obtains for it an advertising schedule arrangement which assures a complete and thorough distribution of its advertisements among the exhibitors of the United States and Canada on a basis which effects a substantial saving which is of a very pertinent interest to Educational’s customers as well as to the company.

Educational has proved its right of leadership in the field of short subjects and in the plan just embraced it assumes an intelligent leadership in the important work of clarifying the facts relative to motion picture trade papers and circulations.

MARTIN J. QUIGLEY,
Publisher
Industry to Aid in Raising $33,000,000 for Charity

M. P. T. O. A. and National Association Committees Promise Hoover to Carry Plea for Support of Movement to the Public

(New Year, Dec. 21.—Following the plea of Herbert Hoover, at the joint meeting of committees representing the National Association of the Motion Picture Industry and the Motion Picture Theatre Owners of America at the Claridge hotel, for the support of the motion picture industry in raising a fund of $33,000,000 to save 3,500,000 starving children in Central Europe, committees were appointed by William A. Brady and Sydney S. Cohen to cooperate with Mr. Hoover in rendering the aid requested.

As a result of the meetings of these committees, the two organizations will undertake to raise $2,500,000 through the showing of specially made pictures incorporating "The Invisible Guest" idea as suggested by Mr. Hoover. These pictures have been made and are being shipped for showing in New York and nearby cities before Christmas. They carry a plea to the public for support of Mr. Hoover's movement.

Special Appeal to Be Made on January 29

The committee also designated January 26 as the day when the public will be asked to attend motion picture shows and help each exhibitor raise funds to feed whatever number of starving children is assigned to him as his quota. Producers and distributors will also contribute their quota to the general fund.

Mr. Hoover's speech in part follows:

"Knowing as I do the service the motion picture industry did during the war and has done since, I feel that I should ask for their co-operation again because I believe that this goes further than any individual—that it involves the national honor of the United States."

Many Children Saved

"Upwards of 15,000,000 children have been saved by American hands. In the winter of 1919 there were as many as 8,000,000 children in American charges and in the process of building up an organization that would meet that situation—four institutions in particular have created from 15,000 to 17,000 local institutions in Europe, and now represents 3,500,000 children.

Three million, five hundred thousand children in Central Europe will face starvation unless we can secure renewed help from the American public and those institutions must close their doors within sixty days.

Will Diminish Number

"It is a problem to take care of 3,500,000 children over the winter and this number should be diminished by one-half to two-thirds by next summer. "We, the one and only nation in the world, set ourselves out to save the lives of these children should carry it through."

The chapter in American history,

"We are not called upon to pay any American money out and use it for overseas expenses or waste. We have gone to as far as possible effort to reduce expenditures to a minimum. We require $33,000,000 to carry these children over until next harvest. Ten dollars contributed through the European Relief Council will save the life of one child.

Influence Is Great

"There is no influence that comes in contact with the public better than the motion picture industry. We need the co-operation of all the men in the country to help us organize that support. In such organizations, one man, a half dozen or thirty men cannot carry these things out themselves, they must appeal to a medium that can carry it through.

"I appeal to you gentlemen to take a certain number of these children as your wards and devise ways and means how they will be supported. Allocate to the different corporations in the industry some definite portion of this problem. I would suggest that this industry undertake to care for from 150,000 to 200,000 of the unfortunate children."

Larkin Will Direct

Pickford Publicity

Former Mayflower Official Also to Handle P. A. for Fairbanks

Mark Larkin, who for the last year has been director of publicity and advertising for Mayflower Photoplay Corporation, will go to the West Coast shortly after the first of the year to take active charge of publicity for Mary Pickford and Douglas Fairbanks.

Former Pickford Employee

Up until the time Larkin assumed charge of Mayflower's press and advertising department, he was in the employ of Miss Pickford as her personal publicity representative.

The post of publicity director for these two stars is admitted to be one of the most important positions of its kind. Never before has the task of handling personal publicity for two stars of their magnitude been undertaken by one man, but because of his previous experience in the Pickford organization and his wide acquaintanceship in the Fourth Estate, Larkin is believed to be fully qualified to fill the place.

Salary Not Mentioned

No mention is made of the compensation he will receive, but it is understood that the salary is one of the largest ever paid for publicity work. Negotiations for the deal were made by Bennie Zeidman, manager of the Mary Pickford company, and Dennis F. O'Brien, representing Mr. Fairbanks.

"We regret very much to lose Mr. Larkin," said John W. McKay, general manager of Mayflower, "because we consider him the best man in his line in the business. It was because of his excellent record with Miss Pickford, during which he designed the famous Pickford Liberty Loan poster and was responsible for making Our Mary 'America's Honorary Ace' and 'Little Sister of the Navy' that he was engaged by Mayflower. While with our concern he continued his splendid work by putting over the national salesgirl beauty contest."

UNITED ARTISTS OFFICIAL AND TWO STARS

(Left to right) Douglas Fairbanks, Mary Pickford and Paul W. Lazarus, the latter sales promotion manager of the United Artists.
New Hampshire Demanding Reduction of Film Rentals

President C. H. Bean at Meeting Held in Boston

Appoints Grievance and Legislative Committees for Organization

(Special to Exhibitors Herald)

BOSTON, MASS., Dec. 21.—Condemning “efforts being made to increase film rentals in the face of serious business depression,” the Motion Picture Theatre Owners of New Hampshire in convention here last week demanded “that a reduction of prices to more truly meet the changed conditions be made in order that the business may be sooner established on a staple basis.”

Other matters of importance to the general welfare of the exhibitor were discussed. The advance deposit question and uniform contracts in particular received the attention of those present.

Grievance and Legislative Committees Named

Two important committees—grievance and legislation—were appointed by President Charles H. Bean, of Franklin. The grievance committee includes Michael White, David Adams, A. M. Graves and A. L. Courtere. On the legislative committee are George Barrett, J. E. Charcoutere, A. H. Davis, D. J. Adams, A. M. Graves, C. C. Baldwin and John Eames.

Final decision on the question of educational reels was not made at the meeting. Following the reading of a letter from Sam Bullock, executive secretary of the Motion Picture Theater Owners of America, a committee was named to take the matter up with the national committee at a meeting here today.

Met With Committee

President Bean and Vice-President Charbonneau are here today to discuss the subject of educational reels with the national body. It is not indicated what action the exhibitors of New Hampshire will take in the matter.

More than twenty-five exhibitors attended last week’s meeting.

Vitagraph Head Wed To Miss Jean Paige

Miss Jean Paige, screen star, and Albert E. Smith, president of the Vitagraph Company of America, were married at the home of the bride’s parents at Paris, Illinois. The wedding was an unobtrusive one, and immediately after the ceremony Mr. and Mrs. Smith left for a two week’s trip, their itinerary not announced. Miss Paige accepted an offer from Vitagraph about three years ago to play in the O. Henry series. She was advanced to stardom about a year ago and selected as the star of “Black Beauty,” which will be offered to the public early in the coming year. Mr. Smith was one of the founders of the Vitagraph Company. He divides his time between the eastern and western studios of the company, and a short time ago purchased a home at Pasadena, California. He also maintains a summer home at Oyster Bay, Long Island.

Logansport Nelson

Sold to Bellinger

(Special to Exhibitors Herald)

LOGANSPORT, IND., Dec. 21.—H. R. Byerly has sold his lease on the Nelson theatre to J. Frank Bellinger, after having had charge of the theatre for two years.

What Exhibitors Are Saying About EXHIBITORS HERALD

“Enclosed please find my check covering a subscription to EXHIBITORS HERALD for two years. I regard it as one of the resources of my business.”—Elmer E. Gailey, manager, Crystal theatre, Wayne, Neb.

“We certainly find EXHIBITORS HERALD to be a live one and containing lots of interesting and valuable information concerning our business.”—E. J. House, manager, House & Justice Amusement Enterprises, operating Grand and Oasis theatres, Marion, N. C.

“I value EXHIBITORS HERALD very much. It is a big help to me in my booking.”—J. Greene Mackenzie, The Picture House, Atlanta, Mo.

“EXHIBITORS HERALD is certainly good. It’s the one we use most of the time out of the three trade papers we take. Keep it up. You satisfy us.”—O. W. Jastram, manager, Strand theatre, Pecatonica, Ill.
Producers Trim Schedules to Obtain Higher Quality of Films

Method of "Supervised By" Is a Thing of Past With Independent Directors Centering Their Attention on One Picture at a Time

By JAMES D. WILLIAMS (Manager Associated First National Pictures, Inc.)

FROM thirty-five reels a week to eighteen reels a year is a far drop, but they are taking it.

That, to exhibitors, is the result of producer desire for independence, and this evolution of ideas, methods, and ambitions for personal accomplishment by the independent stars and directors reaching to every producing industry has a very important meaning to the independent theatre owner.

Where two years ago the trade commonly accepted statements that such and such centralized producing units would provide a total of from twenty-eight to thirty-five reels of film a week, we now find the majority of producers, stars and directors making plans for 1921 with an average output of eighteen reels a year.

This is probably the most drastic and complete change in production policy that the industry has ever witnessed in a single season. It opens to debate and prediction a score of vital and pursing-tint questions of what the result will be to exhibitors and to the producers themselves.

**Production standards have reached the point where the method best known as "supervised by" is no longer safe and successful. It has been a frequent practice for directors and producers who have achieved individual success to try and extend their inherent genius simultaneously to the activities of two or three separate production units. As a consequence, the pictures made under this method of general supervision instead of specific, personal direction did not come up to the quality of those releases which had given the "supervisors" their reputations.

The ability to make the big, successful productions is not given to everyone any more than are the natural instincts that make for a successful and famous surgeon, or a big, popular writer, or a painter of note, the common possession of all the people at large who are members of these groups. Production output for next season and all seasons to come of the competent directors and producers will be limited by their respective personal capacities for creation as individuals, and not as supervisors with two, three or more assistant directors trying with but half success to put into their work the touch of genius possessed alone by the masters. The thing that makes a great surgeon is the genius which enables him to perform certain major operation better than anyone else.

**

And so it is with the successful producer of today and tomorrow. His production must be the result of his personal efforts and not the genius-lacking product of assistants working under his supervision.

As recently as two years ago a number of popular stars and directors whose pictures today are in greater demand than ever before, made and released an average of eight attractions a year.

Now we find their schedules of activity for 1921 literally cut in half with plans for three and not more than four pictures to be made in the coming twelve months. It means that each release from the capable, recognized production leaders will receive more time, more thought, more attention to detail, and far more care in the actual course of production, with the result that the finished attractions are bound to reveal an unprecedented degree of entertainment quality as the result of an amazing curtailment in productions volume with an equally amazing increase in production quality.

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Mr. Joseph M. Scheuck will produce but four pictures next year in which Norma Talmadge will be starred, and but four pictures in which Constance Talmadge will be starred, in contrast to six productions from each of the girls during 1920.

Charles Ray will make not more than four pictures during 1921. Marshall Neilan is perhaps one of the greatest pre-cut-day exponents of limited volume and quality results. He has made but four pictures in 1920, and it is neither exaggeration nor inappropriate publicity to say that there is no director who as a producer giving his personal attention to every detail of every release for which he is responsible has forged ahead more rapidly or has risen to greater heights in the estimation of exhibitors and public than the man who directed "The River's End," "Don't Ever Marry," "Go and Get It," and "Dinty."

Mr. Louis B. Mayer is another producer who has depleted the folds of the six and eight year adherents and who is going to limit his productions for 1921 to not more than four pictures.

Central Labor Union
Of Indianapolis, Ind., Opposes Closed Sunday

(Special to Exhibitors Herald)

INDIANAPOLIS, IND., Dec. 21.—The Central Labor Union here has voted opposition to the closing of motion picture theatres on Sunday on the ground that Sunday amusements have become a necessity to working people.

A resolution was adopted declaring that although there is a movement "by certain organizations to demand legislation prohibiting motion picture shows on Sunday, these exhibitions do not interfere with anyone's opportunity to attend church; that Sunday amusements have become a necessity to the working people; that the prohibition of Sunday performances would deprive these people of their means of recreation and also that the closing of Sunday exhibitions would deprive many members of the motion picture operators' organization of their means of livelihood."

The resolution also states that the Sunday shows do not deprive machine operators of their hours of recreation.

The legislative committees of the Indiana State Federation of Labor and the Central Labor Union are requested to oppose any blue law legislation.

New Incorporation in Whiting, Indiana

(Special to Exhibitors Herald)

WHITING, IND., Dec. 21.—The A. J. Obreshk theatre company has been incorporated with a capital stock of $100,000. The directors of the company are A. J. Obreshk, Alta Obreshk and Chris Petrok.

Rushville Mystic Being Remodeled

(Special to Exhibitors Herald)

RUSHVILLE, IND., Dec. 21.—The Mystic theatre is being remodeled and the lobby is being made a part of the auditorium.
English Theatres Attentive to Comfort of All Patrons

Pioneer Motion Picture Man Returns to Chicago
After Vacation in Europe, Where He Also Made a Study of the Film Situation

Neither London nor Paris has a first-class motion picture theatre, according to Aaron Jones, member of Jones, Linick & Schaefer, who has returned to Chicago following a vacation abroad. While in Europe the pioneer theatrical man had occasion to observe the development there of the motion picture industry.

"In London a restriction has been placed on the building of theatres until the present housing condition has been rectified. However, English theatres and music halls never were conspicuous for their exterior beauty. You could pass them without knowing they existed, because they use no electric light display, and no billboard or newspaper advertising.

"Admission Prices Are Higher in England"

"In England the admission charged for motion pictures ranges from two to six shillings which equals 40 cents to $1.20 in American money. The cost to two years old, a condition caused by the booking agencies who have an estate at least a year in advance. Several booking sheets completely filled until the boys and girls, will report anyway."

"They are much more thoughtful of the comfort of patrons and every picture house in London has tea rooms where patrons may roll and sip tea when they tire of the screen, as long as they wish.

"Change Twice Weekly"

"Sir Oswald Stoll secured Hammerstein's theatre and is playing a picture policy changing his pictures twice a week. The theatre is known here as our Cambodia. A full week policy is unknown. Col. Levy is the first American to invade the London field of motion picture exhibition and he secured the Savoy Theatre in SE. Palace. The Allen Brothers, Canadians, have bid for the Empire. The Famous Players have secured the site upon which the old Tivoli stood and will build when the restrictions are removed.

"I ran up to Glasgow just to see how the Scotch took the pictures. I arrived there in the morning. While riding through my hotel I noticed long lines of people standing in the streets between the curb and the street of tracks waiting for admittance to motion picture theatres. The law will not permit them to stand upon the sidewalk. Glasgow has fifteen picture houses charging an admission fee of from two to four shillings, 40 cents to 80 cents in our money.

"Charge for Programs"

"Throughout England every theatre, including picture houses, charges for programs, the charge being equal to 6 cents. No matter how small the theatre the usher always expects a few pennies when he escorts you to your seat.

"The condition in France is about the same. Picture houses charge a smaller fee, four francs, equalling about 25 cents. Some of the bigger houses in Paris ask eight francs, or 50 cents. It is a universal system in France also to charge for programs and to expect tips. In France the prices charged for low-priced vaudeville is double what we ask in America. The legitimate houses get about the same prices that we do.

"Revues Are Starting"

"The Paris revues are starting. The Folies Bergere is a chorus of twenty girls, absolutely nude. And after the show or between the acts you can go up to the top floor and see an old-fashioned kook show. In the lobby an Hawaiian band plays soothing melodies. The Casino De Paris is as naked with its revue. I was startled to say the least. The night life of Paris is curbed at midnight. The war tax on tickets in France is collected by special person.

"Both in England and France 95 per cent of the motion pictures shown are made in America. Their greatest favorites are Mary Pickford and Douglas Fairbanks, although Chaplin is much in demand. Fatty Arbuckle was in Paris making a lobby of France and England when I left, and no doubt his pictures will take a jump in popularity. We are 25 years ahead of Europe in the making and exhibiting of motion pictures, although the Famous Players are now working two or three companies in their new London studios.

"I met William Morris in London and casually suggested he would be probably knighted by the British for his exploitation of Sir Edward Elgar, but Bill said that he would be satisfied with a single Saturday night in Paris."

"Southern Film Co. Opens Offices in Charleston, W. Va.

The Southern Film Exchange has opened offices in Charleston, W. Va., and will distribute high class state right attractions in the West Virginia territory.

General Manager E. R. Custer, formerly Paramount sales representative and manager of News and Cincinnati exchange for two years, will have executive charge of the company's activities. Spacious quarters have been obtained in the Kanawha County Bank building and a model exchange outfitted. Several productions have already been contracted for and a New York film row a flying visit to line up few more independent publications.

Pat R. Jones, owner of the Plaza theatre, Charleston, and Phil C. Jacks, prominent local capitalist, are associated in the enterprise."

Open New Rose, Tacoma

TACOMA, WASH.—The New Rose, Tacoma's newest photo-play house, situated in South Eleventh street, opened recently. J. Robert McKinnell is proprietor.

AARON JONES
Member of Jones, Linick & Schaefer of Chicago who has returned after spending some time in Europe.

Injunction Bars Use of Scenes in Weekly News Reels Cannot Exhibit Pictures Shot As Part of MacDonald Film

Following the public warning to news weeklies by Katherine MacDonald Corporation to the effect that the special air-plane pictures shot in Los Angeles for the star's forthcoming Associated First National attraction, "Stranger Than Fiction," must not be used by the news weeklies, an injunction has been obtained in the coast city against Pathe News, enjoining it from using or showing in any way the exclusive scenes, the shooting of which was arranged privately and carried out in the line of private business. Following this, a further injunction was obtained against International News.

One of the principal airplane scenes in "Stranger Than Fiction" is regarded as exceptional, as it shows an airplane making a start from atop an office building. The fact that much trouble, time and expense were put into the arrangements whereby "Stranger Than Fiction" could be the first motion picture to present a new advance in aviation makes the Katherine MacDonald Corporation especially desirous of protecting its rights. When it learned that the First National production was to have an unusual airplane feature, great interest was aroused, and the news weeklies had their camera men on the trail. They were warned of the infringement in paid advertising and news stories, and advised to keep off. Injunctions were then obtained against Pathe, and proceedings filed against all other companies who shot the MacDonald stunt. These injunctions are expected to be granted immediately.

Open Royal, Fayetteville

FAYETTEVILLE, Ark.—More patrons than could be accommodated attended the opening of the Royal theatre here recently.
“We Hope 1921 Will Be Rich In Awards for Exhibitors”

Greetings Extended to Theatre Men of U. S. by Richard Rowland, President of Metro Pictures.

By RICHARD A. ROWLAND

It gives us profound pleasure to extend to the exhibitors of the country our heartiest Christmas greetings. We are desirous that the bonds of personal friendship and business entente be strengthened more and more between us and the men who display our work of the screen to the public. We hope that the coming year will be rich with rewards for you, and that our part will do everything humanly possible to bring about such a consummation.

Metro welcomes this Yuletide with an optimism that is unbounded. It is well known that Metro as an organization is a confirmed optimist. It has always clung to the brightness of the future and even in darkest times has refrained from joining any chorus of pessimism. This faith, we believe, has carried us through the period of the war and is carrying us now through the era of reconstruction, with vision unimpaired and heart high and with an unshakable confidence that 1921 will be a year of unprecedented prosperity for everybody in our industry.

This year has seen the beginning of the fruition of some of our most important plans. We have successfully launched our campaign for bigger and better pictures and the quality of our output has convinced exhibitors and public alike that when we announced this intention there was more to our promise than idle words. Our supervising directors, our directors, literary staffs, stars and featured players have given of their best, and the days of the highest standard every Metro picture placed before the public. Theirs has been a conscientious labor of love.

It is noteworthy that even as Christmas comes, with its universal message of peace and good will among men, that the clouds of the mighty conflict are fading in the distance. Each day they seem more distant and therefore less threatening. And while we are experiencing an economic readjustment that all thinking men had anticipated, the people are meeting it with the spirit of cheerfulness and hope in the future that demonstrates to the world those qualities which have made us, as a nation, great.

Motion pictures, which for long people have been declining in their state of infamy, have progressed wonderfully, until now they hold the fullest confidence, respect and admiration of all classes of Americans, and the new art has risen to meet the niche that it has been destined to occupy.

The growth of the industry is reflected in a million ways; in the astonishing number of new theatres that are springing up throughout the length and breadth of the country, in communities large and small; in the public support that is so eagerly extended to all that is finest and most artistic in the way of better pictures; in the accession of more players of recognized talent and experience and in the steady influx to the ranks of filmdom of the foremost creative writers of the world, who with a reserve that is characteristic of them, had not at first joined the colors of the industry until the art should have proved itself worthy of their considered contributions.

As it looks to Metro, this is the best Christmas that we have ever had. And we are confident that exhibitors will discover it is the precursor of the best year that they have ever known—the coming year of 1921. Metro again wishes the season’s best to every theatre man everywhere.

Many Celebrities at Opening of Branford

Gov. Edwards Heads List of Notables Attending the Fabian Affair

(Special to Exhibitors Herald)

NEWARK, N. J., Dec. 21.—The formal opening of Fabian’s Branford theatre, which has been under construction for the last two years, was held on Thursday evening, December 16. It was one of Newark’s biggest social affairs, with many state and theatrical notables present.

Governor Edwards of New Jersey and Mayor Gillen of Newark were among the personalities which filled the 1,000-seat house.

Opens With “Passion”

The Branford opened on Friday to the general public, playing First National’s “Passion,” which had its world premiere at Fabian’s Garden theatre, Paterson, N. J., some time ago.

Theatrical New York was well represented at the formal opening, Joe Lee declaring, following the performance, that it looked like the Astor lobby that evening.” Norma and Constance Talman and George Beban were among the stars in the boxes.

A. M. Fabian Managing

At the formal affair A. M. Fabian, managing director of the new cinema palace, was master of ceremonies. Jacob Fabian is president of the theatre company.

Newspapers have referred to the Branford as New Jersey’s finest and most beautiful theatre in the country. Although one of the largest structures in the country, there is not a supporting pillar in the building.

Gray Directs Advertising

The Branford Symphony Orchestra furnishes one of the big features of the entertainment. Jacob L. Rittenband is conductor. Warren Yates is organ master. The instrument installed represents an expenditure of $50,000.

Paul Gray, well known in the industry, is director of advertising and publicity. A. Gordon Reed is production manager.

Film Beauty Spots Of South Bend, Ind.

(Special to Exhibitors Herald)

SOUTH BEND, IND., Dec. 21—Ezra Rhodes, manager of the LaSalle theatre, has arranged with the Tisdale Industrial Film Corporation to come to South Bend with their entire equipment and spend two weeks filming the various points of interest. Cornell T. Malone of Pittsburgh is in the city planning the details of the feature film.

Thorburn Is Managing

MARSHALL, MINN. — Barrymore Theatre Company took possession of the local theatre recently. Neal Thorburn is now the manager.
A PROFESSIONAL romance that began at the copy desk of a St. Paul newspaper and migrated to the literary realms of motion picturedom, has culminated in the appointment of C. Gardner Sullivan—an ace of creative screen scribes and continuists—as an active member of the famous Associated Producers, Inc., the crowning achievement of which is the movie of the most significant service rendered by Thomas H. Ince, Mack Sennett, George Loane Tucker, Allan Dwan, Marshall Neilan, J. Parker Read, Jr., and Maurice Tourneur.

The trade in general and the exhibitors in particular, having seen the line "By C. Gardner Sullivan" emblazoned across the title sheet of Thomas H. Ince productions may have drawn their own mental conclusions. The name and character of this latest welcome entrant into the producing field, yet few have had the opportunity to study the "man behind the screen," and to know his qualifications and credentials for the responsibility bestowed upon him by the seven producers who unanimously elected him to their independent ranks.

Sullivan is, first of all, a keen student of psychology. He absorbed that the world's greatest university for intellect, quick wits and strong will—the modern newspaper office. He reads mankind and its offspring—the universe in general—not with the theoretical eyes of one who gropes in blind fantasies—but with the practical, human vision of one who has, himself, traded in the realities of life, and who knows from the heart one—those experiences, emotions, and passions which govern real people in any community of the globe.

Some ten years ago, when he was grabbing copy hot off the wires of the Associated Press, slapping scare heads on it, and rushing it upstairs to the composing room, he got a bunch that he could write scenarios. That same night—action following impulse—he retreated to his room, which cost him sixty-five per, burned the midnight oil, and several days later there emerged in Uncle Sam's mail box a very fat envelope addressed post haste to "Thomas H. Ince Studios, Santa Ynez Canyon, California."

Several weeks elapsed before a letter, with a check for $50 enclosed snugly therein, arrived to reward his efforts, and subsequently inspire additional contributions which several months later brought him $100. Then followed a letter from Thomas H. Ince in which the youthful author of these wild Western Indian dramas was instructed to board a train for the eagerly sought "California." When the train stopped at Culver City, Sullivan found himself "hiring out" for several dollars per week, and the following year he found himself a prisoner, as his pay, being five dollars per week, bound him to the studio ten hours per day, seven days per week.

Then followed a private course under the personal tutelage of Thomas H. Ince. Sullivan was taught the art of constructive perception and conception of ability, quickly comprehended a mentality that worked like a human dynamo. He invested his processes with his own spirit of "atmosphere" and "humanity" in all things. He worked with him day in and day out, practically demonstrating the salient requisites for the construction of the script, the evolution of the plot that grips and sustains interest, and the Ince-made, iron-clad rule for realism that fairly bites! * *

Sullivan's aptness was little short of marvelous. From that trail-blazing time until the present era, he has evidenced a graphic understanding of realities, and a masterful knowledge of technique and "mechanics" that are equaled only by his rare creative talents, and the surpassing genius to transfer his thoughts into rapid-fire script-language.

In private life, in the studios and out, Sullivan is the acme of refinement and the course of dramatic requirements on a broad scale. * * *

In the words of Thomas H. Ince in his capacity of President: "C. Gardner Sullivan's advent into the Associated Producers means, among other things, that the story and its full realization to the successful photographer will be foremost at all times. In my opinion, which is based, of course, upon his years of association with me, he is the most prolific, creative screen author of all time, with an understanding of plot fundamentals and values that permeate the very best, most comprehensive production. His stories are always vital; never exaggerated; strictly to be depended upon for the interest and delight they will carry to the motion picture audience.

"Mr. Sullivan is a fine showman as well as an artist. He knows the public because he has studied every phase of humanity as it exists everywhere. I confidently expect his productions to establish a standard that will contribute their full share to the advanced artistry for which all of us are striving."

And, in Mack Sennett's address of welcome: "It seems to me that the addition of C. Gardner Sullivan to the ranks of the Associated Producers marks the consummation of a rounded completion and a balanced harmony of contrasted types that will compass every kind of picture creation possible to the screen. To use an ancient phrase which resumes its original meaning to this connection—the entire gamut of human emotions is now comprised in the repertoire of the Associated Producers. We are now equipped in members to make all types of pictures that are worthily addressed to the great public."

Marshall Neilan welcomed Sullivan as follows: "This is a day of days, one associated with the motion picture industry cannot fail to realize the fact that with the formation of C. Gardner Sullivan's Production, the industry finds itself enriched with an important factor in its future development. The individual achievements of Mr. Sullivan in the past must impress the business with the thought that his own productions to come will compare favorably with the best and establish him among the foremost producers in the business."


The first C. Gardner Sullivan special for the Associated Producers will be a big story of modern America, embodying, according to the advance data, an integrity of conception and a vital theme and accompanying action which should establish it promptly and faithfully as typical of the Sullivan style and appeal.
Records Shattered
During Pathe Drive
Winners of Pearson Month Are Announced by Paul Brunet, President

All organization records for new business and collections were shattered during the $10,000 Pearson Month competition in November, according to a statement just issued by Paul Brunet, president of the Pathe Exchange, Inc. He announces the winners in the four competing districts as follows:

Western—San Francisco, W. W. Kofeld, branch manager.
Cleveland—Cleveland, Paul H. Tessler, branch manager.
Eastern—Albany, B. M. Moran, branch manager.
Southern—Oklahoma City, Fred B. Pickrel, branch manager.

Seattle Wins Prize
When the terms of the contest were drawn up, it was to provide a full prize to the branch finishing second with the national high average, and this award was won by Seattle, Paul G. Lynch, branch manager.

San Francisco recorded an aggregate increase in new business and collections of 57 per cent. Seattle, which finished second, scored a 100 per cent increase.

Oregon City had a 49 per cent increase, Albany returned a 97 per cent increase, while Cleveland registered an aggregate improvement of 82 per cent.

Men on Winning Teams
The winning teams were composed as follows: San Francisco—W. W. Kofeld, manager; G. Glosser, cashier; H. Heilig, cashier; H. Scherbrock, W. C. Gnedolf, and R. Pirow, salesmen.

Cleveland—Fred B. Pickrel, manager; H. R. Falls, cashier; L. C. Sipe, cashier; F. D. Fielding, March Wood, G. Lancaster, and E. S. Olsmith, salesmen.


MILWAUKEE, WIS., Dec. 21.—City officials at Eau Claire and Superior have placed a ban on the exhibition of serials.

Provision also is made in the resolution adopted by city council of Eau Claire for censorship, the law requesting exhibitors "to eliminate from all pictures exhibited, all scenes of crime and violence to the greatest possible extent." The law is effective on January 1.

Action Prompted by School Board Resolution
The action taken by the Eau Claire council follows presentation of a petition by the Parent Teachers Association and the adoption of a resolution by the board of education. Members of the board declared it their opinion that serials were partially responsible for the wave of banditry in the city.

The resolution adopted by the board of education follows:

"Whereas, the board of education of the city of Eau Claire deems the action of the mayor of the city of Superior in forbidding the presentation of moving picture serials in the city of Superior a move for the betterment of civic conditions in that city, and,

Want Strict Regulation
"Whereas, the board of education further believes that the moving picture serials prove a detriment, especially to boys and girls, because of their tendency to excite the lower, more brutal elements in human nature, and,

"Whereas, the board of education further believes that the character of the moving picture performances for Friday, Saturday and Sunday, at which times in particular children are present, should be strictly regulated so as to eliminate all objectionable features and so as to guarantee only the highest type of pictures suitable for children.

Recommendation Is Made
"Be it, therefore, resolved that the board of education of the city of Eau Claire that they take suitable action to forbid the showing of moving picture serials in the city of Eau Claire, and,

Open Fall River Theatre
FALL RIVER, MASS.—The New Park theatre at Globe Corners was formally opened recently.

Half Million Theatre to Be Erected by Grubels
SPRINGFIELD, MO.—E. J. and F. C. Grubel, who operate a chain of movie houses throughout the state of Missouri and Kansas, Kan., have awarded contracts for the building of a new Minnesota Avenue theatre.

The new house will represent an investment of half a million dollars, of which more than $100,000 will be put into the building. Construction will begin about February 20. The new house is expected to have a seating capacity for 2,000 patrons.
Getting Back to Normalcy

Whitman Bennett says WHITMAN BENNETT

Whitman Bennett is the producer who is making seven specials for First National. There are two featuring Lionel Barrymore. He has incorpo-
rated in the following article his views on business conditions as they affect the theatre.

The exhibitor who feels alarmed because he has noticed a perceptible drop in attendance at his theatre within the past few weeks is either one who has a very short memory or else one who has entered the business of exhibiting during the abnormal period which has persisted over the past thirty months. The experienced exhibitor knows that in normal times there is always a lull in attendance before the Christmas holidays and these exhibitors were surprised when it did not come last year or the year before.

This mid-season lull has been explained in various ways, but the most plausible one lies in the fact that the business of preparing for the celebration of Christmas is an occupation that all but absorbs the time for theatre attendance. Retail trade is on the boom especially in the evening. Clerks, accountants and other store employees are tied up at their places of business. They themselves are not only prevented from attending the theatre, but the members of their families stay home to be present when they return from work. A great many of those who are not forced to work in the evenings employ the hours used at other times for theatre attendance.

Christmas shopping or else take the opportunity of earning additional money by the many extra temporary positions that are open to them for their evening hours.

* * *

The fact that the lull has been described would be a source of confidence to the exhibitor. It is the surest indication that could occur to show that the country is getting back on a basis of normalcy. The American people have once more taken up the business of living sane and safe lives.

When the occupation of preparing for Christmas is widespread enough to be felt in the motion picture theatre. The hysteria of war is gone. The carelessness of private extravagance engendered by the recklessness of all the governments of the world, recklessness which caused the people to disregard all customs of normal living, is gone and it is for the benefit of all legitimate businesses that it is gone.

Exhibitors have made money during the past two years, but the cost in danger to the entire motion picture industry is beyond computation. The necessity for good motion pictures disappeared. Hodgepodge selections and presentations drew packed houses as easily as did the most efficiently managed shows. Films, that from the method and nature of their production merited small patronage, made phenomenal records of money gathering. The necessity of care in presenting pictures, care in selection of them, and in fact the value of any sort of exhibitor science seemed to have disappeared. The man who through bitter experience had learned that decent films, an orderly house, and well thought out exploitation and advertising were indispensable, saw competitors disregarding all of these things and coining money.

* * *

Such a state of affairs of necessity began the work of disintegrating the magnificent organization of exhibiting that had made the American people the greatest picture fans in the world. The whole industry depends upon the efficiency of the exhibitor in the final analysis, and when the business of showmanship started to be discarded because it appeared as unnecessary, the exhibitor was threatened. The hysteria which presages a general de-moralization had begun to show itself. We had the $10 picture on Broadway, and the question of year runs of pictures on the same thoroughfare was seriously discussed.

The brake has been applied just in time. The American public has served notice on the motion picture theatre that it is once again living on a normal basis. Real showmanship will once more come into its own and the man that knows the science of exhibiting is the one who will be rewarded for his efforts. The ones who will suffer are not those who are real showmen, but mere owners or managers of motion picture theatres. The public will be more responsive to well thought out exploitation.

* * *

Naturally there are some cases where the new order, or rather the restored order, will present difficulties to the real exhibitor. The craze of theatre building has caused congestion of attractions in some places. This condition in no way warrants the adjustment in these cases will have to be made, but it will be the better showman who will win out. The men who are a detriment to the business of popularizing and the showing of motion pictures will be driven out through the working of the law of the survival of the fittest.

As a producer I welcome the restoration to normal conditions, and believe that those exhibitors, distributors and producers who are working toward the goal of better pictures and more effective showmanship in this greeting. The better grade of pictures will, in the future, receive more substantial recognition from the public than in the period of turmoil and depression going. Extravagance must go and in its place will come sane costs. All in all, we return to normal conditions, the beginning of another era of real prosperity for the producer and exhibitor alike, which, I feel certain, will transcend anything which is past.

“Way Down East” is Shown 200 Times in New York Playhouse

NEW YORK, Dec. 21.—D. W. Griffith’s “Way Down East,” has reached its 200th performance at the Forty-fourth Street theatre.

The event will be appropriately celebrated throughout the week, or at least long enough to allow various members of the cast to appear in person at different times. On Monday evening, Lillian Gish and Richard Barthelmess were the guests of honor. Griffith also was present and spoke on Monday evening. On Tuesday evening the guests include Vivia Ogden, Kate Bruce and Burr McIntosh.

All present contracts for the occupancy of the theatre have been cancelled in order to allow the Griffith picture to remain there indefinitely.

Women’s Clubs Are Aiding Endorsers

INDIANAPOLIS, IND., Dec. 21.—Motion picture endorsers have received recognition from the General Federation of Women’s Clubs in the appointment of a chairman of the motion picture department, it was announced at a recent meeting of the Indianapolis Endorsers of Photoplays.

A letter was read from the newly appointed chairman, Mrs. Wood Allen Chapman of New York, expressing her readiness to co-operate with the local organization in its work. Announcement was made at the meeting that a series of special matinees for children would be given during December under the auspices of the Parent-Teacher associations.

Fred Sanders Buys Indianapolis Apex

INDIANAPOLIS, IND., Dec. 21.—Fred W. Sanders, owner of the Fountain Square theatre, has bought the Apex, 1100 North Illinois street, and will take possession January 1.

The theatre seats 850 people, is in a brick building built exclusively for the theatre. This property will replace two theatres within six blocks of one another. The Fountain Square theatre considered one of the leading neighborhood playhouses of the city ranks close to the leading downtown houses.
Addition Being Made to Main Studio

Also included in the immediate enlargements of the Fox establishment is the new construction at the southeast corner of Tenth avenue and Fifty-sixth street, where Mr. Fox lately purchased a four-story building, demolished it and is now erecting an addition to his main studio building, which, with the addition, extends an entire block on Tenth avenue, from Fifty-fifth to Fifty-sixth streets, and runs back 275 feet along Fifty-fifth street and 150 feet on Fifty-sixth street.

At the time the Fox New York studio was constructed it was presumed that its 150,000 square feet of floor space would be ample to accommodate the activities for some time to come. When the building was officially dedicated on May 21 of this year, it already had been demonstrated in the three months it has been occupied that more room was needed.

Not Under One Roof

Built to encompass the activities of 5,000 employees, the Fox studio never has been able to hold all the units of the organization. The scenario department and the print and sign shop and various other departments are in buildings scattered around town. The Kelly-Springfield building is only one block south on Tenth avenue from the main plant. Mr. Fox has taken this modern fireproof structure, occupying a site 100x175 feet and containing more than 50,000 square feet of floor space, on lease for twenty years at an annual rent of $47,000; the gross sum involved in the lease period totalling practically $1,000,000.

The new construction at Tenth avenue and Fifty-sixth street will provide further accommodation for the expansion of the Fox interests and will completely fill the Tenth avenue frontage for an entire block.

Work Being Rushed

Work is being rushed to prepare the annex at Tenth avenue and Fifty-fourth street for occupancy as soon as possible. Some of the space already has been taken over by certain sections of the various departments that will ultimately be sheltered in the newly acquired Kelly-Springfield building.

The temporary discouragements that in many instances have halted progress in some lines during the reconstruction period seems to have left Mr. Fox unaffected. Plans that will be announced later are all set for action in 1921, and Mr. Fox expects to give to picture showmen a line of money-makers that will supplement his large achievements in production.

The legal end of the deal for the Fifty-fourth street building was handled by S. K. Rogers, general counsel for Fox, and by Henry L. Moses for Kelly-Springfield Tire Company, A. S. Kempner and John C. Eische handled the negotiation for Fox so far as the real estate phase of the transaction was concerned, and I. J. Phillips and A. H. Gitterman represented the tire concern.

F I O \ S T U D I O S, N E W Y O R K, A D D T O PLANT

Additional Space in N. Y.

Is Leased by William Fox

New Fireproof Structure Taken Over for Period of Twenty Years to Meet Needs of Rapidly Expanding Production Interests

(Special to Exhibitors Herald)

William Fox has leased for a period of twenty years the new four-story and basement fireproof structure erected by Kelly-Springfield Tire Company at Tenth avenue and Fifty-fourth street, New York. Fox announces that this transaction was necessary to meet the needs of his rapidly expanding production interests.

Only recently this company announced the million dollar expansion of the Fox studios in Hollywood, Cal.

EDITORIAL of the WEEK

Censoring the Movies

(From San Diego Union)

Censorship of the motion picture industry is beginning to be again a subject of review and discussion. It is even proposed by the radical reformers that a federal board of censorship shall be established whose authority shall be supreme and final.

The "movement," * * * while ostensibly for the "moral welfare" of the nation, carries with it a peril far more subtle than is alleged in the charge that the moral censor is sure to infringe the constitutional rights of the picture producers by misjudging the "moral" effect of many of the pictures. A federal censorship would be likely to transcend its specific purpose by including in its scope what the censors might be pleased to call "the public interest." The phrase would be subject to an almost limitless interpretation, and inclusive of judgment upon practically every question and issue before the people or likely to be presented.

Examples illustrative of this possibility are not wanting among the four legal censorship boards already existing * * *

These boards * * * have overstepped the bounds of their authority * * * One state board deleted from a news picture scenes and subtitles which concerned a political opponent. * * * The real purpose behind this action was all too evident, yet it was taken in the name of "the public interest." * * *

As a matter of fact it is no more advisable that a censorship board should be exercised over the moving pictures than over the publication of a newspaper of the utterances of a public speaker. * * * Certainly, no censorship "in the public interest" would be tolerated in those instances.

Get New Organist

At Elkhart Orpheum

(Special to Exhibitors Herald)

ELKHART, IND., Dec. 21.—Haden Reed of Louisville, Ky., has been employed as organist at the Orpheum theatre. He is a musician of wide experience.
R-G-R Handle Distribution
For Big Producer in West
Chicago Concern Has Under Its Control Several of the Well-Known Directors and Stars on the Coast

LOS ANGELES, Dec. 21—Russell-Greiver-Russell have effected a combine with a large and prominent producer on the Coast. The Chicago concern will handle for national distribution all of the pictures put out by this organization. Five reel features of practically every type, special productions, comedies and all other films produced by the Coast concern are affected.

It is understood that Russell-Greiver-Russell by taking this step have brought under their control several of the well-known directors, producers and stars in the West.

Russell Says Transaction Has Been Completed

When questioned by a representative of this paper regarding the matter, Bernard D. Russell, the West Coast representative of Russell-Greiver-Russell, issued the following statement: "It is a fact that such a combination has been completed. The producing organization is second to none on the Coast, and has long been known for the pictures it pur out. "Work of several of the popular and better known stars comes to us through the step we are taking.

"I will add that undoubtedly the arrangements entered into will mean that Russell-Greiver-Russell will step into the front rank as a producing-distributing organization."

Details of Deal Are Not Disclosed

The Chicago office of Russell-Greiver-Russell, when questioned concerning the above rumors, stated that while they would verify the rumor, they did not care at this time to disclose with whom the negotiations had been made. The combination has been effected and work has been going on for some time, according to William D. Russell, president of Russell-Greiver-Russell. Mr. Russell's statement says: "Within a short time we will have ready a series of pictures incorporating the work of stars of the first water—stars who now are appearing in pictures put out by some of the best known producing organizations in existence. Not only will we control several series of star pictures, but this agreement likewise brings to us for distribution a brand of comedies, already established, and several other interesting films. We were not quite prepared for the news to be sent broadcast so early in the game, but as long as the rumor has been started to a certain extent, I will verify it to a certain extent. When the time comes, which I anticipate will be very shortly, the full announcement will be made through the trade papers."

Fairbanks European Trip
Is Definitely Announced

LOS ANGELES, Dec. 21.—It has been definitely announced that Douglas Fairbanks will produce "The Three Musketeers" in Europe. Previous going abroad he will film "The Nut," his current production; then Owen Wister's, "The Virginian."

Directors and Writers
Adverse to Blue Laws

LOS ANGELES, Dec. 21.—The Motion Picture Directors' Association and the Screen Writers' Guild of the Authors' League of America have gone on record in opposition to the blue laws.

Theatre Manager
Home from Europe

EVANSVILLE, IND., Dec. 21.—Philip Skora, owner of the Columbia theatre, who went to Palestine last June as a member of the American Zion Commission, has returned to the United States and will be in Evansville in about a week.

Christie Ahead of Schedule

During 1920 the Company Has Broadened Out Into Field of Feature Productions

HAVING kept pace with an unusually great impetus in its producing activities within the year, the Christie company is entering 1921 with picture production well in hand to take care of forthcoming publications of the winter months and early spring.

Marked not only by a broadening out into six-reel comedy-dramas, but also an increase in the quantity of its short-subject offerings, 1920 has been a big one for the Christies, who now enjoy the distinction of having their first big feature acknowledged as a tremendous success.

The next of the six-reel comedy-dramas has been made. It is "See My Lawyer," from the Broadway play by Max Marcin, and will be issued early in the new year, presenting T. Roy Barnes and Grace Desmond, who made a hit in "So Long Letty," augmented by a list of other stellar players.

Greater than these accomplishments, Al Christie has now two-reel comedies which Educational is publishing at the rate of two a month, which are characterized by the same quality in short lengths as Christie has produced during the year in the feature pictures.

"The demand for more comedies of a high grade this year has been met by a comedy which is at least 50 per cent better in merit and pulling power than at this time last year," says Christie.

"Not only that, but the comedies in the single-reel brand which have now been introduced as Vanity comedies are bearing the same stamp."

Legion Department
Opposes Blue Laws

WASHINGTON, D. C., Dec. 21.—Representatives from every American Legion post in the country attending the annual meeting of the District of Columbia department voted to oppose the Sunday blue laws in Washington. A committee also was appointed to fight such regulations should a hearing be held before congress.

The blue law fight centers on the Temple bill now before the District of Columbia committee.
Organization An Accomplished Fact

Sydney S. Cohen Declares that the Motion Picture Theatre Owners of America Now Has Nearly 12,000 Members, With the New Association Still Growing

BY SYDNEY S. COHEN
(Prssident, Motion Picture Theatre Owners of America)

The past year has amply proven that organization of motion picture theatre owners is an accomplished fact. The Motion Picture Theatre Owners of America today are fully organized throughout the country totaling a membership of about 12,000. The organization is still growing apace and before long almost every exhibitor will be an active member. All the state organizations subscribe to the platform and principles adopted at the National Convention this past June at the city of Cleveland.

Perhaps the most striking part is the participation in organization affairs by the big exhibitors, the men whose investments are large and varied. Herefore, the little exhibitor played the part of Prince Rupert in organization matters, and the debt we owe to him can not be overestimated. The zeal of so-called small exhibitors for organization is as great, as ever and now we have joined to this zeal the material resources of the substantial exhibitors. It is a union of forces which I think has already proven irresistible.

I have been told by many of my fellow exhibitors that they have joined the organized ranks because the platform and the demands enunciated at Cleveland were both constructive and conservative. On this platform we propose to meet all problems. Exhibitors want to be fair and just in their dealings with every other element in the industry.

As a matter of history: I might point to the achievement of various state organizations in liberalizing the old Puritanical Sabbath and defeating other forms of repression, such as censorship. I know these things are striking and conspicuous, but they do not in themselves constitute the achievement of an organization. They are rather the fruits than the seeds of organization. The real test of all organization is the benefit to the rank and file.

Within the organization known as the Motion Picture Theatre Owners of America, all benefits accruing from organization are shared equally by all and no advantage is enjoyed by reason of organization which the rank and file do not fully share with the men who may be the officers and leaders for the time.

The Motion Picture Theatre Owners of America organization has stood this test. Today the smallest exhibitor, directly and indirectly, feels the benefits of the organization. The organization is in receipt of letters from every part of the country stating complaints and grievances and seeking redress. The officers of the organization are doing their utmost to justify the faith of these exhibitors.

The very existence of our organization has created a better atmosphere in the industry. Men with plans and schemes for aggression and exploitation of the exhibitor have been inspired with a wholesome fear. They realize that even the most powerful individuals are not beyond the reach of a strong united body of men who seek the legitimate protection of their interests and who have been the relentless foes of all forms of injustice and crooked dealings.

In all national campaigns, the organization acts through its congressional units, which we believe is a very effective method. The representatives of the congressional units are the shock troops of our organization.

Pass Bogus Bill at • An Indiana Theatre

ELKHART, IND., Dec. 21.—The old swindle game of passing a raised bill was played successfully at the ticket office of the Orpheum theatre recently when a bogus $20 bill was accepted in payment for tickets.

The bill had been raised from a $5 bill. A suspect was arrested, but later was released when the theatre manager, Mrs. Harris, failed to recognize him as the guilty person.

Lansing Arcade Expected To be Operating Shortly

LANING, MICH.—The Lansing Arcade theatre will open here about January 25, if the obtaining of materials is not delayed.

Labor troubles and materials shortage have delayed the completion of the building, begun last March. The theatre will be operated under the management of the W. S. Butterfield circuit.

Repair Fire Losses In South Bend, Ind.

SOUTH BEND, IND., Dec. 21.—Work has been started on the reconstruction of the Auditorium theatre which was gutted by fire December 7.

George Hines, manager, expects the house to be open again in five weeks. Authorities have been unable to ascertain the cause of the fire which damaged four other places of business in addition to the theatre, at a total loss of $121,500, fully covered by insurance.

Hines says his loss was reduced by the proper functioning of the sprinkler system. The operator's steel cage was not damaged. All the seats, decorations and musical instruments, the latter including a $10,000 organ and $1,000 baby grand piano, were badly damaged. The organ has been sent back to the factory for repairs. Loss to the theatre alone was $30,000.

Report Gives Two New Theatres to Troy, N. Y.

TROY, N. Y.—Troy may have two large motion picture theatres. One house already is assured and the other is understood to be in the planning. M. and J. Weinstein, comprising the firm of Weinstein Brothers, have purchased the two-story brick building at 22-24 Fourth street, expecting, it is reported, to build a theatre on the site.

Gaspere Battaglia has purchased the M. Smith property at 2329 Fifth avenue, to construct a theatre there, understood to be planned to accommodate 1,000 patrons.

Pittsburgh Theatre Open

PITTSBURGH, PA.—The New theatre owned by Harry Davis Enterprises was given formal opening on December 1. John F. Harris is general manager.

Touching Scene From "The Foreigner"

Adapted from the story by Ralph Conlon and produced by the Winnipeg Productions, Ltd.
AMERICAN exhibitors will experience hoarseness on the morning of January 1, 1921, due to replying, "The same to you," to the thousands of patrons who wish them the conventional "Happy New Year" on the day and night of December 31, 1920. It is not likely that many will grasp the full significance of the rejoinder.

** * * *

It is true that many of the greetings received will be conventional. It should not be true that the theatre man's response will be of like spirit. The significance of the interchange lies in the sincerity of the exhibitor. Unless he is honest in his good wishes he cannot expect his own year to be altogether "happy."

** * * *

The most important resolution that the exhibitor can make at the beginning of the new year is one to the effect that he will exercise every faculty to insure his patrons against the slightest "unhappiness" while within his theatre. That simple resolution embraces all the requisites of a successful business year.

** * * *

If the resolution is made with sincerity and kept in mind after the passing of the holiday it follows that the theatre man will select attractions with greater care than formerly, will advertise them more intelligently and effectively and present them under the best circumstances that can be created.

** * * *

The exhibitor who has in the past depended upon the stock phrases and cuts of the press book, in short has echoed the promises of producers and distributors writing for a hypothetical "average audience," will take steps to voice his own promises in his own language to the clientele that he knows and understands.

** * * *

Such a man will give to newspaper advertising the attention its effectiveness warrants. He will consider each display and each word of copy his personal message to the public and take corresponding interest in its quality. That means better advertising, and better advertising means better business.

** * * *

He will reconsider the proposition of extra exploitation. He will come to realize that it is better to reach a greater public by utilizing every avenue of communication and play to larger attendance than to appeal to a limited number and exhibit to a "safe profit." Success dates from that realization.

** * * *

Presentation will be contemplated in the light of a new understanding. If he has discarded the idea as impractical or incompatible with theatre construction or the class of patronage appealed to, he will discover a number of truths that were formerly overlooked and learn that he may have been mistaken in his decision.

** * * *

To open that line of thought is to drive straight to the conclusion that the best in presentation is not too good for any audience in the country, and to fully appreciate that fact is to determine at once to introduce the most modern methods regardless of the expense or temporary inconvenience which may be involved.

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The sum total of these and similar changes that will ensue upon the making of the designated resolution is simply a better theatre for 1921 than for 1920. This despite the best efforts that have been made in the past to approximate perfection. Nothing is ever so good that it cannot be surpassed.

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The direct profit can be measured in dollars and cents. The business increase will be of sufficient magnitude to more than offset any imaginary disadvantages. There are no other varieties. No genuine disadvantage can be encountered in an enterprise which is undertaken in the interests of progress.

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"Happy New Year" from the patron attending the Midnight performance may mean little or much. It is to be hoped that it will be properly motivated, but another consideration is of vastly greater importance. The exhibitor's "The same to you" is the essential thing. His success for 1921 is measurable by its sincerity.
Showmanship Suggestions in the Stills

Indians in war paint may be used in street work for "The Last of the Mohicans," Maurice Tourneur's Associated Producers production, and an Indian prologue can be easily arranged to precede the screening. Direct identification of the story with the novel should be scored in every case.

With the general acknowledgment of short subject importance the demand for special exploitation and presentation becomes daily more pronounced. A good opportunity to begin this type of work comes to hand with the publication by Special Pictures Corporation of "His Model Day," featuring Chester Conklin. The above still suggests the stage setting and the general type of prologue proper for the occasion. It may be treated humorously or in the approved manner of the fashion revue—but the important point is that this and other short subjects should be presented with special introduction.

Gladys Walton, as she appears in the Universal feature, "Risky Business," provides a direct cue for presentation. Tabloid musical comedy or local talent may be utilized, or a versatile ingenue can remodel her act to fit the purpose.

"Down Home," Irvin Willat's first production for Hodkinson distribution, is a story of small town life in New England. The still gives an idea of the class of characters prominent in the cast and suggests a vehicle which may be used to advantage in exterior exploitation. Characters and vehicle are within the power of every exhibitor to approximate for showmanship purposes.
RECENT developments in musical composition are attributed by Hugo Riesenfeld, managing director of the Rialto, Rivoli and Criterion theatres, New York, to the influence of the motion picture. His prologues at the theatres under his direction have been uniformly meritorious and rank high in artistic finish and effectiveness among the presentation works of theatre history, which adds weight to his comments upon the subject in the accompanying article.

Hugo Riesenfeld Sees Motion Picture and Music Benefited by Theatre Combination

By HUGO RIESENFELD
Managing Director, Rivoli, Rialto and Criterion theatres, New York.

It may come as a shock to some people to be told that the motion picture has brought life to music, but the fact is true nevertheless. Photoplays have, probably more than any other form of entertainment, injected so much new life into music and aroused interest in so many people who knew little about music and cared less, that it has become a force to be reckoned with. And, vice versa, music has helped in the development of photoplay exhibition.

Music, like all the arts, has a tendency to stability as opposed to fluidity and life, and it is often through some outside influence that the art develops.

There is a movement in music which is brought about by the especial needs of photoplays. Music, to be effective in photoplay presentation, must not be a mere neck-and-neck race between the orchestra and the photoplay on the screen. It is not that the ear must be intrigued with sounds while the eye is being entertained through pictures. There are some people, I know, who think that we play music in our three theatres just to keep them from talking, but the regular patron knows better. And, may I add in passing, our regular patrons—even though they are not interested in music when first they visit us—soon become regular music "fans."

The especial need of the photoplay, since it has developed from a mere series of scenic studies or a comedy made up of racing mobs, has had an influence on musical composition in that, with the growth of dramatic themes in pictures, there must be a correlated musical theme. It will not suffice to play a composition as loud as possible for tense situations and soft for love scenes—there must be an emotional relationship between music and picture if the blending is to be artistic and effective.

To play a heavy and complicated composition as a musical accompaniment to a comedy or, vice versa, to play a light composition as accompaniment to a highly dramatic screen story would be to defeat both picture and music. The music must be temperamentally of the same psychological significance as the picture—if possible, the story told by the com-

"At the Roadside" was the name given the presentation feature used for the Rivoli engagement of "The Testing Block."
TWO episodes in the elaborate special feature used during Thanksgiving week at the Rivoli. "Falstaff’s Dream" was the appropriate title given one phase of the feature, the spirit of which is conveyed in the right view of the stage. The direct identification with the holiday was scored in the "Thanksgiving Ballet," the stage setting for which is seen at the left.

The Criterion theatre. Some forty composers, I think, were drawn on for different selections. Some of the more important pieces used in the "scoring" are the second and fourth parts of Tschaikowsky’s "Nutcracker Suite," the parts known as "Danse Arabe" and "Danse Russe-Trepak." Tschaikowsky’s "Dornroscchen" ballet music was also made use of. The last movement from J. Nicole’s "From the South" suite; H. Wienenowski’s "Romance" and G. Karganoff’s "Romance" are still other selections which were played during the progress of Mr. DeMille’s picture. Three Arabian songs and three French melodies were interwoven, as well as more than a score more of larger or smaller compositions.

All these fine compositions were woven together with special compositions until the incidental music to "Midsummer Madness" resembles an excellent symphonic concert.

NOTE:—Mr. Riesenfeld stands out as a distinct personality in American exhibitor-dom. He combines with his justly famous musical ability a keen showman’s sense of theatrical values.

As managing director of the Rivoli, Rialto and Criterion theatres, New York, he has scored achievements that have prominent place in the history of the progress of the motion picture theatre.

His present discussion of the influence of motion pictures upon music and the counter-influence of music upon the photoplay is of vital concern to the progressive American showman and a worthy contribution to theatre archives.

That Midnight Show

Practically every theatre in Chicago has announced a special Midnight performance for December 31, listing special talent for the occasion that represents an outlay out of all proportion to the probable receipts calculated upon a basis of capacity attendance.

The explanation, sought by the myopic, is to be found in the fact that the right thinking exhibitor does not concern himself unduly as to the profits to be gained from such a performance.

The occasion is an ideal one upon which to provide patrons with a genuine "treat."

The bonus system has become firmly established in American industry. Its merits have been set forth repeatedly and its general adaptation proves it practical.

Why not consider the New Year’s Eve show a bonus to your patrons?

Why not make it a reward for faithful attendance during the year?

To make it pay for itself should be sufficient.

The American exhibitor has attained a position which warrants and calls for an occasional enterprise of this nature.

And like all worthwhile exhibitor enterprises the New Year’s Eve performance qualifies as excellent advertising.
An innovation of some significance was scored during the run of "Humoresque," the Paramount production, at the Tremont Temple theatre, Boston, Mass. An auto-playlet, hitherto unknown in street work, was employed with success. The idea suggests almost unlimited variation and amplification and should be given the serious attention of progressive American showmen.

Auto Playlet Evolved for "Humoresque" Is Practical Mobile Exploitation Device

The evolution of exploitation is the most interesting subject in modern theatricals. To trace the course of the various standard methods in use from their embryonic crudity to present day efficiency is to observe in detail the march of progress.

An idea is born, no matter how. It is weighed in the balance of reason by the showman and promptly discarded or adopted according to its merit.

Ideas that are adopted are speedily improved and developed.

Thus showmanship is built.

WALTER P. LINDLAR, assistant exploitation director at the home office of the Famous-Players-Lasky Corporation, personally conducted the campaign for "Humoresque" at the Tremont Temple theatre, Boston, Mass. He evolved, in the course of that campaign, the auto-playlet type of exploitation.

Accompanying illustrations show the idea in the concrete. With no other guidance than this individual exhibitors can apply the principle to local conditions and adapt it to other attractions.

Mr. Lindlar's campaign did not center about the stunt indicated.

Two dozen cooperative window displays were obtained, and the town was plastered with paper and cards. The newspapers were also given attention and good results gained in this direction.

But the auto-playlet stands out as the genuine accomplishment of the campaign.

It was engineered in simple manner. A youth who had appeared at numerous affairs as a violin soloist was employed, and a young woman was attired to represent a character from the picture. The composition that shares the title of the picture was brought into use and the final touch was applied by affixing to the automobile a card announcement of the engagement.

Simplicity is one of the big merits of the stunt. With this it possesses mobility, novelty and adaptability.

These three qualifications are sufficient to recommend any exploitation enterprise to the theatre advertisers of the nation. All the established methods of exploitation have them.

The device will be improved and elaborated as time goes on and showmen contribute their individual touches to its development. Much may be expected of it, and the exhibitors who seek the modern and productive will not fail to produce.

Such is the course of progress.

Practically every advertising stunt in common use had a similar beginning. Each was practical, or at least promised practicality, and exhibitors seized upon it with the natural result.

The auto-playlet is the best innovation of the week.

It is one of the best innovations of many weeks. To Mr. Lindlar, responsible for the idea, great credit is due. There can be no doubt that the immediate future will see showmen everywhere following his lead.
"Kismet" Establishes Box Office Records At Academy of Music and Audubon Theatre

"Kismet" is standing the test. The observations of showmen accorded advance views of the Robertson-Cole picturization of Otis Skinner's famous stage success, to the effect that the production should prove an exploitation and presentation sensation, are being substantiated.

Two more box office records have gone into the discard during "Kismet" engagements.

The world premiere of "Kismet," at the Strand theatre, New York, resulted in a new box office record for that theatre. A like precedent was established the following week at the Strand in Brooklyn, N. Y., where Edward L. Hyman adapted and elaborated the exploitation and presentation methods used by Joseph Plunkett for the initial engagement.

The Academy of Music and the Audubon theatre, also New York houses and catering to distinct types of patronage, are most recently reported as having established new box office records with the picture.

The outstanding point of interest from the exhibitor advertiser's angle lies in the piling up of evidence to establish the uncontested claim that exploitation and box office receipts are the most intimately related theatre elements. In every engagement thus far reported the advertising campaigns utilized were but slightly less precedential than the box office marks recorded.

The methods employed at the Academy of Music and the Audubon theatre are consequently interesting.

Ben E. Jackson, manager of the Audubon theatre, an enthusiast in exploitation, centered his efforts upon the lobby type of advertising. He planned to practically recreate the Oriental atmosphere of the story in his theatre, reasoning that this would be one of the most effective means of instilling in patrons the desire to see the picture.

A canvas of property studios and curio shops revealed the fact that outright purchase of the necessary materials would entail prohibitive expense. Cooperation came to the rescue, and an arrangement was entered into whereby the most desir-
able effect could be gained without cost.

Rich Turkish and Arabian draperies were obtained. Silk, hand-woven "pull downs" twenty-five feet in length, were draped about the columns and hand embroidered drapes were suspended across the ceiling. Artistic signs were skillfully worked into the general decorative scheme and especially painted boards, forty by sixty inches, were made up for the occasion.

One big sign in red, gold and purple covered a space forty by four feet in size, seen in the accompanying illustration.

The oil paintings provided by Robertson-Cole were prominently displayed and also used for cooperative window displays in various locations. Incense burners and other Oriental paraphernalia occupied prominent position in the lobby, and a girl in harem garb distributed literature to patrons.

This display was made up six days prior to the opening of the engagement and its effect upon those attending the theatre during that time cannot have been other than productive. But the mailing list was also brought into use, and a newspaper campaign was conducted with cumulative effect.

At the Academy of Music one sign that was used measured almost 100 feet in length. This was displayed on the exterior of the theatre three stories above the ground. Smaller signs were displayed below it, all being attached to fire escapes. Again the campaign was started a week prior to the opening.

Walter David, manager of the theatre, concentrated also on his lobby and foyer, exceptionally spacious display places. The gold mounted frames with which the huge foyer is equipped were used for special cards, practically all of which bore the head of Otis Skinner in character. And smaller cards were placed at every point of vantage. Twenty-five thousand throwaways of post card size were then distributed throughout the neighborhood.

At the Academy of Music, as at the Audubon, and as at the two Strands before that, the biggest business in history was experienced during the run.

This is what may be expected of the picture throughout the country, providing that exhibitors accord it the treatment it deserves. The exploitation and presentation possibility is present. It but remains for the theatre man to put into the advance campaign and the exhibition the work that is warranted. Showmen will see that this is done.

Report of the Academy of Music and Audubon theatre engagements does not mention presentation. Yet it remains true that every theatre should do something in this line in behalf of the picture. Even where the music alone must be depended upon for the gaining of effect exceptional opportunity for characteristic specialties exists.

With the engagements described in these pages now and in the past as guidance, and with the voluminous and meritorious printed assistance available in the excellent press book compiled by Robertson-Cole, the exhibitor has ample material with which to work out a method of procedure which cannot be otherwise than successfully employed.
Photographs Record Modern Showmanship Methods Prevalent at Production Center

CARL MARQUARD, manager of the California theatre, Venice, Cal., scored great success with his exploitation campaign for "Peaceful Valley," Charles Ray's First National attraction, though only such materials as are obtainable by any and all exhibitors were used. A goat, a mule and farm implements are easily procurable in any section of the country. They may be enlisted for the campaign, in most instances, at practically no expense. Overalls for the theatre attendants, as well as for those who go upon the street, and a rural lobby display likewise may be produced with little difficulty. With pictures of this type plentiful at all times, particularly at present, the exhibitor frequently has recourse to this type of campaign, which is its own assurance of success.

SID GRAUMAN, to whom credit is due for some of the greatest presentations in the history of the American theatre, staged a colorful feature in connection with the showing of "The Testing Block," William S. Hart's Paramount production. Theodore Kosloff's troupe of dancers, the entire company numbering twenty, appeared in an offering called "A Dance of Southern Russia." Following this the Griffin Twins, talented juveniles, executed a military number, after which a male soloist in costume patterned after that worn by the star of the picture sang a characteristic selection which finished with a sudden flashing of six-shooters just prior to the screening. Though few exhibitors are in a position to exactly duplicate Mr. Grauman's splendid stage features, his enterprise in this direction and the skill with which he adapts presentation to feature is of general value to the exhibitor field.
S. L. Rothapfel, managing director of the Capitol theatre, New York, staged one of the most elaborate prologues in the history of that playhouse for the presentation of “Passion,” the First National attraction, using the dramatic style of expression. The photograph shows the big moment of the introductory feature.

Capitol Extends “Passion” Run Following Seven Days of Broken Attendance Records

“They say’ costume pictures can’t be successfully sold to the American theatre audience.

“They say’ there is danger of a business depression; that it is felt in some quarters at this time.

“Passion,” the First National attraction, a costume play, broke all box office records at the Capitol theatre, New York, during the week of December 12-18 and was held over for a second week.

The significance of the event is unescapable. The picture is frankly a period production. It has not even the name of a big star to discount this alleged disadvantage. Pola Negri, the leading player, being unknown to American theatre-goers. Yet the largest motion picture theatre in the world broke precedent to give it a second week because of the attendance it drew.

Additional interest attaches to the announcement when it is further disclosed that due to the press of crowds seeking admission no tickets were sold after 6:30 p.m. on the Sunday of the opening, and that on the following Monday the box offices were closed at even an earlier hour.

The Capitol record was broken on Sunday. And on Monday a still higher mark was recorded. Report is to the effect that each subsequent day of the week saw a duplication of this performance.

Accompanying illustrations show the presentation accorded the picture by S. L. Rothapfel, managing director, and the crowds standing outside the theatre awaiting admittance. The two are intimately related.

The occasion warranted such a presentation affort as the photographs show was put forth. And the performance, in keeping with the presentation throughout, warranted the attendance indicated.

Greatest importance attaches, however, to the fact that a costume picture scored this triumph at what may be termed the psychological moment.

In that should be a body blow to the calamity howler and the anti-costume picture agitation. The refutation of the arguments presented by these elements is one of the greatest services than can be rendered the industry.
“Lloyd Tribute Month” at Hamilton, Ohio, Opens With Strong Cooperative Campaign

Fred S. Meyer, managing director of the Palace Theatre, Hamilton, Ohio, whose exploitation activity has placed that city in a position of exceptional prominence theatrically, announced in a recent contribution to the “What The Picture Did For Me” department that he had experienced such marked success with the showing of “Get Out and Get Under,” Harold Lloyd’s Pathé comedy, that he had planned a “Lloyd Tribute Month” during which time he would repeat five of the early comedies featuring that star. He included in his report the suggestion that exhibitors playing the picture effect a tie-up with local taxicab companies.

The details of the event and the manner of its handling are of great value to the exhibitor field. The ideas are essentially practical. They should be widely adapted.

The initial announcement of the “Get Out and Get Under” showing was made in the house organ, in a herald of exceptionally effective make-up and through a newspaper advertisement occupying almost a quarter of a page and practically reproducing the herald.

Then a special showing was arranged for the members of the Lions Club, the secretary of which sent out a letter to the membership announcing the event and urging all to be present.

When the opening day arrived the big splash was made.

Every taxicab in Hamilton appeared with a circular banner displayed on its spare tire rack. The photographs reproduced herewith give an idea of the effect gained.

In addition to this, posts at all points where motors park were decorated with cards bearing the essential information of the engagement.

Readers will recall Mr. Meyer’s statement regarding the attendance during the three days of the run. Every house record was broken. The Palace, which seats 800, accommodated 4,000 paid admissions the first day, Thanksgiving. Though “A Broadway Cowboy,” another Pathé production, was exhibited in connection with “Get Out and Get Under,” it was upon the latter that Mr. Meyer concentrated and based his remarkable special month.

In the newspaper announcement and in the herald and program were listed the five comedies, “Why Pick On Me?”, “Ask Father,” “Hear ‘Em Rave,” “Bees in His Bonnet,” and “Two Scrambled,” which were to be repeated during the month. With this announcement was given also the announcement that Harry “Smil” Pollard and Bebe Daniels appeared in each of the comedies.

The significance of that move will not be lost sight of. Both of the players mentioned have since been featured, and the opportunity thus accorded Palace patrons to see the three players in pictures which, Mr. Meyer’s announcement intimated, were responsible for their subsequent achievements is of no little importance.

The “Lloyd Tribute Month” is an innovation. Furthermore, it is an innovation which any exhibitor can easily adapt to local conditions and his own requirements.

It can be utilized with other comedians than Harold Lloyd, and with other attractions than comedies. Its straight value as an enterprise is great. American showmen will not neglect the opportunity presented.
Harrisburg Youths Share Benefits of Exploitation

EXPLOITATION is worth while for itself alone. When it is combined with charity it takes on added significance. Incidentally, it gains in the association.

Eli M. Orowitz, Famous Players-Lasky exploitation representative at the Philadelphia, Pa., exchange, recently conducted an exploitation campaign that was also a charitable enterprise of note.

"Humoresque" was to open at the Victoria theatre, Harrisburg, Pa., and Mr. Orowitz determined to make the opening a big event. Accordingly, he invited the newsboys and orphans of the city to a special showing. Then he proceeded to make the most of the occasion, gaining the assistance of the Navy Recruiting Band and the cooperation of the press.

The latter was especially willing to give aid because of the fact that the mayor had been persuaded to permit publication of the theatre invitation under his proclamation, the finishing touch to a well conducted campaign.

The youngsters were gathered at a vantage point and arranged in marching order. Then the letters spelling "Humoresque" were given to the boys in the front rank, who displayed them in the proper order. Other signs contained the necessary words to make up the sentence, "We're going to the Victoria theatre to see 'Humoresque.' It's a Paramount picture."

The net result of the enterprise was a series of newspaper articles and the establishment of a new box office record at the Victoria.

Another result that should not be underestimated was that the hundreds of boys who attended the showing, boys who would not otherwise have had an opportunity of seeing the picture, were given entertainment of a high order.

This is charity. It is also exploitation.

STUNTS

The Chicago "Evening American" is providing exhibitors with one-sheets in red and green and holly border with which to advertise the fifth annual "Go-To-Movie Week," sponsored by that publication and given wide publicity in its pages. The poster reads, "Coming, Christmas to New Year's. Fifth Annual Go-To-Movie Week. Arrange now for a Go-To-Movie Week party. The greatest picture of the whole year will be shown here for your entertainment. Go-To-Movie Week, Christmas to New Year, has been made a Chicago institution by the Chicago Evening American."

Thomas A. Brady, manager of the Associated Producers, Inc., exchange at Buffalo, N. Y., arranged a showing of "The Last of the Mohicans" before the members of the New York State Teachers' Association, in convention at Rochester, gaining for the picture the endorsements of those present. At New York City, Boston, and Johnstown, Pa., the precedent has been duplicated with similar success.

The Ascher Brothers theatres in Chicago designated the matinee performance of Friday, December 24, Kiddies Christmas Party and provided crackerjack and other good things for the little ones, a specially selected program being presented.

Fifteen models wearing creations of a New York modiste were employed in a fashion show at the DelMonte Theatre, St. Louis, Mo. A concealed speaker linked the successive figures in a dramatic dialogue in which he posed as the fashion arbiter, the climax coming when juveniles in wedding array brought from him the confession that he had no control over this type of dress. The revue gained strength by reason of the dramatic treatment.

H. K. Robinson, manager of the Terminal Theatre, Newark, N. J., utilized the stills from Pearl White's Fox production, "The Thief," to induce eighteen merchant advertisers to take special space aggregating three pages in which the photos were used as illustrations in advertising furniture, pianos, talking machines, watches, paints, automobiles, weather strips, drugs, screens, rugs, corsets, millinery, silverware and gowns. The biggest Sunday business in Terminal history was one of the results.

W. H. Ostenburg, Jr., manager of the Orpheum Theatre, Scottsbluff, Neb., sent to his mailing list postcards bearing no marks save a reproduction of the brand applied to the wife's flesh in Goldwyn's "The Branding Iron." At the psychological moment he sent another card giving the dates of the engagement and the other essential facts. The results more than warranted the double expense.
DO YOU RECOGNIZE ANY OF THESE STARS?

These were headliners in the embryo ten years ago. Reading from left to right: Gladys Hulette, Lillian Ross, Yale Boss, Tommy McGlynn and Edna May Weeke.

Art Institute Offers Gold Medal For Best Still on Any Production

A still photography contest is to be conducted by the Maryland Institute of Fine Arts of Baltimore under the auspices of the Associated Motion Picture Advertisers between February 1 and April 16. A gold medal is the high award.

This contest is the outgrowth of the recent visit to New York of Professor Alon Bement, director of the institute, at which time he was a guest of the A. M. P. A. In a talk he voiced a desire to do something that would aid in winning substantial recognition for motion pictures as a distinctly American art.

Three Awards Offered

The medal will be awarded to the cameraman or still photographer actually engaged at a studio. Judgment will rest on the following pictures submitted:

The best two artistic pictures—one soft focus if the photographer chooses, and one a straight photograph—for magazine publication. One picture should be of the leading lady or star and the other should be a study of several characters and should tell a story.

Five Judges Chosen

The best two pictures for newspaper reproduction. These should be clear and contrastive, with every line sharply defined. One should picture the star or featured players and the other should picture not more than three figures. They should have news value.

The best set of six pictures for lobby display. One must have poster qualities and the others should show the pictorial features of the production.

The merits of the photographs will be passed upon by James Montgomery Flagg, Baron DeMeyer, W. Z. Curtis, Otto Kurth and Arthur James.

Fay Tincher and Ed Barry Will Co-Star in Comedies

Two featured players appear in "Dining Room, Kitchen and Sink," the latest Christie comedy to be issued through Educational exchanges.

Fay Tincher and Eddie Barry are the two players, each of whom has heretofore been featured alone. However, a point is being made by Educational that the new Christies do not rely for their interest or quality on single players but that in all of them there are a group of players of unusual ability and with strong fan following. It is announced that this policy will be pursued in all future productions.

Urges Film Titles in Foreign Languages

U. S. Agent Says Pictures Are Great Factor in Instructing Aliens

Commissioner of Immigration Frederick Willsis at the last luncheon of the Associated Motion Picture Advertisers, made an earnest plea that embryo-Americans, be given a deeper and more sympathetic understanding of American ideals through the medium of the motion picture.

Proposition Is Considered

Acting on the commission's statement that a big step in this direction would be made if the pictures at present shown at Ellis Island were titled in foreign languages, a committee of the A. M. P. A. has put the proposition before the National Association of the Motion Picture Industry and the committee on Americanism. It is expected that definite action will be taken immediately.

Commissioner Willsis forcefully brought home the need of a more sympathetic reception at our gates of aliens. He explained the psychological condition in which they arrive here—not knowing just what to expect, ready for anything, and sincerely anxious to know more of this country at the earliest possible moment.

Two Languages Understood

"There are two languages that everybody can understand, no matter what his tongue," said the commissioner, "they are music and pictures. Down at Ellis Island the thousands of immigrants are swayed irresistibly by music and motion pictures. But more than anything else they understand and feel motion pictures. They are human—hungry for knowledge of their new home and for attention. The screen could be a wonderful educator to these home-hungry thousands. The even more widespread inculcation of American ideals into motion pictures would redound immeasurably to the benefit of this country at large.

"Virtually every nationality has a large representation at Ellis Island at all times. And they actually go crazy over motion pictures, so eager are they for information and the universal human sympathy they get from these movies. Imagine, then, how much wider and deeper and more lasting would be the appeal of the films if the titles were in a language that a large number would understand."

Jenks, Scenarioist, Now With Metro Writing Staff

George Elwood Jenks, author of the screen versions of many of the big special productions filmed by Jesse D. Hampton, has joined the story producing department at Metro's West Coast studios in Hollywood.

As his first task under the contract just negotiated by Bayard Veiller director of production at Hollywood, he has completed a screen version of John Fleming Wilson's "Uncharted Seas," a story of the frozen North, in which Alice Lake is being starred. He has been a writer of scenarios and original stories for the screen for several years, and many of his adaptations are "The Trail of the Axe", for Dustin Farnum; "A Woman of Pleasure", starring Blanche Sweet; "The Man Who Turned White" and "The Pagan God" for H. B. Warner, and "The Parish Priest" for William Desmond.
Berman Manager of Sales in New York
New Executive Only Recently Made Tour of United Artists Branches

Hiram Abrams, president of United Artists Corporation, has appointed Abraham C. Berman sales manager of the New York branch of the corporation.

At the inception of United Artists, Mr. Berman was given charge of the Canadian offices, and recently made a tour of the eastern and middle west branch offices for Mr. Abrams, being called to New York recently to handle the business of this territory.

Mr. Berman is a member of the Massachusetts bar and his entrance into the motion picture business was marked when he joined United Artists two years ago, except that prior to that he represented many theatrical and motion picture interests in a legal manner in and about New England.

“Last of the Mohicans” Labeled Picture Classic by Police Censor

Detroit Official Declares Tourneur Has Portrayed Successfully and Triumphanty the Wonderful Characters Which Cooper Created

After viewing Maurice Tourneur’s “The Last of the Mohicans,” from James Fenimore Cooper’s famous Indian novel, Royal A. Baker, Detroit police censor, wrote the following letter to the Detroit office of Associated Producers:

“It is not with unexpected surprise that Maurice Tourneur has made the first motion picture classic, for it was merely by a hair’s breadth that he failed in reaching this point in ‘Treasure Island.’

Declares It an Achievement

“The Last of the Mohicans’ is decidedly a cinematographic achievement—not a small achievement, but a far reaching one. The wonderful characters created by Cooper, in probably America’s greatest historical novel have been by Maurice Tourneur so successfully and triumphantly portrayed, that the dreams of fiction have stepped out of the book in living, breathing human beings, with their trials, tribulations and romances.

“The hero of the story is a savage, and never for a second are we allowed to forget that fact; because of this, never for a second is our intelligence shocked or insulted by the love that the savage portrays for the heroine of the story.

New Path Is Opened

“All this goes conclusively to prove that motion pictures are still in their infancy and that Maurice Tourneur has opened a path to a field which seemed to belong exclusively to the novel.”

Another commendatory letter was received from J. H. Wilson, supervisor of visual instruction for the board of education in Detroit, who said: “Permit me to say that the board of education will consider it a privilege to cooperate with any theatre in the city desiring to exhibit ‘The Last of the Mohicans,’ and we will be glad to notify parents in any community in the city, through the schools, concerning special dates for showings. I believe this film to be one of especial value.”

Educational Trade Mark Will Be Made Familiar By a Special Campaign

Educational Film Exchanges, Inc., has announced that it has adopted a trade mark that will appear on all of its films and in its advertising.

For the design the Greek lamp which has been identified with Educational has been retained. In case of titles on the films themselves these will be animated with the smoke spelling out the words “Educational Pictures.” All of the posters, lobby photos, etc., will also bear the design and a campaign will be conducted through the trade papers to familiarize exhibitors with the new trade mark.

IN THE HANDS OF TREACHEROUS REDSKINS

Dramatic scene from “The Last of the Mohicans,” the Associated Producers production made by Maurice Tourneur.
Pearl White's "The Thief" Booked in Large and Small Cities of Country

That showmen got a good line on Pearl White as star of features in the William Fox presentation of the former serial star in "The White Moll" and "Tiger's Cub" is demonstrated by the quality and quantity of bookings on "The Thief" that the Fox contract department has reported. Aside from countless bookings in smaller towns, the Fox organization has contracted "The Thief" in every large city from Coast to Coast.

Miss White made her appearance in her third Fox production on Sunday following Thanksgiving. The picture proved to be "just the ticket" for showmen, who in that booking are said to have warded off the slump in box office takings that generally follows a holiday period. Reports are still coming in from all directions confirming the contention of Mr. Fox that Pearl White would be an even better "draw" when she became established as a one-presentation star than she was in serials.

Off for a Record

And with "The White Moll" and "Tiger's Cub" she became established as demonstrated in box office takes in the printed expression of editorial opinion, and in the manner audiences received her presentations. Now comes "The Thief," an offering that is said to be off to a better start than either of its predecessors.

The showing of "The Thief" at the Terminal theatre, Newark, N. J., was a success to such an extent that house records fell despite strongest opposition, according to statements issued by H. K. Robinson, manager. This was the earliest report on any engagement played by "The Thief."

Launches Ad Campaign

Manager Robinson made the Pearl White production the basis of some active hustling which resulted in an elaborate local newspaper campaign. He went personally to local merchants, in co-operation with the advertising staff of the Star-Telegram, and put stills from "The Thief" into every advertisement that was included in the resulting three-page spread preceding the photoplay's opening.

M. L. Markowitz plays "The Thief" at his Strand theatre, San Francisco; in Chicago the H. C. Moor Company plays Miss White's new one at its Rose, Boston, and Aleazar theatres, and Rowland & Clark have contracted their Savoy theatre, Pittsburgh, for "The Thief." Among other showmen in the larger cities who have booked Miss White's latest are:

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<th>Scoville Plays It</th>
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<td>W. D. Scoville, Idle Hour, Kansas City; Empire Amusement Company's Regent, Indianapolis; Ike Lison's Strand, Louisville; the Liberty, Terre Haute; N. S. Silverman's Barceli, Schenectady, and Keith's Boston theatre.</td>
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Buy N. J. Theatre Site

JERSEY CITY, N. J.—A site for a new playhouse has been purchased by States Theatre Corporation at Bergen avenue and Newkirk streets, running through to Dick street. Work on the building will begin immediately. The house will have a seating capacity for 2,400 patrons.

THE COUNTY FAIR HAS A NOTABLE CAST

Edith Chapman and Helen Jerome Eddy in a tense bit of action from the screen version of Neil Burgess' famous stage play being distributed by Guy Crosswell Smith.

Peggy Hyland

Whose first Sunrise Picture will be "The Price of Silence."

Kelley Now Covering Country for Sunrise

Expects to Close With the Independent Exchanges

On Output

Coincident with launching the exploitation and teaser campaign on the initial Sunrise Pictures Corporation publication, "The Price of Silence," starring Peggy Hyland, Winfield F. Kelley, general sales manager, will start on a tour of the important film centers to close with independent exchanges on the picture. Kelley also may close on future Sunrise productions.

Will Aid in Advertising

Through an arrangement perfected by Nat Dorfman, director of publicity and advertising, state right buyers will be aided in their exploitation of "The Price of Silence" both from New York and by a personal visit to the various exchanges by either Mr. Dorfman or another newspaperman.

President Max Carnot announces that the Sunrise company is just as anxious to sign up independent buyers for future pictures as the company is desirous of disposing its first Peggy Hyland feature.

Story Is Wholesome

"State right buyers," said President Carnot, "will get a true insight into the style of production which Sunrise will release from its initial production, which is taken from the world famous novel, 'At the Mercy of Tiberus.' This story, to my mind, is one of the cleanest, wholesomest and one of the most interesting that I have ever read, and it even makes a more exciting film. It should prove one of the biggest money-makers offered the independent buyer in many years."

The company plans to open its own exchange for the Greater New York and northern New Jersey territory within a fortnight. Local exhibitors who book "The Price of Silence" will be aided by twenty-four sheet stands which will blanket the city.

Open the Court, Dallas

DALLAS, TEX.—The Court theatre in Jefferson street was recently given formal opening. W. B. King is the manager.
Mary Pickford’s “The Love Light” Is to be Published on January 9

Production Was Written and Directed by Frances Marion—Third “Big Four” Film That The Star Has Made

Mary Pickford’s third “Big Four” production, “The Love Light,” will be published on January 9, Hiram Abrams, president of United Artists, announces. “The Love Light” was written and directed by Frances Marion.

This Frances Marion story is entirely different from any in which the star has appeared. She is said to have been given unusual opportunities to display her exceptional talents, and in it she “returns to the screen in all her glory, with her wealth of golden curls, her smile and her inimitable personality.”

Impression Is Lasting

Concerning this production a United Artists official says, “The Love Light” will doubtless go down as the big picture of 1921, principally because of the wonderful and lasting impressions this exceptional production will make upon everyone who sees it and takes to heart its message. The story is filled with delightful humor, pathetic appeal, and has a wealth of character and keen artistry, in the title role of which Miss Pickford attains heights she has never before reached.”

Miss Marion obtained the material for this production while in Italy in company with Miss Pickford. The entire plot was worked out in Europe. Because of the nature of the story, the star brought players from abroad for several of the roles.

Europeans Support Star

Among those coming from Europe who support the star are Jean De Briac, once Sarah Bernhardt’s leading man, Raymond Bloomer, Edward Phillips, Albert Prescott, Evelyn Dumo and George Rigas. Charles Rosher and Henry Cronjager handled the photography. Stephen Gosson supervised the art work.

The story follows: Angela and her brothers live in a fishing village near the sea. The brothers and another she loved go to sea and Angela is left to tend the lighthouse. Then comes an imposter into the village. Angela loved and trusted him, the self-seeker using this love to further his operations, thereby bringing catastrophe into the village, and in the havoc and wreckage Angela’s brother lost his life.

Husband Is Cast Off

Realizing the type of man she had married, Angela cast him off. But the village did not realize her innocence and they made her an outcast and took her baby from her. After wandering about the old familiar scenes and haunts for a time she met the woman to whom her child had been given. The foster mother who had come to love the baby feared it would be taken from her and she hurried aboard a fishing vessel.

A storm cast the boat back onto the rocks, the lighthouse signal failed and Angela in desperation fired her own home as a rescue fire. The baby was saved and then, secure in the love of the boyhood sweetheart who had returned, she and her little one found a haven and great happiness.

Christie Comedy Shows

Views of Film Colony

“Movie Mad,” a two-reel Christie comedy, which will be issued through Educational exchanges early in January, is said to be the first comedy ever made that is really based on “kidding” film comedies.

It is based on the admiration of a visiting young woman in Los Angeles for a comedian and the desperate means to which her sweetheart resorts to cure her of the infatuation. The picture opens with aeroplane views of the film colony, showing the various studios. The picture marks the resumption of the work of Dorothy Devere in two-reel comedies after having been loaned to Charles Ray as his leading woman in “Forty-five Minutes from Broadway.” Neal Burns is the other featured player.
Moore, O'Brien and All-Star Films Are on Select's January Schedule

Three productions are announced for January publication by Selznick Pictures Corporation, and these include "The Chicken in the Case," in which Owen Moore is seen in another of his farcical characterizations; "Worlds Apart," starring Eugene O'Brien, and "You Can't Kill Love," an enthralling story of love, romance and adventure interpreted by a strong array of screen talent.

"The Chicken in the Case" is an original story written and directed by Victor Heerman, and picturized by Sarah Y. Mason. Mr. Moore, following his success in the current Selznick picture, "The Poor Sperm," is declared to romp home a box office winner in his latest starring vehicle. He portrays the role of a gay man about town.

Miss Perry in Lead

In the supporting cast are Katherine Perry, famous Ziegfeld Follies girl and well-known beauty, in the feminine role; Teddy Sampson, Vivia Ogden, Walter Walker and Edgar Nelson. The production is scheduled for publication on January 10.

The age old philosophy that love is indestructible and that its holy flame burns forever is given a new angle in "You Can't Kill Love," directed by Burton George.

Heading the cast are Hedda Hopper, who plays the leading feminine role, and William B. Davidson, in the leading male part. Maurice Costello, Betty Hilyburn, Charles Gerard, Warren Cook, Patrick Hartigan and Red Eagle are the other members of the cast. Michael J. Phillips wrote the story and it was picturized by Edward J. Montagne. "You Can't Kill Love" is set for January 20 issue.

Shoot Picturesque Scenes

"Worlds Apart" reveals Eugene O'Brien in the role of a young man who is spurned by his best girl because his fortune is not as great as that of his rival. Many picturesque exteriors form a striking background to the production, and one of these shows a realistic fox hunting scene in which a number of prominent society people participated.

DeNune Buys In DeWitt

DEWITT, IA.—G. L. DeNune, who operated the Majestic theatre here for a number of years, has purchased the controlling interest in the DeWitt opera house, buying the stock of the Langan interests. He will remodel the house.

Christie Players Get Vacation at Full Pay

So far ahead of schedule is the Christie Film Company on its one and two-reel comedies issued through Educational Exchanges that Al Christie, director general, has decided to give every member of his companies a unique Christmas present—a full week's vacation at full pay.

Work will stop on all pictures Christmas eve and then the annual studio tree will be illuminated with one of the actors playing Santa. At the end of these festivities the studio doors will close, not to be opened again until the morning of January 3.

Prints on both the one and two-reel comedies will be filled the schedules through January already have been received in the New York offices of Educational.

Modesto Strand Opened

With Big Entertainment

MODESTO, CAL.—Formal opening of the Strand theatre, a $350,000 picture house, recently completed here by M. L. Markowitz of San Francisco, was made occasion of a program at which 100 San Francisco motion picture and newspaper people were guests.

The Modesto Chamber of Commerce was host for the day to the guests, and a committee headed by Mayor George J. Ulrich met them at the bay and escorted them in parade into the city. In early evening a banquet was given, and the opening performance followed. A special feature was the organ recital by Eddie Horton of San Francisco. After the theatre there was a dance for the guests at the Winter Garden.

Florida City Establishes Exploitation by Pictures

JACKSONVILLE, FLA.—At least 1,000 motion pictures taken in and about Jacksonville will be made the nucleus of the motion picture service bureau that the local Chamber of Commerce is establishing here. The plan is for the advertisement of the city and its surrounding locations and will be an aid to location men seeking picture locations in that section of the South.

To Build Second Theatre

PORTLAND, MICH.—The Duncan Kennedy building has been sold to Oscar S. and Sarah C. Rice, owners of the Temple theatre. They plan the erection of a new motion picture house.

Creedon Plans Theatre

CHILLICOTHE, MO.—Ed Creedon expects to build a motion picture theatre in the building he recently purchased, formerly occupied by the Linhoff store. Construction will begin in the Spring.

Acquire Nevada Theatre

NEVADA, IA.—The management of the local motion picture theatre has been taken over by Ruth O'Neil, Wayne Tisdale, Golden Cummings and Agnes Wilson.
THE MOTION PICTURE PRODUCER’S CREED FOR THE COMING YEAR

By J. PARKER READ, JR.
(Member of the Associated Producers, Inc., and Producer of the Louise Glauk Specials)

I believe that the Producer and the Exhibitor are the joint Guardians of the Greatest Medium known to the World for influencing the Thought of the People—the Motion Picture.

I believe that this Guardianship should be held as an Expression of a National Confidence and that we be able to give a Worthy Account always of that trust reposed in us.

I believe that everything in Life that is sincere and worthy merits our most earnest efforts of portrayal.

I believe that the Screen through its Universal Humanity should be made to reach and speak to all Men and all Nations.

I believe that since the World is our Stage we should be unhampered by narrow prejudice.

I believe that our Creative horizon expands so rapidly that what has been done in the Past but faintly foreshadows the Possibilities of the Future.

I believe that with the co-operation of the People, both Exhibitors and Producers will give to the World greater and more uplifting benefits that will contribute to the realization of the Great Ideal of the Screen.

“Cowboy Jazz” Proving Popular, Producers Say

“Cowboy Jazz,” the special two-reel Western feature which S. & E. is distributing on the state right market, has proved one of the most popular short subjects of the year among independent exchange men, its distributors claim.


EXHIBITORS HERALD

“The Spice of the Program” Is Slogan of Educational Exchanges

Launches a Campaign to Impress Upon Exhibitors That Company Can Supply Everything But Features and News Weekly

With the adoption of the slogan “the spice of the program,” Educational Film Exchanges, Inc., has started an intensive campaign through all of its exchanges to impress upon exhibitors that it does not stand in the position of an organization able to supply this or that brand of short subjects, but that it can supply every portion of the program except the feature and the news weekly every week in the year.

This plan has been adopted since it was found that some exhibitors have not realized the immense growth that the organization has had in the past year and the immense increase in the product that it has handled. Rather than an effort to make immediate sales the exchange men throughout the United States and Canada will be instructed to devote their time to explaining to exhibitors the variety and the volume of pictures that it is now handling.

Publish Chester’s Monthly

In the two reel comedy field Educational is now publishing a Christie every week and a Chester, a Mermaid and a Torchy comedy every month. In single reel comedies it now has a weekly issue, the Vanity and Gaity series alternating. The Bruce Scenics Beautiful and the Chester Outings will hereafter alternate, affording a weekly publication. In addition there will be a number of other scenic pictures, while the company will continue its policy of announcing specials in one or two reels whenever a picture is held to possess the highest degree of box office power. Other special pictures such as the Rufus Steel two reel dramas will be distributed.

In addition to this Educational claims to have the largest library of any short subject organization and in many territories this claim has not been shown, while leading theatres such as the Rialto, Rivoli and Capitol, New York, often call upon this collection for pictures that have been exhibited, but which are deemed worthy of repeating.

Specialize in Field

“We are doing this,” says President E. W. Hammons, “to bring home to the exhibitor realization of the fact that he has in us an organization that supplies everything he needs except the feature and the news weekly. We believe that we have now firmly established the quality of every one of our releases, but at the same time it is true that exhibitors have gotten in the habit of shopping around for their various productions without realizing that they can get them all in one exchange, in exchanges that specialize in this particular field and that can furnish them better product for all their needs and better service with it than any other organization.

“Most exhibitors do not realize that we are now working on a basis of 230 releases a year. We mean to bring home to the showman who makes money out of this or that brand of two reel comedies that our other product means as much to his theatre. To do that we have had to maintain the same high standard of product, and we feel confident that we have done that.”

Salesmen Are Added to Alexander Film Staff

“Eddie” Bell and Abe Levy of Special Pictures Corporation, Jerry Wilson and Arthur Gershwin of New York Independent Sales and Matty Cahan, formerly with Select, have resigned their respective positions to join the sales force of Alexander Film Corporation.

The latter has recently taken over the entire output of Triangle Film Corporation, which includes 150 features and fifty-two single and two-reel comedies for distribution in Greater New York and northern New Jersey.

TWO LAUGHS FROM A CHRISTIE-EDUCATIONAL COMEDY

Scenes from “Dining Room, Kitchen and Sink,” the latest two-reel Christie, featuring Fay Tincher and Eddie Barry, to be distributed through Educational exchanges.
1921 Will Be a Banner Year for Reelcraft Pictures Corporation

Nineteen-twenty-one is to be a banner year for Reelcraft Pictures Corporation, according to the announcement of President R. C. Cropper.

"Nineteen-twenty-one is to be a big year for Reelcraft," says Cropper. "Starting January 1 we will release a new series of releases for each week in that month. First will come the series of Al Christie produced single reel comedies, featuring Betty Compson and Billy Rhodes, made for the Mutual program and now reissued by Reelcraft.

Scenic Series to Start

"The following week the Reelcraft Scenic Nature Beautiful series will start on a weekly release schedule. This series has been nearly a year in the making, cameramen have covered nearly every part of the United States, and many thousand feet of film made in foreign countries have been received. Each release is to picture the beauty spots of nature with a thread of continuity throughout that will maintain the interest, for instance "The Spirit of the Trapper," "Wind Goddess" and "Crater Lake" all have a cast of players throughout the Scenic views.

"The third week brings to the exhibitors our long promised series of single reel comedies featuring little Bud Duncan in his "Bud and His Buddies" comedies. It has taken six months to arrange and perfect this series. We expect this series to be a record breaker.

Introduce New Comedian

"The last week in January will introduce our new comedian, George Clarke, in a series of fifty-two single reel slap stick Paragon comedies. Slap stick is to be the rule throughout, and of the broadest kind.

"All of the above represent our beginning for the new year. For February we have two more series of two reel comedies now being prepared. March will also introduce additional product.

"Our distributing organization will also be increased during the coming year, and more offices opened to care for our rapidly increasing business."

Lists Players to be Seen

In Selig Animal Serial

Following are some of the people to appear in the massive animal serial that Col. William N. Selig is now producing for Warner Brothers: Irene Wallace, Genevieve Berte, Mrs. G. E. McCormack, Ben Haggerty, Al Ferguson, William Higby, Frederick Peters and John George. Reports received from the Selig studios on the Coast give assurance that nothing is being spared to make this one of the biggest serials yet filmed.

Speed New Texas Theatre

COMANCHE, TEX.—Gustine's new picture theatre is expected to be ready for opening soon. It will have a seating capacity for 100 patrons.

Inter-Ocean Reports That Foreign Trade Is Heavy

Despite the fact that there is what some local motion picture exporters declare as "a period of inactivity in the foreign market," Inter-Ocean Film Corporation, specializing in the distribution of American-made films in foreign film markets reports a good business in trade.

In a statement issued recently, Gus Schlesinger, manager of the department of foreign film sales, makes mention of the fact that the company has disposed of numerous productions for many choice foreign territories. Prominent among the sales listed is the disposition of the series of Black Diamond comedies to one of the largest film renters operating in China for physical distribution throughout the Chinese republic. "Below the Deadline," the Ascher production, also has been sold for territorial distribution throughout China. The same picture is reported as having been disposed of at a record figure to a well known film renter operating in the Japanese territory for distribution throughout Japan, Formosa and Korea.

Hank Mann Comedies

Proving Popular Abroad

Hank Mann's popularity as a comedian among the foreign film fans, is attested by the number of sales recently closed for the Arrow-Hank Mann comedies. Guy R. Hammond, general export manager, announces that the entire series of twenty-six two-reel Mann comedies were sold to Suzuki of International Motion Picture Company, who bought the series for Japan; Diaz, representing Gonzales of Porto Rico for Porto Rico, Santo Domingo and Haiti, and Joseph K. Lamy for Cuba.

Business Men to Build

HEMPSTEAD, N. Y.—Rivoli Theatre Corporation has been organized by Hempstead business and professional men to erect a theatre on the site west of the village building in Fulton avenue. It will have a seating capacity of 2,000. Salvatore Calerdone, proprietor of the Strand, will probably be manager of the new house.
Martha Mansfield and Tearle to Star in Series of Selznick Films

Pictures Featuring Both Players Have Been Put In Production, the Former for Publication In March, the Latter in February

Martha Mansfield and Conway Tearle are to be starred in a series of productions by Selznick, according to an announcement by Lewis J. Selznick. Each player will make four pictures in the first series, the initial ones now being in production.

Miss Mansfield's first will be published on March 30 and Mr. Tearle's on February 20. Alan Crossland is directing Miss Mansfield and the Tearle subject, "Society Snobs," will be a Hobart Henley production.

Public Demanded Change

The addition of Miss Mansfield and Mr. Tearle to the Selznick array of stars which includes Eugene O'Brien, Elaine Hammerstein and Owen Moore, is the outgrowth of a popular demand on the part of exhibitors and public, according to Selznick.

Miss Mansfield, long hailed as one of America's prettiest magazine cover girls, endeared herself to the public almost over night. She was born in New York and, following her first stage appearance in William A. Brady's big spectacle, "Op 'O My, Thumb," which was produced some six years ago at the Manhattan Opera House, was besieged by noted artists for sittings. For two years she gave up the stage. She then returned to the footlights and was cast for a role in the Ziegfeld-Dillingham production, "The Century Girl." Max Linder, famous French screen comedian, then engaged her as his leading lady.

Returns to Stage

Later she returned to the stage to play a prominent role in A. H. Woods' play, "On With the Dance." Following the New York run of that play she appeared in both the Ziegfeld Follies and the Midnight Frolic. Miss Mansfield's next public appearance was made in support of Eugene O'Brien in the Selznick picture, "The Perfect Lover." Later she played an important role in the picturization of "Civilian Clothes," and John Barrymore selected her as his leading lady in the screen version of "Dr. Jekyll and Mr. Hyde." Miss Mansfield's latest appearance in Selznick picture is opposite Eugene, O'Brien in "The Wonderful Chance."

Long in Theatricals

Conway Tearle has long been associated with the screen, following a successful stage career in plays starring Sir Charles Wyndham, Ellen Terry, Billie Burke, Ethel Barrymore, Viola Allen and others. The screen plays in which Mr. Tearle has played prominent roles include "The Fall of the Romanoffs," "Stella Maris," "The Reason Why," a Select picture, "Virtuous Wives," "A Virtuous Vamp," "Mind-the-Paint Girl," "Two Weeks," and other successful screen dramas.

Theatre for Wellsboro

WELLSBORO, PA.—Plans are being drawn for a new fireproof theatre to be erected next spring by A. B. Roberts and son, managers of the Bache auditorium, in Main street.

Leases Oregon Theatre

JUNCTION, ORE.—The D. A. Mason theatre building in Greenwood street has been leased to L. W. Meyers of Portland, who has charge of the Rialto picture theatres of Halsey, Harrisburg and Junction City. Ed M. Brown has been made local manager. The house, previously known as the Crescent, was managed by H. V. Waldron.
A scene from one of the laugh makers which are being distributed by the Federated Film Exchanges.

Reynolds Opens New York Office of Renco to Exploit Myrtle Reed Novels

H. J. Reynolds, president of Renco Film Company, has arrived in New York for the purpose of establishing a permanent New York headquarters for the exploitation of Myrtle Reed's novels, for which he has exclusive rights and which will be produced as features in the near future.

"Lavender and Old Lace" has been completed under the able direction of Lloyd Ingraham, and Mr. Reynolds is in New York for the purpose of ascertaining the best method of marketing this Myrtle Reed product. The attractiveness of the story is evidenced by the fact that many offers have already been received.

Reynolds Makes Statement

Being interviewed, Mr. Reynolds is quoted as follows:

"For several years I have considered the wonderful possibilities for motion picture material of Myrtle Reed's books, especially her best known book, 'Lavender and Old Lace,' but up to last year I felt that the public taste was not quite ripe for a picture of this sort.

"My observation has been that the public has more or less grown weary of sex problem productions; also, the big, spectacular and costly productions very often mean little to the average audience, and I firmly believe that the time has arrived when a sweet and refreshing story with heart interest would appeal strongly to the public taste."

Appeals to Every One

"In 'Lavender and Old Lace' we have a picture that not only appeals to women, but on account of its laughter provoking comedy appeals just as strongly to men and children. This is a demonstrated fact and not theory."

"Before producing this picture, 10,000 synopses of the book were mailed to persons representing all walks of life. A questionnaire was enclosed and from the returns we were able to ascertain an average of 80 out of every 100 persons consulted have read this book. We have also received thousands of answers from ministers and school teachers pledging their moral support to this production on account of its elevating influence."

Theatre Men Active Since L. A. Meeting

Exhibitor Officials Execute Plans Formulated at State Gathering

(Los Angeles, Dec. 21. -- Officials of the Southern California and Arizona exhibitors association are decidedly active at present carrying out the plans formulated at the recent convention held here, when $11,000 was subscribed to the national and local treasuries.

Although the organization now has a large membership it is believed that the interest is growing and will serve in greatly strengthening the league.

Siler Names Committees

Committees named by President H. J. Siler at the convention follow:


Finance Committee—D. B. Vanderlip, chairman; G. Vanderberg, F. A. Grant, J. M. Young, G. S. Bell.


Pearl Merrill, Chairman

Membership Committee—Pearl Merrill, chairman; J. S. Lustig, R. H. Fagenkopf, D. S. McCarty, W. Wyatt.


Registration Clerks—C. H. Graff, Joseph Graff.


Federated Film Will Issue Ford Weekly Laboratories for Producing Educational Reels Have Been Enlarged

Fitzpatrick & McElroy, representatives of Ford Motion Picture Laboratories, announce that on and after January 9, 1921, Federated Film Exchanges of America, Inc., will be the exclusive distributing agency of the Ford Educational Weekly products.

InCREASE DistRIBUTION Points

The reported demand for the products of the Ford laboratories and its activities of the future will be such that it has been considered advisable to establish the distribution points in a great many cities which have not heretofore been covered by national distributing organizations.

Laboratory facilities have been enlarged and every known device for the proper production and perfection of motion pictures has been installed and the future product of Ford Educational Weekly and Ford Educational Library will be of a standard which can be attained by the best artists and finest equipment. Eastern offices have been opened in the Candler building 220 W. 42nd street, New York City.

Personnel Is Larger

On account of the enlarged activities of the Federated Film Exchanges, the Ford Motion Picture Laboratory organization, which has for a number of years conducted an extensive circuit of theatres, but who in the past several months has had to concentrate on matters directly connected with its holdings, and with the present facilities which are afforded by Eastern representatives, the company expects to expand in the future, to be very aggressive in the industry.

Future expansion will still be maintained in Chicago—Century building, and Adams and State streets, with B. W. Alberts in charge.

Louise Huff a Mother

(Special to Exhibitors Herald)

Los Angeles, Dec. 21.—A son has been born to Louise Huff. In private life Mrs. Huff is the wife of a New York businessman. Miss Huff expects to return to picture work within a few months.

Will Build in Spring

Potsdam, N. Y.—Sylvester Nicollette will erect a theatre on Fall Island in the Spring. Work will begin as soon as the weather permits.

New Playhouse for Olean

Olean, N. Y.—Charles T. Nickum is erecting a new playhouse in West State and First streets. It will seat 500 people.

Open New State, Eureka

Eureka, Calif.—Loew's New State theatre was opened to the public on December 16.
November Shows an Increase of 80 Per Cent in Hodkinson Sales Country Divided Into Districts During Drive Which Was Conducted During Month—Record Is Tribute to Company’s President.

November, 1920, has passed into history as the record month for sales since the inception of W. W. Hodkinson Corporation. The total sales for the month in actual figures showed an increase of 80 per cent over any previous month.

This is considered a tribute on the part of the sales organization to Mr. Hodkinson and a tribute on the part of exhibitors to the president of the distribution company.

Divide Into Districts
Starting out on the first day of November, with the slogan “Nothing Can Stop Us,” the members of the Hodkinson sales organization proceeded to justify this slogan. The country was divided into three major and four minor districts, each district assigned to a supervisor.

P. N. Brinch, sales manager, outlined to his organization the lines along which the drive was to be conducted and quotas were assigned to each district. As an added incentive to put the Hodkinson month drive over the top, gold watches suitably engraved were offered for the highest percentage of sales, and a silver cigarette case was offered to each member who reached the quota of sales assigned to him in collections.

Cash Commission Given
A liberal cash commission was also offered to each branch reaching a fixed quota. This commission to be shared by the representative and sales force.

The trend of exhibitor opinion seemed to be Hodkinson-ward, it is said. Letters from exhibitors to branches and direct to the main office and reports from the field indicated this. Mr. Hodkinson had been since the inception of this corporation, waiting just such a moment to show exhibitors that his proposition was one which had for its basic principle a square deal for the exhibitor.

A comparison of Hodkinson publications during 1919 and during 1920, when such pictures as “Sex,” “Riders of the Dawn,” “Love Madness,” “Down Home,” and “The U. P. Trail,” were offered to exhibitors, will show the progress which had been made in the production line.

While new product was being obtained a sales organization was being welded together, an organization which knew Mr. Hodkinson’s plans and knew that they must be successful.

Praise Supervisors
A great slice of the credit for the success of the Hodkinson month drive is due to the district supervisors. Joe Bloom, Kansas City supervisor; H. S. Beardsley, Atlantic division supervisor; and W. F. Seymour, Chicago district supervisor, had remarkable success in aiding the men obtain business. Working with R. Melcher, Omaha representative, Joe Bloom signed up $9,000 worth of contracts the first week of the drive; Mr. Seymour working with Hurn of Cincinnati, signed up a $5,000 contract in Columbus, Ohio; and H. S. Beardsley, working with Mr. H. hand of Buffalo, signed up a $5,000 contract with the Palace theatre.

All the figures are now in for Hodkinson month, and to W. O. Edmunds of San Francisco goes the gold watch for the greatest volume of sales during the drive. To R. Melcher of Omaha, the gold watch for the greatest increase in cash collections during the month. Twenty-seven members of the organization qualified for a silver cigarette case and twenty-two branches qualified for big commission checks.

W. W. HODKINSON OFFERS TWO DRAMATIC PICTURES

At the left is a scene from “The Broken Gate,” the J. L. Frothingham production from the story by Emerson Hough. In the picture (left to right) are Lloyd Bacon, Alfred Allen and Bessie Barriscale. At the right is a scene from J. Parker Read, Jr.’s, production, “The Brute Master.”
Holman Day’s Stories of Maine Will Be Produced for Pathé Publication

 Millions of Americans who have read the stories of “Down East” by Holman Day, the Maine bard and litterateur, will soon see his works picturized.

Pathé Exchange, Inc., announces the acquisition of “The Holman Day Series.” This series is to be composed of two reel productions starring Edgar Jones, and will be based upon the stories written by Mr. Day around his experiences in the Maine woods.

Publishes Books of Poems

For twenty-five years Holman Day has been writing these stories, and he has had published three books of poems about Maine, and the quaint people of “down east”; eighty short stories, frequent articles in the Saturday Evening Post, stories in Red Book and Country Gentleman, the Captain Sprout sea stories, and other literary efforts.

A number of his stories have appeared in motion picture form. “The Red Lane,” “Squire Finn,” a novel produced with Maclyn Arbuckle as the star; “King Spruce,” with Mitchell Lewis, and other celebrated outdoor pictures, are to Mr. Day’s account.

The Holman Day series will be produced in the actual country wherein the author found his atmosphere and his characters. Edgar Jones Productions, Inc., has established headquarters at Augusta, Me.

Use Well-Known Locations

Of the pictures that have been completed, such nationally known places were used for location as Moosehead Lake, Dead River, Lake Umbagog, the Upper Penobscot and the Kennebec River.

Pictorial beauty will be a great factor in the Holman Day series, as well as the stirring dramatic vein of the stories. Nowhere in the United States, or, in fact, in the world, is the grandeur of nature more pronounced than in Maine. Giant trees, shimmering rivers, magnificent lakes, in fact everything that goes for scenic splendor, are to be found in rock bound Maine.

Exhibitors Provide Music for Concerts

(Special to Exhibitors Herald)

KOKOMO, Ind., Dec. 21.—Martin Grenewald, manager of the Victory theatre, and Ivan Arnold, proprietor of the Isis and Grand theatres, have donated the services of their musicians for the municipal Christmas concert. This insures that on Christmas eve the city will be able to present at two concerts the largest orchestra ever heard in the city.

New Argus Quarters In Omaha Are Opened

(Special to Exhibitors Herald)

OMAHA, Neb., Dec. 21.—Argus Enterprises, Inc., formally opened its new and enlarged quarters and Western district offices in Omaha on December 15. F. A. Van Husan is western district manager.

Norma Talmadge Entertains Her Director

The First National star serves luncheon in her dressing room to Chet Withey, her director, Constance Talmadge, Kenneth Harlan, Eddie Maunix, Studio Manager, Harrison Ford and "Lilly."

Elaborate Production Plans for 1921 Made

Edward Soman Will Direct Four Specials Filmed By Frothingham

Elaborate production plans for 1921 have been outlined by J. L. Frothingham, who recently entered the ranks of independent producers. During a recent trip to New York, Mr. Frothingham signed a contract with W. W. Hodkinson Corporation for a series of four specials to be directed by Edward Soman.

The first of the specials will be a picturization of "The Other Woman," a novel by Norah Davis. The others will be announced later.

Jane Novak in Cast

In the cast of "The Other Woman" are Helen Jerome Eddy, Jane Novak, Jerome Patrick, Joseph J. Dowling, Frankie Lee, William Conklin and Aggie Herring. Tony Gaudio, until recently with the Allan Dwan Company, well-known cameraman, has charge of the photography, and David Howard is director Soman’s right-hand man.

Mr. Frothingham is no newcomer in photoplay production. For nearly three years he has been producing at the Bruntont studio, of which he is a member of the board of directors. He produced several series of photoplays starring Bessie Barriscale.

Produced Two Specials

Early in the fall, he entered into an arrangement with W. W. Hodkinson for the making of two specials in which Miss Barriscale appeared, the first of which, "The Broken Gate," a picturization of Emerson Hough’s novel, was a December publication. The other is an adaptation of a magazine story, "The Living Child," by Mary Lerner, the film version of which has been named "The Red Horizon."

Add Theatre Equipment

WASHINGTON, Ill.—The Lyric theatre has installed a new modern motion picture machine.
Pathe Gets Unusual Shots of the Statue of Liberty for News Reel
Pictures Are Included in the Final Issue of the Tenth Anniversary Celebration—Other Interesting Scenes Are Screened

Nobody but Bartholdi, the immortal sculptor of America's noblest and most picturesque monument, ever has enjoyed as intimate a view of the Statue of Liberty as is shown in Pathe News No. 99, which is the final issue of the period of the tenth anniversary celebration.

In a most spectacular manner "Miss Liberty" becomes the heroine of the "stunt" feature of this issue. By special permission of the United States army, she submitted to the attention of human pygmies who scrambled about over her classic features and made hazardous journeys among the folds of her draperies, while cameramen took close-ups of the proceedings.

Hugeness and Beauty of Statue Is Shown

As never before, the statue of "Liberty Enlightening the World" from its splendid position in New York harbor is made familiar to the masses throughout this country, emphasizing the hugeness and beauty of France's great gift to her sister republic. Men are seen climbing down the statue's arm from atop the torch, which is 305 feet from the surface of the Bay. Several find ample room to rest in the shallow of the neck.

From this flash one gains a clear idea of the immense size of the statue, whose total weight is 450,000 pounds. One high climber gets the first close view ever shown of the scroll, which is encircled by a forefinger five feet in circumference. Upon the crown there is ample room to seat twenty people.

Other Events Pictured

Men are seen standing high above the harbor on tips of "rays." From every possible point of view, "Miss Liberty" is shot—from the top down, and from the pedestal upward. The film itself is the best demonstration of the thoroughness with which the Statue of Liberty is thus made familiar to millions of people who share in the gift which France made to the United States.

For graphic representations of world events, this number of Pathe News more than sustains the reputation which its service has earned during the ten years of its existence. In Mexico the ceremonies of the inauguration of President Alvaro Obregon are pictured. The president and members of his family are seen leaving for their home.

In England, for the benefit of the War Memorial Hospital, horses with their riders are seen in daring leaps of leaping through high spouting flames.

Harding Makes Speech

For the first time President Wilson submits his message to congress through a representative. His successor, Senator Harding, is pictured making his farewell address to the senate. He is the first president-elect to speak on the floor of that body.

A magnificent panorama of the Italian city of Naples with Vesuvius in the background is pictured from a dirigible, from which is photographed Pompei from a height of 3,000 feet.

Party Held in New York

Theodore Roosevelt is seen speaking while on his nation-wide tour for preparedness. The arrival of President Wilson at Brest, France, on December 13, 1918, is pictured. He also is pictured with King Albert of Belgium. The ending of the biggest war in history is indicated in the signing of the Treaty of Versailles, on June 28, 1919.

Following publication of the last issue several camera "correspondents" met in New York with Emanuel Cohen, editor. Among those at the supper party were following from the home staff: A. Richard, Henry di Siena, John Cohen, Al Wetzel, Bert Green, cartoonist; H. Blauvelt, Harry Harde. And from other cities: Jake Coolidge, Boston; Tom Baltzell, Washington, and C. W. Chapman of Chicago.
Discusses Importance
Of Music to Program
Synchronized Official Says Good
Music Has Aided in Theatre
Development

In a discussion of the relative importance of music and motion pictures in the theatre of today an executive of the recently organized Synchronized Scenario Music Service, 64 East Jackson boulevard, Chicago, draws interesting comparison between the theatre of the present time and that of a decade ago. "Today," he says, "a theatre standing is determined almost solely by the quality of its musical entertainment."

Aided in Development

To support that statement it is pointed out that the early attempts to establish motion picture theatres in downtown districts and in direct competition with legitimate houses could not have succeeded had not a superior class of music been offered.

The fact that the same pictures may be obtained by all classes of theatres is designated as responsible for the important part that music has in the success of the present day playhouse, the conclusion being that the exhibitor who supplies the best music is practically certain to attract the crowds.

Demand Is Supplied

It is upon this principle that the new concern bases its activities. It is to supply the demand for better music in connection with motion picture presentation that the company was organized.

Under the direction of Carl Edourade, musical director of the Strand, New York; James C. Bradford, formerly of the Broadway, New York, and C. J. Breil, who arranged the score for "The Birth of a Nation," music scenarios are made up for every production published by any concern.

These are supplied in book form to exhibitors and used by orchestra leaders or single accompanists as direct musical translation of the picture.

Directors Go East

LOS ANGELES, Dec. 21—Marshall Neilan, Al Kaufman, Allen Holubar and Dorothy Phillips (Mrs. Holubar), left here Sunday via Santa Fe for New York, where they will spend the holidays.

Exhibitor Committee
Is Named to Confer
With M. P. Operators

At the last meeting of the Chicago unit of the Illinois Exhibitors Alliance and the Motion Picture Theatre Owners of America a committee was appointed by President L. L. Brumhild to confer with officials of the operators' union, whose contract with the theatre men expires shortly.

Permanent executives were elected as follows: L. L. Brumhild, president; Paul Satter, treasurer; Adolph Powell, financial secretary, and William Sweeney, secretary.

Arc-Controls Sold
To Lubliner & Trinz

Exhibitors Supply to Furnish
All Accessories for New
Chicago House

Exhibitors Supply Company, on the first day of a thirty-day trial drive on Peerless Automatic Arc Controls, sold the Lubliner & Trinz chain of theatres in Chicago thirty-four of the Arc-Controls.

Chain Is 100 Per Cent

This makes the Lubliner & Trinz chain 100 per cent on this article. They are installing them in every one of the theatres they operate, and have ordered them for the new 4,600 seat theatre nearing completion at Kedzie and Madison streets.

Exhibitors' Supply is not only furnishing the new theatre with Arc-Controls, but is installing 3 type-S Simplex Projectors, 2 double hundred Transverters, a 25-foot Minusa Screen, 3 Simplex ticket selling machines, 3 Kromolite Lens, and the complete equipment for the projection room which will be one of the most complete in the middle west.

Has Three Ticket Machines

The house will have a three-window box office, with three girls selling tickets which necessitates three ticket selling machines.

According to President Dutton of Exhibitors' Supply, its policy of service and courtesy in the supply business pays, as is evidenced in the business received from Lubliner & Trinz.

Curwood Production
Establishes Records

"Back to God's Country" Is
Considered Successful from
Many Angles

"Back to God's Country" has established five distinct records as a result of its success as a special First National attraction.

First, it established Canada as a successful producer of motion pictures and paved the way for other big successes to follow. It proved James Oliver Curwood, the author, on a royalty earning basis which is bringing him an average of from $35,000 upwards a picture. It proved that David M. Hartford was a successful director providing he got the managerial co-operation. It demonstrated that Neil Shipman in her two previous Curwood successes, "Baree, Son of Kazan" and "God's Country and the Woman," were not accidental. As a star of outdoor productions Neil Shipman stands paramount.

It proved that Ernest Shipman's judgment in selecting the author, the story, the star and the director was good judgment and opened the door to a success which has repeated itself many times within the current year.

In addition to these five records it has earned for the exhibitors of the United States and Canada over half million dollars and has rolled up foreign contracts which have seldom been surpassed with any feature picture in recent years.

The great value of this outdoor classic is that it is repeating again and again, having been released as many as seven times in some neighborhood houses, with an increase of business on almost every reappearance.

Manager's Father Dies

WASHINGTON, D. C., Dec. 21—Louis Reichert, Reartart manager here, has been called to New York, account the death of his father, George Reichert, aged 69.

Burglars Active

BUFFALO, N. Y.—Robbers broke into the Canadian Universal Exchange, 237 Franklin street, on December 10 and stole two films "West is West" and "A Fishy Story."

TWO HIGH POINTS IN "MY LADY'S LATCHKEY"

Scenes from Katherine MacDonald's latest starring vehicle to be published as a First National attraction.
Frederick J. Ireland
Still Going Strong
Now on the West Coast
Sends
New Year's Greetings to
All His Friends
THE present week is notable in that the first of the Stoll films has been brought from England and shown to exhibitors by the Stoll managers located in the various Pathé exchanges.

Although there have been British pictures on exhibition in America before, this is the first company to establish headquarters here and become part and parcel of the film industry of the U. S. A.

Heretofore American exhibitors have treated English pictures lightly, being inclined to laugh at the comparatively small amounts of money spent on them. The complaint has been made, too, that the English films are too slow in action and altogether lacking in those qualities which the American audience loves. It will be interesting to watch the reception of the first Stoll production at the hands of American exhibitors.

“SQUANDERED LIVES” (Stoll Films Corp.), the first of the English-made films to be exploited through Pathe exchanges in America, presents an interesting story of English society life. Lavish sets and remarkably beautiful scenes aboard a houseboat are outstanding features of the picture. Ivy Duke and Guy Newall play the leads.

“IRELAND IN REVOLT” (Chicago Tribune) is the pictorial summary of revolutionary Ireland’s struggle for freedom. It was photographed by Capt. Edwin Weigle of the Chicago Tribune, and is attested the first complete authoritative pictorial review of events there. A high-grade special production and one that should be universally popular.

“ROGUES AND ROMANCE” (Pathé) is a story of love and intrigue set in actual Spanish surroundings which are most attractive. It carries a generous supply of thrills and excitement and deals with the capture of an American girl by Spanish revolutionists and her rescue by an American lover. June Caprice, Marguerite Courtot, George B. Seitz and Harry Smelz carry important parts.

“RED FOAM” (Selznick) presents Zena Keefe in a small-town romance that is appealingly natural and human. Good local color, interesting and entertaining. Harry Tighe gives a notable performance in the role of a traveling salesman.

“THE JUCKLINS” (Paramount) is an Opie Read story featuring Monte Blue, moderately interesting. Good atmosphere and attractive settings. Plot well developed and will please the general patronage.

“BEAUTIFULLY TRIMMED” (Universal) offers Carmel Myers in the role of one of a trio of crooks whom the love for a good man reforms. Concerned with a bogus oil deal that turns the tables on the schemers. Star good, but limited in opportunities.

“BROADWAY AND HOME” (Selznick) stars Eugene O’Brien in a humanly appealing story of small town and metropolitan life. Sceneically interesting and attractively staged, but vehicle is rather weak. Will please O’Brien fans.

“THOUGHTLESS WOMEN” (Goodman-Pioneer) is a human and realistic story excellently presented with Alma Rubens as the star. Derides the mother who bartered her daughter in marriage. Melodramatically tinged, but altogether absorbing and interesting.
RE VIEWS

ZENA KEEFE IN
RED FOAM
(SELNICK)
A play which has its greatest value in the novelty of its trend. A valuable item is the characterization of a traveling salesman by Harry Tighe. Abundant small town stuff, well produced. Absorbing, interesting and entertaining. Directed by Ralph Ince.

All the high lights peculiar to the small town, particularly as the city dweller visions them, are introduced into this drama of village life that carries good entertainment value. There are the depot at train time, the church social, the inevitable game of checkers in the country store, the village oracle, the ladies' aid society and the town scandalmongers. There are other details, too, all carefully presented to make an interesting background for the romance threaded through it.

Harry Tighe as Andy Freeman, traveling salesman, gib and jovial, oily of tongue and clever at deception, gives a performance that is really notable.

Prime mover in the little village to which he brings his "dear little wife," he soon becomes the local leader. So smoothly does he put it over the good folks of the village, that they hardly realize that the happenings before they have reached their climax in his murder. Arnold Driscoll, a recent comer to the village, who has been seen in the company of Freeman's wife, is the logical suspect. The confession of a local poolroom keeper, whose wife the salesman has lured away with him on a trip, exonerates Driscoll, and there is evidence that a union with the young widow will reward him.

SPECIAL CAST IN
THE JUCKLINS
(PARAMOUNT)
An Opie Read story of the Alabama mountain country brought to the screen with good local color, but presented by a mediocre cast. Monte Blue gives good interpretation of the leading role, but lacks good support. Good entertainment value. Melodramatic tinge. Directed by George Melford.

The most promising item of this screen adaptation of an Opie Read story is the encouraging work of Monte Blue in the leading role. Despite the handicap of a cast that lacks sufficient strength to give the play the impress that it could have, the new star makes as much as possible of the role and is highly attractive. Mabel Julienne Scott has the leading feminine role, less of an important character than she has interpreted in other pictures. She gives good performance.

Scenes in the Alabama mountain country are excellent in their local color. The incident, familiar in so many stories of two generations ago, of the bullying of the country school teacher, the part played by Blue, is very well worked out. A spectacular destruction of the schoolhouse by fire is a high point in excitement, and a suspected murder supplies mystery until the trial at the end closes this in a wholly unexpected manner. However, the play has enough points of attractiveness to please the general patronage, and the fact that Monte Blue is a "comer" should lend it value.

REST IN PEACE
(EDUCATIONAL)
A husband who plays poker and snores—the former because of the latter, combined with being out late at night—supplies the unit of action in this one reel comedy as purveyed by the Gayety players. Unable to resist the temptations of persuading friends, the husband hires a fellow clubman, who also has a reputation for "sawing wood" while sleeping, to substitute for him. To the spare room to which the husband was ostracized and where he left his friend slumbering as he stepped out, comes the wife to surprise the sleeper. The tables are turned, insofar as the surprise is concerned, and things move lively until the husband, accidently stumbling onto a safe robbery as he sought to sleep in his office, establishes an alibi that clears him of blame and restores domestic harmony. Mary Wynn, Harry Edwards and Herbert Murdoch have the leading parts. The whole is good fun, speedy of momentum and a good laugh generator.

SPECIAL CAST IN
ROGUES AND
ROMANCE
(PATHE)
Replete with thrills and exciting happenings, beautiful of setting in the Spanish city and hill country, rapid of action and a mystery plot well developed. Written, produced and directed by George B. Seitz, who is also a member of the cast.

The beautiful mountain country of Spain and its cities and sea edges have been made the locale for this lovely tale of love and intrigue which holds thrills replete and will provide enough excitement for any patronage. The intrigue of a Spanish outlaw and revolutionist and the love of an American girl in Spain form the focus point of the story. The familiar dashing American hero, once the girl's fiancé, then discarded for the fascinating Spanish rogue, forms the third of the leading trio of players.

June Caprice impersonates the girl, Harry Semels is the outlaw and George B. Seitz the hero. Marguerite Courtot also carries an important part, that of a Spanish dancer in love with the rascally outlaw, Pezet.

The American girl, Sylvia, infatuated by the Spanish leader of revolutionists, is led by him into serious danger at the time of the riot resulting from his band's efforts to capture the governor. They are foiled in this, and only succeed in holding the girl until her American lover fights his way to the frightened and disillusioned sweetheart. There are fights and chases aplenty, realistic and sensational in their staging. Atmosphere is capital. The picture has an educational value in its setting. Lighting is very good and photography is excellent.
The story of three crooks who went crooked, one who went straight and a man whom fortune favored at the expense of the three. Moderate in entertainment value, well suspended interest, but the whole rather weak. Star very attractive, but limited in opportunities. A well ordered production directed by Mace de Saro.

The pleasant record established by Carmel Myers in "Jin Folly's Trail" will suffer in comparison with "Beautifully Trimmed." The vehicle itself is too lukewarm to admit of her displaying any particular ability, although she does take good advantage of the several emotional scenes. Pell Trenton is a new masculine lead playing with her in the part of Captain Chris Gibbons, while Irving Cummings and George Williams impersonate the crooks. Miss Myers appears as their associate, Norine Lawton. The three have framed a plan to sell bogus oil stock to Captain Gibbons, a young aviator representing post-war charities. The girl draws the captain into the trap by a feigned personal interest. This soon grows to love on her part and she is ready to withdraw from the scheme. One of the crooks seeks to hold her by his love for her, but fails to do so. Even before she warns the captain of the worthlessness of his investment, however, he has discovered it. Then, as one suspects from the first, oil is struck and the stock held by the "victim" makes him worth a million dollars. In true trend of such a screen role, he also gets the girl, and the two crooks are sent packing.

CARMEL MYERS IN

BEAUTIFULLY

TRIMMED

(UNIVERSAL)

The appeal of the human and natural trend of this drama is the outstanding good point of its many worthy qualities. Alma Rubens plays a role new to her in the opening scenes of the picture, that of a young lady of Poverty Row. Later she blossoms into the beautiful society woman that lovely clothes can make her. In both characters she is charming.

The cast supporting her does able work and includes Marcia Esmond as Mrs. Marnet, the girl's mother; Lumsdon Hare as John Hewitt, Robert Williams as Basil Boulton, and Mrs. Brundage and Gladys Valerie as his mother and sister.

The story, written, directed and produced by Daniel Carson Goodman, has the theme thread in the indictment of the modern mother who would barter her daughter in marriage. The girl in the story, Annie Marnet, is urged into marriage with Basil Boulton by a socially aspiring mother, a cheap boarding house keeper. Boulton has wealth and social prestige, and he becomes easy prey to rid himself of the girl his mother has chosen for him in their own circle. Snobbery that is nothing short of brutality meets Annie when she is introduced to the household of her husband's family. She finds a friend in Hare, who deserts his attention to the sister to champion Annie. Disillusioned, she leaves the home and eventually returns home to meet her mother's rebuffs. Tempted to take her own life, she is dissuaded by the reappearance of Basil and Hare and an exciting event of theft attributed to her by the mother-in-law. Basil is returned to a woman with whom he has previously lived, and Hare proves Annie's comforter.

The play moves evenly and with force, although it is not particularly exciting. There is excellent modern treatment of dramatic trend, continuity is good and action is spontaneous.

EUGENE O'BRIEN IN

BROADWAY

AND HOME

(SELZNICK)

The theme of forgiveness developed in an appealing story with human touches. A high spot is the depicting of a New England coast storm. Will please the general patronage. Directed by Alan Crosland.

Eugene O'Brien as Michael Strange heads the cast that plays this story of society and humble home contrast that is well developed and attractively performed, but of no particular convincing force. It will please, however, for the work of the star and the support is good. This is a storm and rescue scene along the New England coast that is reproduced vividly and graphically at the story's climax. The lighting might have been better, but the photography is artistic and good.

The tale deals with Michael Strange, a young man, the son of a New England clergyman, reared in a coast village and deserting it for the city. He has a patron in Richard Grayson, late of Broadway, who persuades Strange to return thither with him. In New York a young woman, Laura Williams, comes upon the scene. Strange knows her as a friend of Grayson's until after he has wooed and won her. Then comes excitement when Grayson, determined not to give her up, disclosed the scheme of her complete financial dependence upon him. Unable to forget this, Strange deserts the girl as he was wont to marry her, but no particular convincing force. Perjured by a clergyman friend of his father that forgiveness is due her, he returns to her to find that she has killed Grayson because of the latter's attempt to kill Strange. He hurries her away as his wife to the village of Rest Haven from whence he came, but officers pursue them. Strange aids in the rescue of the representatives of the law as they battle with the storm at sea, realizing that their coming means the conviction of Laura, who has seriously ill in his cottage home. As the law is about to close about her, she is taken by death. The ending is one of the best points of the play, its tragedy well modulated.

"Gasoline Alley" Ready

For January Publication

Work on the animation of "Gasoline Alley," the new animated cartoon to be presented by Russell-Crosland about the middle of January, has been started.

Five scenarios are in the hands of the animators. The first, a sequel to "Broadway and Home," is ready for showing the early part of February. An extensive publicity campaign going direct to automobile owners is being mapped out as a preliminary to the first publication.
IVY DUKE AND GUY NEWALL IN SQUANDERED LIVES

(A STOLL FILMS CORP. OF AM.)

A British made film, with British actors, filmed in the original locale of the story. A decidedly novel and cleverly handled story, adapted from Cosmo Hamilton's novel "Duke's Son," showing careful, thoughtful direction. It is in six parts.

"Squandered Lives," the first offering of the Stoll Films Corporation of America, presents an interesting picture of society and the life of titled Englishmen, across the water. The featured players are Ivy Duke, in the role of Joan Lambourne; Guy Newall, as Lord Delamere; Edward O'Neil, as Adolphus, duke of Cheshire; Philip Hewland, as Lord Tarporyle, older son; Tonie Bruce, as Mary, sister of Delamere; Hugh C. Buckler, as Sir Robert Sheen; Sadie Jerome as Lady Halesowen and C. Lawford Davidson, as Charles Denbigh-Smith. Perhaps the most notable work of this splendid cast is that of Mr. O'Neil. He acts with more vitality and convincing force than the others, and injects spirit into the final reels.

The interior sets are especially beautiful and the houseboat scenes present a unique feature of English life. In its titling the picture is far superior to many American products editorially. The ong objection is their great number and length. The home life of our brothers across the Atlantic is presented without any artificiality. There is realism in settings and every detail has been carefully looked after.

The story is woven around Francis Delamere, second son of the Duke of Cheshire, who is cut off from his allowance. Lacking the courage to face poverty, he joins another "second son" in exploiting their acquaintances at cards. At the death of his father Francis marries Joan Lambourne, who previously, through her sharpness at cards, is able to keep up appearances in her set. The two apparently without income, maintain a comfortable home. Denbigh-Smith, Joan's former admirer, detects the two cheating at cards and he tells Joan the price of his silence. Francis throws him out. The two are exposed at a house party and they attempt suicide. They are restored, however, and leave England.

BLYSTONE

THE HUNTSMAN

(FOX)

"The Huntsman," while not as funny as "Kiss Me Quick," Cook's first Fox comedy, still contains many bits of genuine comedy and should prove a good draw for any house.

In this two-reeler Cook poses as a country hunter to peruse a Pullman car. The distinguished guest at a country club, he goes through the paces at a fox hunt, staged especially for the count. Here is introduced the comical situations of trapping, riding, and considerable slapstick about logs and stumps. The best laugh in the picture is where he captures the "fox" and displays it to the assembled hunters—a skunk.

The serious faced, loose-jointed comedian introduces his specialty of bending himself into all sorts of shapes and does his loose limbed dance as of yore. J. S. Blystone directed "The Huntsman."

IRELAND IN REVOLT

(CHATAGO TRIBUNE)

An unbiased, pictorial summary of events in revolutionary Ireland taken by Capt. Edwin F. Weigle, Chicago Tribune war photographer, in the autumn of 1920. Illuminating, educational and entertaining, and a feature that should be one of the biggest drawing cards, among current issues.

Here is a special feature more resembling an elongated news reel than anything else, which should bring to the theatre the country over some of the season's heaviest patronage. It is one of the most intelligently assembled features of the sort ever issued. It has a systematic continuity that threads it on a string of events logically sequenced and capably organized. There is nothing tiresome about it, for extreme care has evidently been taken in presenting contrasts in scenes that keep it from growing monotonous.

Views of Ireland, its cities and its beautiful lake region open the feature. There are some charming effects in cloud and water scenes and reflections. Then the first movements of the Sinn Fein, the Irish rebel body standing for Nationalism, are recorded and the history of the present struggle between Britain and Ireland is traced with succeeding events, raids, riots, reprisals, sacking, burning, and burning. All is caught on camera results and acquaint the viewer in thoroughly clear and intelligent way with the matters in Ireland made so prominent by the newspapers. Much valuable information is given in titles and text accompanying the film. Terrance MacSwiney, photographed just previous to his arrest, and his funeral following his death from starvation, is shown in excellently caught scenes. Arthur Griffith, leader of the Sinn Fein, is also shown. The R. I. C. (Royal Irish Constabulary), or the "Blacks and Tans," the police representing British rule, are shown in their activities and barracks, and many other people, places and events of great interest are filmed.

While the timeliness of the picture should in itself draw universal interest, the exhibitor should not fail to exploit this feature, particularly working with schools to interest children. Irish societies would be brought closer with the theatre, and every assurance can be offered its booker that it will more than meet his every expectation.

VANITY PLAYERS IN HIS FOUR FATHERS

(Educational)

Irene Dalton and Laura La Plante lead a bevy of unusually pretty girls through parts of a one reel comedy offered by the Vanity players. Neal Burns has the important male role. The story is centered about the romance of the young couple impersonated by the latter and by Miss La Plante. The match is forbidden by the father of the prospective bridegroom, who believes the bride-elect to be the daughter of a former enemy. To hurry the apology demanded from the bridegroom's father by the bride's father, also the wedding day, Miss Dalton, elad in the habiliments in which she is to appear in amateur dramatics, comes to ask the pardon. So does Burns, impersonating his father. The complex situation comes with the meeting of the two, but all is cleared when the father discovers that they have been mistaken in one another's identities. The action moves briskly, the parts are well played and the idea is well worked out.

Madaline Traverse Seeks Three More Good Stories

Before beginning work on "The Ivory Disc," from the novel by Percy Breen, which will be the first of a series of special productions with her own company, Madaline Traverse is in search of at least three more stories of similar high calibre.

There will be at least four of the Madaline Traverse playphotops made during 1921 and the star is desirous of obtaining the stories now so as to avoid any delays in production.
At the Studios

Wesley Ruggles, the Metro director, is a regular story teller, we take it, from the expressions on the faces of "Itchey" Headrick and Alice Lake, who are making "Mother Love."

Wanda Hawley, the Realart star, says "be sure and write it 1921," which most of us won't do for a couple of weeks of the new year.

Ruby De Remer, the star of "The Way Women Love," an Arrow production whom M. Paul Helleu, the artist, declares is the most beautiful woman in America.

Viola Dana, the clever Metro star, wants to prove she's clever with the cleaver, but Gareth Hughes doesn't want his appendix removed that way.
Quarterly Index of Reviews

"ALWAYS ALDUCITES," Paramount, with Wallace Reid. Nov. 13
"AMATEUR DEVIL, AN," Paramount, with Art Acord. Dec. 18
"ARE ALL MEN ALIKE," Metro, with May Allison. Nov. 20
"ASHES OF VENUS," Universal, with Marie Doro. Dec. 11
"BEGGAR IN PURPLE, AN," Pathé, with a special cast. Dec. 11
"BEHOLD MY WIFE," Paramount, with a special cast. Oct. 23
"BELIEVE YOUR EYES," Fox, with Jack Pickford. Oct. 16
"BLACKMAIL," Metro, with Viola Dana. Oct. 16
"BLUE STEEL," Fox, with William Russell. Nov. 29
"CHARM BAIT, AN," Paramount, with Wm. S. Hart. Oct. 2
"CITY SPOARROW, AN," with Ethel Clayton. Oct. 2
"CLOTHES," Metro, with a special cast. Oct. 2
"CONRAD IN QUEST OF YOUG," with Thomas Meighan. Oct. 2
"CRADLE CURTAIN," Fox, with William Russell. Nov. 29
"DARLING SCANDAL," Realart, with Wanda Hawley. Oct. 2
"DAUGHTER PAYS, AN," with Constance Talmadge. Dec. 18
"DEAD MEN TELL NO TALES," Vitagraph. Dec. 4
"DEEP WATERS," Paramount, with a special cast. Dec. 4
"DEVIL MIGHT PLAY," First National, with Lionel Barrymore. Nov. 13
"DEVIL TO PAY, THE," Pathe, with a special cast. Nov. 13
"DICK trACY," National, with Walsh. Nov. 13
"DINY," First National, with Wesley Barry. Nov. 25
"DOWNTOWN," Fox, with William Russell. Nov. 13
"DRAK MARLON," Fox, with William Parham. Nov. 13
"EVERYBODY'S SWEETHEART," Selznick. Oct. 30
"FACE AT YOUR WINDOW, THE," Fox, with Rudi Valli. Dec. 11
"FABIOLA," Italian, with a special cast. Nov. 6
"FATAL HOUR, THE," Metro, with a special cast. Nov. 13
"FEET OF FLESH," Realart, with Hattie McDaniel. Dec. 4
"FLYING PAT," Paramount, with Dorothy Gish. Dec. 4
"FOR A FEW DOLLARS," Fox, with a special cast. Nov. 13
"FORBIDDEN THING, THE," Associated Producers, with a special cast. Nov. 13
"FORBIDDEN VALLEY," Pathe. Dec. 11
"FROM NOW ON," Fox, with George Walsh. Oct. 16
"FREEDOM HOUSE," Universal, with George Kean. Dec. 4
"FURNACE, THE," Realart, with a special cast. Nov. 20
"GOOD REFERENCES," First National, with Guy Kibbee. Oct. 16
"GILDING DREAM, THE," Universal, with Carmel Myers. Nov. 27
"GIRL OF MY HEART," Fox, with Shirley Mason. Nov. 27
"GIRL'S BEST FRIEND," with a special co. Nov. 13
"GREAT LOVER, THE," Goldwyn, with a special cast. Dec. 11
"GREEN DOOR, THE," with a special cast. Nov. 13
"HALF A CHANCE," Pathe, with Mahlon Hamilton. Nov. 20
"HEARTBREAKERS," Universal. Oct. 16
"HELEN WASHINGTON," Fox, with a special cast. Oct. 4
"HELMOTROPE," Paramount, with a special cast. Oct. 4
"HELP WANTED, MALE," Pathe, with Blanche Sweet. Oct. 9
"HER BELOVED VILLAIN, Realart.
"HER HUSBAND'S FRIEND," Paramount, with a special cast. Oct. 9
"HER OWN LAW," Goldwyn, with Hobart Bosworth. Nov. 20
"HISTORY OF A CRICKET," Realart, with Mabel Wong. Nov. 20
"HONEST HUTCH," Goldwyn, with Wil Rogers. Oct. 24
"HUSBAND'AN' SPOUSE," Vitagraph. Oct. 27
"IDOLS OF CLAY," Paramount, with Mae Murray. Dec. 4
"IN THE ART OF A THIEF," Realart, with a special cast. Nov. 13
"IN THE HEART OF A FOOL," First National, with Marion Davies. Dec. 4
"IT HAD TO BE YOU," Pathe. Dec. 25
"IT MIGHT HAPPEN TO YOU," S. & E., with a special cast. Dec. 27
"JUST OUT OF COLLEGE," Goldwyn, with Jack Pickford. Dec. 18
"JUST PALS," Fox, with Buck Jones. Nov. 16
"LAZY LANDS," Fox, with Joseph Dowling. Nov. 16
"KISSED," Paramount, with Otis Skinner. Oct. 30
"LIFE," Wm. A. Brady, with a special cast. Dec. 4
"LIFE OF THE PARTY, THE," Paramount, with a special cast. Nov. 27
"LITTLE WANDERER, THE," Fox, with Shirley Mason. Oct. 9
"LITTLE WOMEN," Goldwyn, with a special cast. Dec. 25
"LOVER FOR AN NIGHT," F. M.Clark. Oct. 2
"LOVER'S FLAME," Fidelity, with Vivian Osborne. Dec. 11
"MACARONI CHRISTMAS," Goldwyn. Dec. 23
"MARRIAGE HEARTS," Fox, with Conway Tregre. Dec. 4
"MERELY MARY AN" Fox, with Shirley Mason. Oct. 26
"MI-CHANNEL," Equity, with Clara Kimball Young. Oct. 2
"MISLA," Goldwyn, with a special cast. Nov. 12
"MISS 139," Sherman, with a special cast. Oct. 16
"MISTRESS," Realart, with Alice Brady. Nov. 13
"MOMENTS OF THE NORTH," First National, with a special cast. Oct. 16
"OFFICER 066," Goldwyn, with Tom Moore. Oct. 6
"OH! LADY, LADY" Realart, with Bebe Daniels. Dec. 25
"OH, HOW YOU MOVE ME," Universal, with Harris Chaplin. Dec. 4
"OLD FASHIONED BOY, AN," Paramount. Oct. 23
"ONCE A PLUMBER," Universal, with Eddie Lyons and Lee Moran. Oct. 23
"ONCE ENERV YOURSELF," Universal, with Dorothy Phillips. Oct. 16
"OVER THE SNOW," with a special cast. Oct. 25
"OVER THE HILL," Fox, with a special cast. Oct. 25
"PAGAN LOVE," Hedgdon, with a special cast. Nov. 11
"PAGAN'S DARKNESS," Realart, with a special cast. Nov. 11
"PARADISE," First National, with a special cast. Nov. 27
"PEACEFUL VALLEY," First National, with Charles Ray. Oct. 30
"PEAK OF THE STORM," Goldwyn, with Lon Chaney. Oct. 2
"PHANTOM POE, THE," Pathé, with George Seitz. Oct. 2
"PING TINK," Universal, with Gladys Walton. Oct. 21
"PITFALLS," Universal, with the "Frisco Kid." Oct. 21
"RESTLESS SEX, THE," Paramount, with Marion Davies. Oct. 9
"RISKY BUSINESS," Universal, with Gladys Walton. Dec. 25
"ROMANCE PROMOTERS, THE," Vitagraph, with Earl Williams. Dec. 11
"SAPPHIRE THE," Universal. Oct. 16
"SCOFFER, THE," First National, with a special cast. Dec. 11
"SHE AND THE MAN," Universal, with Fanny Ward. Nov. 29
"SHOWFIR жидь." Paramount. Oct. 2
"SKYFIRE," Pinchell, with Neal Hart. Dec. 25
"SMITH, THE," National, with a special cast. Oct. 16
"SOMETHING TO THINK ABOUT," Paramount, with Ceiil B. DeMille. Oct. 9
"SOIL OF YOUTH," Universal, with a special cast. Oct. 30
"STINKY SLIM," Universal, with Harry Carey. Nov. 8
"TESTING BLOCK, THE," Paramount, with Wm. S. Hart. Dec. 18
"THOUSAND TO ONE, A," Associated Producers, with Hobart Bosworth. Oct. 18
"TONGUE TO TONGUE, THE," Paramount. Oct. 18
"TWENTY THOUSAND LEAGUES UNDER THE SEAS," Realart, with Jack Hoxie. Dec. 27
"UNCONSCIONABLE," Realart. Oct. 16
"UP TO PLEASE ONE WOMAN," Paramount. Oct. 21
"VERSAILLES," Universal, with a special cast. Oct. 4
"VICE," Paramount, with Greta Garbo. Dec. 18
"VOLANFLY, THE," with Pauline Frederick. Dec. 18
"VOLE P. LANNY," Universal. Oct. 16
"WOMAN IN THE HOUSE," Metro, with a special cast. Dec. 25
"WOMAN WHO KNEW TOO MUCH," Paramount, with a special cast. Oct. 4
"WOMAN'S MAN," Arrow, with Remo Filadelfico. Oct. 2
"YOU NEVER CAN TELL," Realart, with Bebe Daniels. Dec. 25
"ZEPHYR," Universal, with Gladys Walton. Dec. 25
A scene from "The Coast of Opportunity," which is being distributed by the W. W. Hodkinson Corporation.

**Bebe Daniels and Wanda Hawley Star In Realart's December Publications**

Two important productions—one adapted from a musical comedy success and the other based on an Alice Duer Miller story—constitute Realart's December publications.

These pictures are included in the quota of thirty-six productions offered under the Realart star franchise.

**One Stars Bebe Daniels**

The first is "Oh, Lady, Lady," adapted from the play of the same name by Bolton and Wodehouse. Bebe Daniels, the "good little bad girl," is featured, while a strong supporting cast includes Harrison Ford, Walter Hiers, Charlotte Wood, Lillian Langdon and Jack Doud.

It was directed by Major Maurice Campbell and the scenario was by Edith Kennedy.

The story is full of humorous incidents and furnishes Miss Daniels one of the best roles she has had, Realart officials believe.

**Offer "Her First Elopement"**

Realart's second December offering is Wanda Hawley in "Her First Elopement," a story by Alice Duer Miller. Miss Hawley starred in "Food for Scandal" and "Her Beloved Villain," both recent Realart productions. Her first picture for Realart was "Miss Hobbs."

"Her First Elopement" was directed by Sam Wood and the scenario is by Edith Kennedy. Miss Hawley carries the role of Christina Elliot, wealthy, beautiful and carefree, who, by helping her cousin out of an unfortunate love affair becomes involved in several unusual and exciting situations.

**Patrick in Support**

She is supported by Jerome Patrick, who will be remembered for his fine acting in "The Furnace," a current Realart issue. Others in the cast are Nell Craig, Lucien Littlefield, Jay Eaton, Helen Dunbar, Herbert Standing, Edwin Stevens, Margaret Morris, Ann Hastings and John MacKinnon.

Miss Hawley as Christina Elliot has the role of a typical American girl, one that seems particularly suited to her. Through her desire to assist her rather irresponsible cousin, Gerald, she goes to call on the woman of his choice. While there she meets Adrian Maitland, who is on a similar mission, as his younger brother has also fallen victim to the charms of the woman who has ensnared Gerald. Adrian mistakes Christina for the "other woman" and decides to use original methods in saving his brother. He does—and the results furnish much amusement and many exciting moments.

**Logsdon Buys Playhouse**

SULLIVAN, ILL.—George L. Logsdon, Wabash station agent here, has purchased Senior's Photoplay theatre.

**24 Sheets Herald "Lone Hand Wilson"**

Capital Production Receiving Ample Advertising Space

In Larger Cities

All evidence received at the offices of Capital Film Company indicate that "Lone Hand Wilson" is receiving an abundance of good advertising. Wherever the picture is shown, a flood of 24 sheets precedes its coming.

**24 Sheets Posted**

Following is a partial list of the towns that have fallen in line on the 24-sheet poster campaign:

Kansas City, Milwaukee, Cleveland, Los Angeles, Utica, Minneapolis and Des Moines.

"Lone Hand Wilson," from its showing some weeks ago, has stepped into the front ranks of recent Western productions. Cuneo, in his first starlet picture, has allowed his way into the inner circle of Western stars, it is declared.

**Record Is Sought**

Those who have viewed "Lone Hand Wilson" are reported to be anxiously awaiting the arrival of the second Cuneo series, "The Ranger and the Law," now being photographed at the Double-day Studios at the Coast. It will be ready around the first of the year.

Spurred on by the wonderful reports received from points where "Lone Hand Wilson" has been played, the studio is enthusiastically stepping out to break the record established by the first Cuneo picture.

**"Devotion" Will Be Next**

Vehicle for Vera Gordon

Vera Gordon, the famous mother of "Humoresque," will soon be seen as the star of "Devotion," a forthcoming Harry Rapf-Seitznick special, which gives this actress another role of the type with which she has become associated.

Since "Humoresque" established her as one of the greatest film finds in several months, Mrs. Gordon has been seen in "The North Wind's Malice" and has recently been headlining in vaudeville as the star 'n' Lullaby.** S & E Sells "Cowboy Jass" And Markets New Midgets**

S. & E. Enterprises has sold "Cowboy Jass," the two-part special Western production, for Washington, D. C., Maryland, Delaware and Virginia to Leo Garner of Reliance Film Company, Washington.

The new Shenefeld-Ennis organization is also marketing a series of eight two-part Midget comedies. These pictures will be sold on a series plan only.

**Postpones Construction**

(Special to Exhibitors Herald)

ANDERSON, IND., Dec. 21—Standard Theatres Company's project for a new theatre in Anderson apparently is not to be realized, as it has been announced that the company has returned to the city water department a bill for water rent, together with the explanation that the ground in Meridian street, between Eleventh and Twelfth, has been leased until such time as the company is ready to begin the erection of its proposed building. The company operates theaters in Clinton and Evansville.
Now Free Lancing
C. Alfred Karpen, Who Formerly Was With Pathe and Others, Will Do Title Writing

Proctor Managers Seek Honors in Exploiting Tourneur’s “County Fair”

Starting on January 16, an exploitation contest will be conducted among the managers of the Keith, Proctor and B. S. Moss theatres in Greater New York. Maurice Tourneur’s "The County Fair" has been booked over the entire circuit.

On December 14, General Manager Hart of Proctor Enterprises, assembled his managerial staff at the Simplex projection room in New York for a review of the production. Manager Hart and S. Barret McCormick talked on practical exploitation. In case two or more managers tie for the prizes equal amounts will be distributed. Concerning the contest, Mr. Hart says:

Set Aside Cash Prizes

"After our entire circuit had booked 'The County Fair,' I desired to try something at least original in the way of a contest where every manager of our twenty theatres would have a fair and equal chance regardless of the seating capacity or location of his theatre and it was upon this scheme as one that would satisfy all managers. The Keith office has set aside a certain amount of cash prizes to be contested for by the various managers of the Keith, Proctor and B. S. Moss theatres in Greater New York. It is purely an exploitation contest."

Three Prizes Offered

"So on January 16 an exploitation contest, the first of its kind in America, starts for the Keith exploitation contest which offers three prizes, to be awarded as follows:"

"To the manager: who shall conceive the most attractive, novel but inexpensive lobby display shall be awarded one cash prize.

"To the manager who shall conceive the most artistic, novel and inexpensive stage setting shall be given a cash prize.

"The manager obtaining the largest amount of free publicity and advertising for "The County Fair" shall receive a cash prize.

"Any one manager may capture one or all three prizes, regardless of the size or location of their respective theatres."

Leonhardt Film Pictures
The Life of Jenny Lind

Harry Leonhardt, president of Allied Independent Attractions, Inc., announces that Allied has entered into a contract with P. B. Lyon, general manager of Jenny Lind Photoplay Company, to produce, distribute and manage a feature production of the never-to-be-forgotten "Swedish Nightingale."

It is understood that the greater part of production work will be done in California with shots taken in New York where Jenny Lind appeared under the direction of F. T. Barnum and in Boston and Northampton, Mass., where the diva was married to Otto Goldschmidt. The production is said to lend itself to a charming romance of Jenny Lind's life from early childhood to her death at Malvern Hills, in England.

Feinman Will Free Lance
As Advertising Counsel

A. L. Feinman, for the last ten months associated with Inter-Ocean Film Corporation as the company's director of advertising and publicity, announces his resignation.

He will hang out his shingle as a motion picture advertising and publicity counselor at 218 West Forty-second street, New York, and will cater to the foreign producer and distributor as well as to domestic trade.

A PICTURE WITH A "PULL" TO IT

Elinor Lynn Is New Star
Of the Mermaid Comedies

Elinor Lynn is the latest addition to the list of leading women playing in the two reel Mermaid comedies which Educational is issuing. Miss Lynn first appeared in pictures when successful in a contest conducted by Thomas H. Ince. She remained with Ince for a time, later going to the Sennett studios.

Chester Conklin in "His Model Day," which is being distributed by Special Pictures Corporation.
Predict First Zeigfeld Film Will Be One of the Finest Made This Year

Dramatists and others associated with the legitimate theatre are said to be looking forward eagerly to the first showings of W. K. Ziegfeld’s initial screen productions, now being completed at the Peerless studios, Fort Lee.

This offering, which gives every promise, it is said, of being one of the finest photoplays produced this year, is of particular interest to playwrights, as its entire personnel is composed of people who have been successfully identified with the spoken drama.

Florence Reed Stars

With Florence Reed, whose acting in “The Miracle” is creating a sensation, in the stellar role, and Emile Chautard, former director-general of the Theatre Rejane, as director, W. K. Ziegfeld provided his first offering with a group of prominent players.

Among these are, in addition to Miss Reed, Tyrone Power, Norman Trevor, Earle Foxe, Henry Stephenson, William Roselle, Mlle. Dazie, Paula Shay, the famous French team of Breon and Bourbon, Muriel De Forrest, Wanda Lawrence, Alison Bradshaw, Camilla Lyon, Carol Ray, Ernest Lambert, Halbert Brown, Florence Moore, Jeanette Dietrich, Charles Jackson, Mabel Olson and others.

Scenario by Bartholomae

The scenario, based on an original story by Ethel Donohue, was written by Philip Bartholomae, the noted dramatist, author of “Very Good Eddie,” “Over Night,” “When Dreams Come True,” the first edition of the “Greenwich Village Follies,” and a score of other successful plays.

Bartholomae looks on Ziegfeld’s entry into the motion picture field with enthusiasm.

“To my knowledge,” he says, “W. K. Ziegfeld is the first one to consistently use nothing but talent recruited from the dramatic stage in his picture work, for every one connected with his new venture has been successful on the stage in the same capacity they are being used in pictures, for even the supers in the large scenes were supplied by the Actors Equity, who sent only people who have had stage experience.”

Reelcraft Salesmen Plan Special Drive in January

The salesmen of the New York exchange of Reelcraft Pictures Corporation have set aside January as “Singer month” in the territory of Greater New York and Northern New Jersey, and are endeavoring to obtain 100 per cent representation of the four new series offered by Reelcraft during the month.

This effort has been planned by the salesmen themselves as a testimonial to Julius Singer, manager of the New York exchange. The sales force expects to place the New York exchange at the top of the Reelcraft list and establish a new selling record.

Frank Mayo Starred in Universal’s “Colorado”

“Colorado,” Augustus Thomas’ melodrama of the mining country, is being produced as a motion picture by Universal Film Manufacturing Company. Frank Mayo will have the leading role. Production has begun at Universal City. In the cast also are Gloria Hope, Lillian West, Charles LeMoyne, Leonard Chapin, Charles Newton, Dan Crimmins and Rosa Gore. Reaves Eason will direct.

Tuttle’s Theatre Is Sold

POSTVILLE, IA.—Lever Schultz has purchased the Postville theatre from George S. Tuttle who has conducted it for the last seven years.

THE THREE LEADS IN “BOB HAMPTON OF PLACER”

(Left to right) James Kirkwood, who takes the title role, Marjorie Daw and Wesley Barry, who head an all star cast in Marshall Neilan’s new production for First National.
"What the Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

You are especially invited to contribute regularly to this department. It is a co-operative service for the benefit of exhibitors.

TELL US WHAT THE PICTURE DID FOR YOU and read in the HERALD every week what the picture did for the other fellow, thereby getting the only possible guide to box office values. Address "What The Picture Did For Me." EXHIBITORS HERALD, 417 S. Dearborn St., Chicago.

First National
The Branded Woman, with Norma Talmadge.—This is very good. A 100 per cent entertainment. Played two days to good business. Boost it strong as it will carry.

You. Strong favorite. Sister "Salome."

The Yellow Typhoon with Anita Stewart.—Good. Everybody says it is great. You know lots of Desipio and the story in the Saturday Evening Post, and that was a good advertisement for me.—William G. Atkinson, Star theatre, Rockingham, N. C.

The Curtain, with Katherine MacDonald.—A good picture. Please only about 50 per cent.—Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

A Splendid Hazard, with Henry B. Walthall.—If you value your business do not play this. Nothing in the story to recommend it.—Custer Carland, Victoria theatre, Frankfort, Mich.

PASSION'S PLAYGROUND, with Katherine MacDonald.—A great picture. We would be glad to get her every day for a while, as she gets the business when you put her name in front of the theatre. They say she is the best star in the world here.—William G. Atkinson, Star theatre, Rockingham, N. C.

The Family Honor, a King Vidor production.—A good, interesting picture.—W. H. Creal, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

The Love Expert, with Constance Talmadge.—Got over fairly well.—Giacomo Braga, Alameda, Tombstone, Ariz.—General patronage.

Polly of the Storm Country, with Mildred Harris Chaplin.—Just fair. The people of this town do not like her so well. Just fair business.—William G. Atkinson, Star theatre, Rockingham, N. C.

The Inferior Sex, with Mildred Harris Chaplin.—Nothing to it. Did not please.—Giacomo Braga, Alameda, Tombstone, Ariz.—General patronage.

In Search of a Sinner, with Constance Talmadge.—This picture along with Shoulder Arms broke box office records here. Connie pleased at least 90 per cent of my patrons. Book this one if you want to stand them up.—Paul L. Tupper, Rex theatre, Green River, Wyo.—Neighborhood patronage.

Two Weeks, with Constance Talmadge.—Good business. Everybody likes Constance Talmadge here. One reason is that all the theatregoers here like comedy-drama better than any other kind of a picture. Big house for matinee and night.—William G. Atkinson, Star theatre, Rockingham, N. D.

The Inferior Sex, with Mildred Harris Chaplin.—A fair program picture.

Theatre, Alameda, Cal.—Neighborhood patronage.

The Greatest Question, a D. W. Griffith production.—This picture is different. Had lots of attention. Some enjoyed it and some did not. You should run a comedy with this one.—Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

In Old Kentucky, with Anita Stewart.—This is great. Any house should be proud of putting up a picture like this.—Hoffman Bros., Happy Hour theatre, Burke, S. D.—Neighborhood patronage.

Heart "O the Hills," with Mary Pickford.—An old picture, but a good one. Mary still draws them in and these.—W. H. Creal, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

Back to God's Country, with Neil Shipman.—A picture that will appeal to all because it's clean and has a lot of animal interest that will get the children. Worth exploitation.—C. E. Power, Power's theatre, North Branch, Minn.—Country patronage.

Daddy Long Legs, with Mary Pickford.—A very good picture for small towns. Ran it two days with good results.—L. M. Rothweiler, Palace theatre, Bison, Kan.—Small town patronage.

Midnight Romance, with Anita Stewart.—This picture will certainly please. The photography is good and the story very pleasing. A good everyday program picture.—C. E. Power, Power's theatre, North Branch, Minn.—Country patronage.

Fox

The Little Grey Mouse, with Louise Lovely.—This is a good picture. We gave it two Saturday sessions and they liked it. Miss Lovely is a comer.—Harry M. Palmer, Liberty theatre, Washington, Ind.—Neighborhood patronage.

The Little Wanderer, with Shirley Mason.—A very good picture. Pleased the big majority.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Neighborhood patronage.

Just Pals, with Buck Jones.—A splendid picture. Pleased a large crowd. Buck Jones is a favorite with us.—James A. Harris, Auditorium theatre, Monroeville, Ala.—Neighborhood patronage.

Sunset Sprague, with Buck Jones.—A good Western. If your patrons like them you'll make good with this.—W. H. Creal, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

Leave It to Me, with William Russell.—This pleased as do all Russell's pictures. Russell one of the best bets.—G. W. Johnson, Mystic theatre, Marmath, N. D.

WHILE NEW YORK SLEEPS, with a special cast.—From a box office standpoint this is one of the biggest features we have played in many a moon. If the other fellow gets it you are the loser. It pulls them back the second night. Excellent satisfaction.—Harry M. Palmer, Liberty theatre, Washington, Ind.—General patronage.

Beware of the Bride, with Eileen Percy.—A fair comedy, but not as good as The Husband Hunter. Went over with a serial crowd, and got several laughs.—W. H. Creal, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

The Man Who Dared, with William Russell.—A seven-reel crackerjack of a picture. One that you can advertise to the limit. Special attention should be given to the music in the scenes where Russell breaks the "hard-boiled." Experiences the change of heart.—Harry M. Palmer, Liberty theatre, Washington, Ind.—General patronage.

A Sister to Salome, with Gladys
Brockwell.—Very ordinary picture. Did not please.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Neighborhood patronage.

Molly and I, with Shirley Mason.—Shirley Mason is a dandy little star and is coming forward by bounds and jumps. Book her series, as she will please. All her stories are fine.—G. W. Johnson, Mystic theatre, Marmarth, N. D.

The Tattlers, with Madlaine Traverse.—Another of those fool dream scenes. When they can’t do anything else some authors dream it and the audience damps it.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Three Gold Coins, with Tom Mix.—As good as any Mix picture I have ever shown. Story lively Western. Good attendance.—Edward Lindsey, Lindsay theatre, Industry, Ill.—Neighborhood patronage.

Merely Mary Ann, with Shirley Mason.—Good picture. Shirley getting bet-

ter all the time.—E. E. Gailey, Crystal theatre, Wayne Neb.

Evangeline, with Miriam Cooper.—Fair production, but name put it over. Put it through the school and broke house record.—R. O. Rhoades, Orpheum theatre, Converse, Ind.—Small town patronage.

Sacred Silence, with William Russell.—This is a fine picture and worthy of praise. Agnes Ayres does great work in this and should be starred in pictures of her own.—G. W. Johnson, Mystic theatre, Marmarth, N. D.

The Untamed, with Tom Mix.—A good Western. Mix popular, but drew only fair business.—W. H. Creal, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

The Iron Heart, with Madlaine Traverse.—A very good picture. Please a large Saturday night crowd.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Neighborhood patronage.

The Manhattan Knight, with George Walsh.—Very poor Walsh picture. Walsh good drawing card here, but this one failed to register.—R. O. Rhoades, Orpheum theatre, Converse, Ind.—Small town patronage.

The Husband Hunter, with Eileen Percy.—Fair comedy drama. Lots of good laughs and should please.—E. E. Gailey, Crystal theatre, Wayne, Neb.—General patronage.

The Joyous Troublemakers, with William Farnum.—This was extra fine, but Farnum don’t take well here. The costume pictures killed him. Let’s have him in outdoor pictures.—G. W. Johnson, Mystic theatre, Marmarth, N. D.

The Man Who Dared, with William Russell.—A melodrama different. It will hold attention, but may not please a general audience.—Peter Krauth, Denison theatre, Denison, la.—Neighborhood patronage.

The White Moll, with Pearl White.—A good picture, and pleased Pearl White fans. Drew better than average, but nothing big for a special.—W. H. Creal, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

The Texan, with Tom Mix.—This is a good comedy Western, and will pull them in. Business good.—Spalding Bros., Gem theatre, Taylorville, Ill.—Neighborhood patronage.

The Winning Stroke, with George Walsh.—Very good picture. College story. Want some more of this class.—Aitorium theatre, Carleton, Neb.—Small town patronage.

The Strongest, with a special cast.—Rented as a big special and proved to be not even as good as an ordinary program picture. Fox ought to be arrested for this.—Harold Dasmit, Atherton theatre, Kentwood, La.—Neighborhood patronage.

Love Is Love, with Albert Ray and Elinor Fair.—Good comic farce.—Auditorium theatre, Carleton, Neb.—Small town patronage.

The Lost Princess, with Albert Ray and Elinor Fair.—A fine picture sure to please.—G. W. Johnson, Mystic theatre, Marmarth, N. D.

The Girl of My Heart, with Shirley Mason.—Best Mason to date and each one better than the last. A very good picture that should please everyone.—W. H. Creal, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

Goldwyn

The Penalty, with a special cast.—A most excellent production from every standpoint, and one that you can boost to the skies. Unsolicited, our patrons came to us and said it was the best picture in the house in quite a while.—Harry

From the

EXHIBITOR’S HERALD

Larry Semon in “The Suitor” VITAPHGRAPH

“This master fun maker leads a cast through the liveliest stream of fun that has flowed across the screen in many weeks. It is a comedy to be put into a class by itself and the exhibitor who passes it up is missing something good.”

From

Photoplay Magazine

“THE SUITOR” VITAPHGRAPH

“For boys and girls of all ages. When we saw it, a family of three—staid middle-aged father, decorous younger mother, and a son of eleven—had mutual hysterics in Marmarth. Although I suspect the small boy’s enthusiasm penetrated to his parents. Larry Semon isn’t standing still, that’s certain. He has improved his methods of funmaking immeasurably in the past months, and this two-reeler is packed with bright bits of business, clever clowning, and all-round good sense in sets and story. For there is a story—all about a band of plotting dynamos who are hounding the rich father of the lovely heroine, deftly played by Lucille Carlisle. A few more like this and Semon will be in the front rank of the silent comedians.”

From the

Motion Picture News

“The Suitor”—two-reel comedy featuring Larry Semon

Released by Vitaphraph

“For unalloyed slapstick this two-reeler wins medals. *Fast action and novelty gags in which the cleverest kind of trick photography is used to advantage characterizes the picture throughout. Larry Semon as the star again apparently takes many chances of breaking his neck with his tumbling stunts and in this connection is ably supported by a good cast of ‘knock about’ comedians.”
The Little Shepherd of Kingdom Come, with Jack Pickford.—A dandy play. Please all classes. Book it. Six-sheets will do. Have civil war music. Get public schools interested. Highly educational with strong heart interest. Charged 30c and 15c.—Philip Rand, Rex theatre, Salmon, Idaho.—Neighborhood patronage.

The Strange Boarder, with Will Rogers.—Just a fair picture. Rogers could not show to advantage in this story.—Custer Carland, Victoria theatre, Frankfort, Mich.

Stop Thief, with Tom Moore.—A good picture full of pep and will please everyone. A good laugh getter and every foot interesting. H. G. Stetmmund, Jr., Odeon theatre, Chandler, Okla.—General patronage.

The Little Shepherd of Kingdom Come, with Jack Pickford.—An excellent picture, but failed to draw the business we expected. Probably due to slump in business and cold snap which hit us at the same time.—W. H. Creal, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

The Great Accident, with Tom Moore.—Commented for the family circle. There is absolutely no excuse for some scenes that are shown, and I was ashamed to look my patrons in the face when they came out of my theatre. It is pictures of this type that are causing the country to be flooded with censor petitions today.—Harry C. Weaver, Gem theatre, New London, Mo.—Neighborhood patronage.

Double-Dyed Deceiver, with Jack Pickford.—A good little picture which pleased.—Custer Carland, Victoria theatre, Frankfort, Mich.

Almost a Husband, with Will Rogers.—Good picture. Have found Goldwyn pictures to average better in story and photography than any other. Rogers a good actor, but does not draw here.—H. G. Stetmmund, Jr., Odeon theatre, Chandler, Okla.—General patronage.

The Silver Horde, with a special cast. —One of the 100 per cent pictures. Patrons commented truly on this.—W. W. Wales, Vomem theatre, Seneca, S. D.—Neighborhood patronage.

Dollars and Sense, with Madge Kennedy.—A pleasing little comedy-drama that played to the best patrons worthy of any audience.—George O. Monroe, Gilbert theatre, Beatrice, Neb.

Toby's Bow, with Tom Moore.—Very good. First picture of this star. Patrons seemed well pleased.—Merle Rhoda, Palace theatre, Royalton, Minn.—Small town patronage.

The Hell Cat, with Geraldine Farrar.—Just an ordinary picture with nothing to it. Fair business.—G. F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

Flame of the Desert, with Geraldine Farrar.—An elaborate production, and one that sustains the interest throughout, but did not get the business for some unknown reason.—George O. Monroe, Gilbert theatre, Beatrice, Neb.

Duds, with Tom Moore.—This may have been a fair picture, but my patrons wanted their money back.—Custer Carland, Victoria theatre, Frankfort, Mich.

Baby Mine, with Madge Kennedy.—Here is a sure pippin and patrons said so. Best we've seen for a long time.—C. Hales, Lyric theatre, Orange City, Ia.—Neighborhood patronage.

Lord and Lady Alg!, with Tom Moore.—Best yet of this star's pictures. Heard many comments of its excellence.—Merle Rhoda, Palace theatre, Royalton, Minn.—Small town patronage.

Just for Tonight, with Tom Moore.—A fair picture. Good crowd, because of star. Tom Moore is our favorite.—Jno. I. Saunders, Cheney theatre, Cheney, Kan.—Neighborhood patronage.

Upstairs, with Mabel Normand.—Not very good.—Hoffman Bros., Happy Hour theatre, Burke, S. D.—Neighborhood patronage.

The Loves of Letty, with Pauline Frederick.—Star very popular. However, this picture did not please as did her first one, Bonds of Love. Photography excellent, as is the case with all Goldwyn films.—Merle Rhoda, Palace theatre, Royalton, Minn.—Small town patronage.

Metro

The Heart of a Child, with Nazimova.—Good. We have run six of the star's pictures and we find this one to be the best yet. My people like her.—William G. Atkinson, Star theatre, Rockingham, N. C.

The Mutiny of the Elsinore, with a special cast.—Very poor. Did not please. Lost money on this. Stay away from this.—G. W. Johnson, Mystic theatre, Marmarth, N. D.

Dangerous to Men, with Viola Dana.—A good one. Pleased everybody, young and old alike. Book this one.—Spalding Bros., Gem theatre, Taylorville, Ill.—Neighborhood patronage.

The Chorus Girl's Romance, with Viola Dana.—Fine. Got in money and pleased.—O. R. Nation, Strand theatre, Davis, Cal.—Neighborhood patronage.

A Chorus Girl's Romance, with Viola Dana.—Very good crowds for two days and every one much pleased with picture.—John Hafer, Princess theatre, Donora, Pa.—Neighborhood patronage.

The Cheater, with May Allison.—Fine in any community. Something on the order of The Miracle Man. Advertise it big.—Hoffman Bros., Happy Hour theatre, Burke, S. D.—Neighborhood patronage.

Old Lady 31, with Emma Dunn.—Pleasing and a change from ordinary run of stuff.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Fair and Warmer, with May Allison.—Very good. Excellent. Much better than Don't Ever Marry. Book it, you can't go wrong.—Lang & Smith, Opera House, Cobb, Wis.—Neighborhood patronage.

The Best of Luck, with a special cast. Very poor picture. Did not please and patrons told me so. Had to put it over with a Lloyd comedy.—G. W. Johnson, Mystic theatre, Marmarth, N. D.

The Mutiny of the Elsinore, with a special cast.—Did not do well. My people do not like such pictures as this. Too much fighting in the picture.—William G. Atkinson, Star theatre, Rockingham, N. C.

Paramount

The Copperhead, with Lionel Barrymore.—This is absolutely one of the most wonderful pictures ever made. Star is undoubtedly the greatest living actor and is blessed with a story full of American patriotism.—W. H. Creal, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

Love Insurance, with Bryant Washburn.—Good. Star unknown here. All well pleased.—Lang & Smith, Opera House, Cobb, Wis.—Neighborhood patronage.

Told in the Hills, with Robert Warwick.—Six reels that will make one wish for six more like it. A kind of picture that will please all classes.—J. B. En-
dert, theatre, Crescent City, Cal.—General
patronage.

Burglar Proof, with Bryant Washburn.
Very good picture. Patrons were pleased.
Photography very good.—James
D. Kennedy, Alhambra theatre, Indian-
apolis, Ind.—Downtown patronage.

Sand, with William S. Hart.—Best
thing Hart sees in here. Big business.
Top price 30c.—Giama Bros., Crystal
theatre, Tombstone, Ariz.—General
patronage.

The Toll Gate, with William S. Hart.—
A dandy good Western and as good as
any Hart picture yet.—G. W. Dickinson,
Hart theatre, Swanton, Neb.—Neigh-
borough patronage.

Wagon Tracks, with William S. Hart.—
Very good. We did a wonderful busi-
ness on this. Hart’s the boy that brings
home the bacon for us everytime.—J. B.
Endert, Endert theatre, Crescent City,
Cal.—General patronage.

You’re Fired, with Wallace Reid.—A
fine picture and pleased 100 per cent.—G.
W. Johnson, Mystic theatre, Marmarth,
N. D.

23½ Hours’ Leave, with Douglas Mc-
Vicker.—Certainly an ex-
cellent comedy-drama. Wish there
were more of this class.—Merle Rhoda,
Palace theatre, Royalton, Minn.—Small
town patronage.

Quick Sand, with Dorothy Dalton.—
A little above the average of its kind. These
domestic problem stories are usually dry
entertainment for us Western folks.—J.
B. Endert, Endert theatre, Crescent City,
Cal.—General patronage.

Selfish Yates, with William Hart.—
Went big. Ray Mack Bennett comedy
with Selish Yates. Everyone pleased.
Business good second run program.—
William Thacher, Royal theatre, Salina,
Kan.—Fair only.

The Girl Who Stayed at Home, a D.
W. Griffith production.—Not a word of
the war scenes did we breathe in our ad-
vertisements, but how those audiences
did “eat ‘em up.” The guy who said
that war pictures were dead is off. Griffith’s
name got ‘em in and they left more than
pleased with this picture.—Harry M.
Palmer, Liberty theatre, Washington,
Ind.—General patronage.

String Beans, with Charles Ray.—One
of our best—that pleased a good
large crowd.—W. H. Creal, Suburban theatre,
Omaha, Neb.—Neighborhood patronage.

The Lady of Red Butte, with Dorothy
Bennett.—Gave a good play. Audience
ran. Stay away from this one.—G. W.
Johnson, Mystic theatre, Marmarth, N. D.

Let’s Elope, with Marguerite Clarke.
—Just missed being a clever comedy.

From The New York Tribune

“Dead Men Tell No Tales” is
thrilling drama on the
screen. It follows Hornung’s tale
close, and reel follows reel with-
out the slightest drop in interest.
It is a fascinating story from first
to last. Moreover, 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 per-
fet in every detail, and the burn-
ing 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.”

GEORGE HEHAN

And “Rob White,” his son, with Helen
Jerome Eady, in “One Man in a Million,”
the lesser production.

Fair only.—Philip Rand, Rex theatre,
Salmon, Idaho.—Neighborhood patron-
age.

Rebecca of Sunnybrook Farm, with
Mary Pickford.—It’s a revival of one of
Mary Pickford’s best pictures. You think
that your audiences have about forgotten
it; then try it and you will be surprised
at the results. People came who had seen it
before but wanted to see it again.—Harry M.
Palmer, Liberty theatre, Washington, Ind.—
General patronage.

HUMORESQUE, with a spe-
cial cast.—This picture is worthy
to show even if you don’t make
anything on it, for the pleasure
you will have hearing pleased
remarks from your patrons.—John
Hafner, Princess theatre, Donora,
Pa.—Neighborhood patronage.

Happy Though Married, with Enid
Bennett.—Good comedy. Pleased all.
Bennett is popular in comedy dramas.—
J. B. Endert, Endert theatre, Crescent
City, Cal.—General patronage.

Branding Broadway, with William S.
Hart.—Not a very interesting picture.
A few more like this would make us
feel we wished our contract was played
out. His old Triangle pictures better than
some of the ones we are now using.—J.
J. Kudlacek, Swan theatre, Swanton,
Neb.—Neighborhood patronage.

Pathé

The Broadway Cowboy, with William
Desmond.—A fine picture that pleased
100 per cent. This is the kind of picture
that pleases.—G. W. Johnson, Mystic
theatre, Marmarth, N. D.

Man and His Woman, with Herbert
Rawlinson.—Absolutely fine. May
McAvoir is without doubt the most beau-
tiful of screen actresses. Will book every
picture she ever played a part in. You
can’t go wrong on this picture. If this
girl won’t make ’em talk, there’s no
hope.—Benjamin P. Sharp, Tumble In
theatre, Sinton, Tex.—Rural patronage.

Rio Grande, with a special cast.—A
real feature. Good story well acted. Went
over big.—Community theatre, Green-
wood, Ind.—Neighborhood patronage.

My Husband’s Other Wife, with Syl-
via Breamer.—This is a class A picture
that pleases the majority.—G. W.
Johnson, Mystic theatre, Marmarth, N. D.

The A, B, C, of Love, with Mac Mur-
ray.—A swell picture. Book it for a good
program. Very popular picture. Metropolitan
theatre, Metamora, Ill.—Small town pat-
ronage.

The Deadlier Sex, with Blanche Sweet.
—A popular star. Plenty of tense mo-
ments and action. Drew well and pleased
all. It will stand all the boosting you can
give.—Community theatre, Greenwood,
Ind.—Neighborhood patronage.

HALF A CHANCE, with Mah-
lon Hamilton.—Brother exhibitors,
just a chance to show your show-
manship. You have here an ex-
traordinary, a wonderful picture.
 Pep up. Get that feeling. You got
the attraction. Build a lobby front or
get out plenty of photos. Get
busy with your papers. Use pres-
tige of Hamilton appearing in an
important role in EARTH-
BOUND. The women will go
wild over him. He’s also a real
man’s man. Get out of the old rut.
Forget it. I’ll gamble your cash. I did.
—Bert Goldman, New Princess
theatre, St. Paul, Minn.—Transient
patronage.

Our Better Selves, with Fanny Ward.
—Lay off this one. Old war picture
that ought to be dumped into the sea.
They walked out on this one.—G. F.
Rediske, Star theatre, Rugby, Mont.—Small
town patronage.

Brothers Divided, with Frank Keenan.
Strong play, Keenan a wonderful actor.
Cardinal is to details as true to life.
A popular star here. You cannot go wrong
on a Keenan picture.—Community the-
atre, Greenwood, Ind.

Realart

Nurse Marjorie, with Mary Miles Minter.
—Mary Miles Minter is a favorite
with our patrons and has made more
friends here since playing this picture.
Fine.—Hoffman Bros., Happy Hour
theatre, Burke, S. D.—Neighborhood
patronage.

The New York Idea, with Alice Brady.
—Picture very weak. No action, no
punch, just a lot of tommyrot. Picture
feels a year old before the end.—J.
D. Kennedy, Alhambra theatre, Indian-
apolis, Ind.—Downtown patronage.

A Cumberland Romance, with Mary
Miles Minter.—Gave universal satis-
faction. First Minter picture here.—O. R.
Nation, Strand theatre, Davis, Cal.—
Neighborhood patronage.

Robertson-Cole

The Notorious Mrs. Sands, with Bes-
ie Barriscale.—A good production
that will please anywhere.—Custer Carland,

The Turn in the Road, with a special
cast.—Very good. A picture that you can
have announced in church and one that
would like to see.—Hoffman Bros., Happy Hour theatre, Burke S. D.
—Neighborhood patronage.

The Gray Wolf’s Ghost, with H. B.
Warner.—Good program picture and

A David G. Fischer
Production
Nonsensical stalling around to use up footage. Starts off, then gets so people come out and tell you ought to be prosecuted for running such a picture.—H. G. Stettmull, Jr., Odeon theatre, Chandler, Okla.—General patronage.

The Point of View, with Elaine Hammer-stein.—Good picture to picture business. Star does not seem to draw here.—R. O. Rhodes, Orpheum theatre, Converse, Ind.—Small town patronage.

The Country Cousin, with Elaine Hammer-stein.—Miss Hammerstein is a good drawing card for us. This is a good program picture at regular price.—Mrs. Lloyd Junkin, Queen theatre, Aspermont, Tex.—Small town patronage.

The Gliorus Lady, with Olive Thomas.—A fair picture, but drew unusually well on account of her star's death. People still seem anxious for further pictures.—W. H. Creal, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

She Loves and Lies, with Norma Talmage.—A very good picture. This will please all the ladies.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Neighborhood patronage.

Greater Than Fame, with Elaine Hammer-stein.—Good program picture. The star is popular here. This story was good. Many favorable comments.—Mrs. Lloyd Junkin, Queen theatre, Aspermont, Tex.—Small town patronage.

His Father's Wife, with June Elvidge.—A splendid comedy-drama. Rented as an ordinary program feature, but is better than a lot of specials.—Harold Daspit, Atherton theatre, Kentwood, La.—Neighborhood patronage.

The Lesson, with Constance Talmadge.—Don't be afraid of this H. G. Clifton lotus, red Lake Falls, Minn.—Neighborhood patronage.

The Broken Melody, His Wife's Money and A Perfect Lover, with Eugene O'Brien.—Too much indoor scenery for our patrons. O'Brien isn't popular here. Too much of the he-vamp to please.—Mrs. Lloyd Junkin, Queen theatre, Aspermont, Tex.—Small town patronage.

The Death Dance, with Alice Brady.—Fair picture. Miss H. E. Dewhirst, Beverly Picture theatre, Bever- vy, Kan.—Small town patronage.

The Praise Agent, with a special cast. —A very suspicious and well acted comedy-drama that will please the average crowd.—Harold Daspit, Atherton theatre, Kentwood, La.—Neighborhood patronage.

The Poor Sipp, with Owen Moore.—Some said good, others not, according to their taste for farce comedy. Personally I think it is fairly good.—W. H. Creal, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

The Last of His People, with Mitchell Lewis.—Splendid book of the Northwest. Wonderful scenery, good acting. Pleased a large audience.—Mrs. Lloyd Junkin, Queen theatre, Aspermont, Tex.—Small town patronage.

Universal

Beautifully Trimmed, with Carmel Myers.—If your patrons like clever crook plays, run this one. Is a good one. It has human interest and a lot of thrills and suspense will satisfy any audience.—Ed. H. Wegerer, Lyric theatre, Valley Junction, Ia.—Neighborhood patronage.

Bare Fists, with Harry Carey.—Most any house could use this and make friends if your patrons like Westerns.—W. W. Wales, Yeomen theatre, Seneca, S. D.—Neighborhood patronage.

Sundown Slim, with Harry Carey.—Just a fair picture. We're still waiting for Carey's return to a real Western.—W. H. Creal, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

The Girl in the Rain, with Ann Cornell—This picture was a surprise. A good crook picture. Title misleading. Book it.—Herman Meyer, Niles Center theatre, Niles, Center, III.—Neighborhood patronage.

Burnt Wings, with Frank Mayo.—A strong plot, but bold treatment of sex problem. Many said they liked it. Would not select this, but am taking Universal service, would not cancel it further. Played with Lonesome Hearts and Loose Lions, a poor comedy, Price 30c and 15c.—Philip Rand, Rex theatre, Salmon, Idaho.—Neighborhood patronage.


The Devil's Pass Key, with a special cast.—Broke all records except The Miracle Man, and would have broken that but for downpour of rain.—O. R. Nation, Strand theatre, Davis, Cal.—Neighborhood patronage.

The Brute Breaker, with Frank Mayo.—Book it if your patrons like action, thrills and gorgeous scenery. The lure of the North country is strong in this and we will certainly not disappoint you. —Mrs. Lloyd Junkin, Queen theatre, Aspermont, Tex.—Small town patronage.

The Devil's Pass Key, with a special cast. —Advertising with 24-sheets brought them in. Fifty per cent enjoyed it. Not a great success, but holds attention. Played it two nights at 40c and 20c. Three hundred adults, 24 children. Got safety by.—Philip Rand, Rex theatre, Salmon, Idaho.—Neighborhood patronage.

The Petal on the Current, with Mary MacLaren.—A good picture for one showing, but don't you wait too long. Universal substituted it twice in six weeks.—G. L. Deady, Palace theatre, North Rose, N. Y.—Neighborhood patronage.
There is a touch of romance in the latest of the comedies from the stories by Sewell Ford, starring Johnny O'Mara, to be distributed by Educational.

The Sleeping Lion, with Monroe Salisbury.—Good Western. Just a program picture.—Lang & Smith, Opera House, Gobb, Wis.—Neighborhood patronage.

Bullet Proof, with Harry Carey.—Good, but have seen him do better. Not the picture that is Masked Men. Business only fair on this one. Think it would be good idea for exhibitors to say what prices they play the pictures for. Price $1.50, 20c.—William Thacher, Royal theatre, Salina, Kan.

Masked Men, with Harry Carey.—The best Western we have played. We played it two months ago and many are asking when we are to have Carey again.—Mrs. Lloyd Juskin, Queen theatre, Aspermont, Tex.—Small town patronage.

Everything But the Truth, with Eddie Lyons and Lee Moran.—A good five-reel comedy. Newlyweds and newlyweds-to-be will appreciate it.—Hoffman Bros., Happy Hour theatre, Burke, S. D.—Neighborhood patronage.

The Great Air Robbery, with Ormer Locklear.—Unusual picture which brought good business and gave satisfaction.—Custer Carland, Victoria theatre, Frankfort, Mich.

Honor Bound, with Frank Mayo.—A good picture, but not in the same class as the star's former picture, Hitchin' Posts. Mayo fights a duel in this picture that will get your patrons on the edges of their seats.—W. H. Creal, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

Vitagraph

Trumpet Island, with a special cast.—Exceptionally good, and everybody pleased, at advanced prices.—Peter Krauth, Denison theatre, Denison, la.—Neighborhood patronage.

The Prey, with Alice Joyce.—While this picture gave satisfaction, yet it was a bit too slow. Joyce fans will like it, but better bolster up the program with a peppy comedy.—Harry M. Palmer, Liberty theatre, Washington, Ind.—General patronage.

The Gauntlet, with Harry T. Morey.—A picture of the Cumberland Mountains and moonshiners. It gave satisfaction.—Peter Krauth, Denison theatre, Denison, la.—Neighborhood patronage.

The Courage of Marge O'Doone, with a special cast.—Very good Northern story. The bears give it an added interest. Did not do the business it should have done, but not the picture's fault, as it satisfied all who came.—George O. Monroe, Gilbert theatre, Beatrice, Neb.

The Courage of Marge O'Doone.—A good puller and full of action. Please...
Dempsey will draw.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Neighborhood patronage.

Ruth of the Rockies (Pathe), with Ruth Roland.—On 12th episode. Hold- ing up good.—E. E. Gailey, Crystal theatre, Wayne, Neb.

Bride 13 (Fox), with a special cast.—Good serial, but too many negroes in this picture. You people down here do not like negroes much anyway.—William G. Atkinson, Star theatre, Rocking- ham, N. C.

The Lost City (Warner Bros.), with Juanita Hansen.—In my opinion the best money making serial now being booked. Kept crowds coming for 15 weeks on poor stuff. —Adolph Kohn, Pastime theatre, Granville, N. Y.—Neighborhood patronage.

Thunderbolt Jack (Arrow), with Jack Hoxie.—It sure opened in my house like a thunderbolt. Broke all records. My advice is to book it. It’s a money maker.—John Allen, Lyric theatre, Chicago, III.—Neighborhood patronage.

Lightning Bryce (Arrow), with Jack Hoxie.—This serial is among the best, and a good business getter that holds up all the way through.—G. W. Johnson, Mystic theatre, Marmarth, N. D.

Hidden Dangers (Vitagraph), with Joe Ryan.—Very poor. Impossible stuff. Business worse with each episode. All of this proving that there have been good.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Neighborhood patronage.

Short Subjects

Get Out and Get Under (Pathé), with Harold Lloyd.—This is as good as all other Pathé two-reel comedies and Har- old is absolutely the best.—Hoffman Bros., Happy Hour theatre, Burke, S. D.—Neighborhood patronage.

Kiss Me Quick (Fox), with Clyde Cook.—This sure is some comedy. Get

From The New York Globe

Dead Men’s Tales.

“Dead Men Tell No Tales,” the cryptic advertisement which has decorated the recent dailies in huge black splashers, is now revealed as a harmless, necessary movie at the Broadway this week. This will be a relief to those nervous souls who were startled by its sinister implication, under paterns ads or patent medicine announcements. Our own Globe Trotter assures us that he even saw the notice of an excellent physician with the traditional “office hours from 11 to 2 and by appointment,” and under it the apocryphal prophecy “Dead Men Tell No Tales.”

But the picture is here and all is forgiven because it is an excellent ex- ample of a mystery melodrama of pirates and bottles of rum and beauti- ful Spanish women rescued at least six times for every reel. Most of the burden of these rescues fell on Percy Marmount, as the dauntless hero. Carl Calvert makes a vivid and flashing scenario, who is not too proud to be saved. The film is combined with the usual Broadway vaudeville bill, although it is quite strong enough to carry the programme alone.

them.—John Hainer, Princess theatre, Donora, Pa.—Neighborhood patronage.

Young Buffalo Series (Pathe), with a special cast.—Have run four of them. Have one more to run. Sure glad that’s the last one. Nothing to them. No action, no star, no nothing. Lay off of them.—William Thacher, Royal theatre Salina, Kan.

Rolin Comedies (Pathe), with Snub Pollard.—These one-reel comedies are all good. The little darky who appears in many is very clever and causes many laughs.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Neighborhood patronage.

Kiss Me Caroline (Educational), with Bobby Vernon.—Best comedy I have ever played.—Custer Carland, Victoria theatre, Frankfort, Mich.

Vod-A-Vil (Spanoth), with a special cast.—Am still boosting the Vod-A-Vil. They will go good in any class house. You can't go wrong.—William Thacher, Royal theatre, Salina, Kan.

Monkey Comedies (Universal), with Mr. and Mrs. Joe Martin.—All good up-to-date. We have only to advertise Joe Martin and the monkey draws the crowd.—Mrs. Lloyd Junkin, Queen thea- tre, Aspermont, Tex.—Small town patronage.

Shoulder Arms (First National), with Charlie Chaplin.—This is an old subject, but it sure is a peach. Drew fine, although Chaplin isn’t popular here. If you haven’t played this do it at once, as it will get you the money.—Paul L. Turgeon, Rex theatre, Green River, Wyo.

Strand Comedies (Robinson-Cole).— These cannot be beat for one-reel com- edies. They are nice and clean and each has a good moral.—Hoffman Bros., Happy Hour theatre, Burke, S. D.— Neighborhood patronage.

A Barnyard Comedy (Universal), with a special cast.—A comedy that is really funny. Our patrons are well pleased with it.—Mrs. Lloyd Junkin, Queen theatre, Aspermont, Tex.—Small town patronage.

The Head Waiter (Vitagraph), with Larry Semon.—You know, this is the best comedy. We have 12 booked and we think they will be the best cards we have to get the crowds with.—William G. Atkinson, Star theatre, Rockingham, N. C.

Edgar Comedies (Goldwyn).—We have played all six of these and every one was good.—Hoffman Bros., Happy Hour theatre, Burke, S. D.—Neighborhood patronage.

USE THIS BLANK

Box Office Reports Tell The Whole Story.

Join in This Co-operative Service Report Regularly on Pictures You Exhibit
And Read In The Herald
Every Week What Pictures Are Doing for Other Exhibitors

Fill in this blank now and send to Exhibitors Herald, 417 S. Dear- born St., Chicago.

Title ...........................................

Star ...........................................

Producer .......................................

Remarks .......................................
Bookings Indicate No Depression in Business, Declares E. W. Hammons

“There is not the slightest sign of business depression shown in our bookings,” according to E. W. Hammons, president of Educational Film Exchanges, Inc., “in fact, every month is showing a marked increase over the month preceding. November far surpassed October and the reports received for December business indicate that the month will show a bigger percentage gain over November.

Contracts Cover Series.

“Not only is this true, but practically all of these contracts cover entire series of comedies and single reel pictures. It is the more significant when it is stated that this has been brought about without increasing product and that no special productions are responsible for this gain. Still more important is that these contracts show faith in future business for the theatres. It indicates to us that the theatres of the country are on a much sounder business basis than ever before.

Only a short time ago managers would have been in a panic at rumors of business depression. Now they know that their affairs are being conducted on a sound basis they refuse to be frightened by rumors.”

Mr. Hammons added that this was a particularly important statement because in case exhibitors did feel that they had to retrace that they would be inclined to contract for cheaper product instead of the higher, both in features and in short subjects.

Survey Is Conducted

This statement was made not only on the reports of bookings from the exchanges, but on a survey of conditions generally made through the home office. This embraced an examination into the steadiness with which the prints were working and the demand for posters, photographs and advertising material. All of these showed a marked increase over the whole period that Education’s own exchanges have been open and brought forward larger orders for the future.

Educational’s production plans are settled for many months to come. All of the various producing units are far ahead of schedule and actual prints are being received in the New York office weeks ahead so that all advertising and exploitation material can be completed.

While there may be no further increase in product by Educational, the company also announces that there will be no decrease in the number of offerings.

Forman Gives Picture

Machine to Sing Sing

In appreciation of the help and cooperation of Sing Sing officials during the filming of scenes at the prison for “The Quarry,” Thomas Meighan’s latest Paramount picture, Tom Forman, director, has given the prison a motion picture projection machine for use in the “death house.”

Forman spent a week at Sing Sing taking exteriors and interiors for the picture and while there he was struck with the utter hopelessness of the inmates of the “death house.” He inquired if it would be possible to show motion pictures to these men and was told that a projection machine was most necessary. He made immediate arrangements to have a machine sent to the prison.

Gordon Standing on Stage

Starring in Barrie Play

Gordon H. Standing, who plays a prominent part in “The Foreigner,” the Ralph Connor story, and other screen successes, has forsaken temporarily the silent drama to play the leading part on the speaking stage in a Barrie playlet, “Half an Hour.”

Standing has not been seen on the speaking stage for more than five years. He has been devoting himself during most of this time to motion pictures except for his army service.

BUSY SCENE AT PARAMOUNT’S STUDIO

Interior view of main studio floor at the Long Island City plant of Famous Players-Lasky Corporation. Scenes for “The Price of Possession,” “The Teaser,” “The Quarry” and “The Gilded Lady” are shown.

S-20

SKIRTS MAY RISE OR SKIRTS MAY FALL, BUT MEN WILL RUBBER EVER—Pelican.

My ma says: “Now you’re a big girl, Bess, and you’ll have to wear a knee-length dress.”—Lourois.

If the girls continue wearing their snappy styles—the low neck and the high skirt will soon be within hauling distance of each other.—North Adams (Mass.) Herald.

If skirts keep going up, stockings will have a hard time following.—Cleveland Press.

Teacher: “Johnny, can you tell me what they raise in Mexico?” Johnny: “I know what you want me to say, ma’am, but may told me not to talk rough.”—American Legion Weekly.

EXTRAVAGANCE: Where a shapely girl wearing a short skirt buys an expensive cause that isn’t where men look.—The Sun-Dial.

In its MEN-tal appeal, the narrow one-piece short skirt of the winter season is on a parallel with the snug-fitting one-piece bathing suit of last summer.—Rutgersian.

Girls may carry concealed arms, but many of them surely do not carry concealed legs.—North Adams (Mass.) Herald.

“Have you frog’s legs?” asked the man in the restaurant. “No, I ain’t, smarty! My short skirts makes ‘em look that way,” snapped the waitress.—New Castle Herald.

Teacher: “Do you know the population of New York?” “Not all of them, ma’am, we’ve only lived here two years.”—The American Boy.

Teacher: “Swarm of flies descended upon the Egyptians, but there were no flies on the children of Israel.” Smart boy: “There ain’t now, either.”—Cleveland News.

Teacher: “Give me a sentence from a dead language.” Pupil: “What are you going to have?”—Boston Traveler.


It’s a long skirt that causes no turning.—New York Globe.

“REPEAT the words the defendant used,” said the lawyer. “I’d rather not. They were not fit words to tell a gentleman.” “Then,” said the attorney, “Whisper them to the judge”—Progressive Farmer.

Green Bay Improvements

Are Planned by Goldman

GREEN BAY, WIS.—Henry Goldman, manager of the Grand and Colonial theatres, will double the size of the latter house and make it one of the best theatres outside Chicago. Work will begin in the spring and is expected to be completed by autumn.
Welcoming the New Year

With J. B.

This is the week for the New Year handshake. It's all right to shake the hand but don't let the foot slip.

LADIES SHUK, cellist, assisted by Mischa Levitski, is packing 'em in at Aeolian Hall. Moiswieitsch, soloist, is warbling to packed houses at Carnegie Hall. Bernardo Dolabella, a tenor of high note who brings home the bacon at Carnegie Hall. Bon-Ami is not "Polish" but Hebrew and is making a clean-up at the 9th Street theatre.

The activity of foreign buyers is indicated in a statement issued by the Arrow Film Corporation in which GUY R. HAXSOON, general export manager, states that the following pictures, four special five-reel features starring Jack Hoxie, the first of which is "A Man from Nowhere" and "The Deceiver," were purchased by Neuf-Hessin & Company for Argentine, Uruguay, Paraguay, Chile, Peru, Bolivia and Ecuador.

Rod LAROCQUE closed last week in Alice Brady's play, "Anna Ascends." Mr. LaRocque has been working continuously in pictures and on the stage throughout 1920 and will take a brief holiday vacation before returning to the screen.

MORt Banks arrived on the Aquitania on Sunday, December 12.

PAUL MOONEY had a birthday December 12. Which one nobody knows.

WILLIAM "Bill" HADDox, chief director for the Hemmer Productions, left for New England on Saturday, December 18. Mr. Haddock expects to return from the yule log party on December 27.

Mr. and Mrs. Edgar Lewis, who have been their Christmas shopping in New York for the past four weeks, left for their home in Los Angeles on Saturday, December 18. Mr. and Mrs. Lewis are always popular, at home as well as abroad, and a host of friends were sorry to see them depart.

HARRY D. WILSON, one of Los Angeles' best in the special representative and publicity line, is still arranging appearances for George Beban in New York. Harry speaks Spanish "like a de deuce" and is using it on the Jersey exhibitors in great shape.

CARL LARMILE returned from the coast in time to meet a number of exhibitors who are serving on the Motion Picture Theatre Owners of America committee meeting with the National Association of the Motion Picture Industry.

PAUL OSCARD, the young French dancer who has charge of the choreography in the Rivoli, Rialto and Criterion theatre, returned under the direction of Hugo Riesenfeld has opened a studio at 223 West 70th Street with children as his specialty pupils.

BEN WILSON, who is producing a series of five real western features starring Jack Hoxie, for the Radelac Production Corporation, returned to the coast this week having completed several important deals in the east. An announcement of several new producing units under Mr. Wilson's supervision will be made in the near future.

VINCENT COLEMAN, here tofore best known as a screen leading man for Constance Talmadge, Alice Calhoun, Dixie Lee and many other screen players, will open in Chicago early in January in "It's Up to You," a musical comedy in which he is playing the lead.

J. F. LEE, the human dynamo behind "The County Fair" advertising and exploitation, is a man in a million. If he makes a bet on headgear he overlooks the overhead and pays his bets "pronto." Thanks, Joe, that's a fine Stetson. In fact, it's my crowning glory.

W. CHRISTY CARANNE arrived in New York with his second Robertson-Cole special "What's a Wife Worth." We don't know, but Justice Mauchusser of Westchester recently handed down a decision to the effect that a wife was entitled to whatever she might get from her husband's pockets.

MAURICE BARON, whose "Triumphant Overture" was considered second best in the recent prize contest in which Hugo Riesenfeld offered $500 for the best original American overture, will conduct the Rialto orchestra next Sunday when the orchestra will play it for the first time in public as the principal orchestral number of the week's program.

Eggs fell twelve cents last week without breaking. Harry Bensons of the New Rochelle Laboratories fell off a chair, and broke his wrist, all of which reminds us that night falls without breaking and day breaks without falling.

JAMES CRANE and Alice Brady will leave for Bermuda this week for a holiday trip. Mr. Crane will return to the stage after his vacation, for a road trip with "Opportunity," in which he is starring, while Miss Brady will choose a new play in which she is to appear next spring.

M. JAY CASEY, president of the Art-O-Graf Film Company of Denver, who are producing feature pictures, was a visitor at the Arrow concerns. The Art-O-Graf recently produced "The Desert Scorpion" and "Wolves of the Street." The..."

J. E. MAPLE, general manager of the Northwestern Film Company of Sheridan, Wyoming, was another Arrow visitor. Mr. Maple recently produced "Before the White Man Came" for Arrow.

And if there's anybody we've missed with a "Happy New Year" greeting, we here- with apologize and hasten to add "a prosperous new year" for all the regular fellows.

Charge Two Exhibitors With Misrepresentation In Exploiting Pictures

(Special to Exhibitors Herald)

NEW YORK, Dec. 21.—James Bliskov and Samuel Crystal, proprietors of the Strand and Strand theatres at Union Hill, N. J., were summoned before Magistrate Hauenstein of the Union Hill police court on Monday, December 6, and held in $500 bail each to await the action of the grand jury on a charge of falsely advertising D. W. Griffith's production of "Way Down East." The theatre owners described Thomas H. Shearer's "Homespun Story of "Way Down East,"" displaying the title of the Griffith picture in letters fifteen to twenty times as large as the name of the Ince picture actually being shown, and spreading the false advertising throughout the town of Union and neighboring sections in an effort to give the impression that "Way Down East" was being shown. The court ordered that an officer be placed in the lobby of the theatre and announce to patrons that they were not to see "Way Down East." This was done throughout the engagement of three days.

Wesley Barry Playing In MacDonald Picture

(Special to Exhibitors Herald)

NEW YORK, Dec. 14.—Wesley Barry, Marshall Neilan's freckled-faced star of "Dinty," published through First National, has been loaned by the producer-director to the Katherine MacDonald Company for "Trust Your Wife."
Marguerite Clark, who has entered the independent producing field. "Scrambled Wives," her first production, is to be distributed through Associated First National Pictures, Inc.

**William DeMille Confines Effort To Producing Original Scenarios**

William DeMille announces that in the future he will confine himself to the production of original stories because of the impossibility of successfully adapting plays or novels.

Edward Knobloch, who is at the Lasky studio in Hollywood, is completing the script of an original story which will be Mr. DeMille's next production for Paramount.

**Screen Is New Art Form**

The producer of "Midsummer Madness" explained his decision to abandon adaptations as follows: "Although there are several good plays and novels available they are good merely as stage productions or as books. They are rarely of any use as motion picture material, for the reason that they were written to be produced on the stage, or to be published between covers.

"The motion picture medium is entirely different. It is a new art form, and authors who hope to see their stories or plays on the screen must realize that fact. They must realize that if they are going to have their works put into motion pictures they must go into picture studios and learn their new medium.

**Must Learn Technique**

"I have adapted several plays in the past, and novels, too, but I am convinced that the maximum of success can only be achieved when the author learns motion picture technique and works in close cooperation with the continuity writers and directors.

"This is what Mr. Knobloch is doing now. When he arrived in Hollywood he went at once to our studio, literally took off his coat, rolled up his sleeves and started to learn the craft from the bottom up. This is the same procedure being followed by Sir Gilbert Parker, who may write the story for the production which I shall do following my Knobloch story; Elinor Glyn, who is now writing an original story starring Gloria Swanson; Avery Hopwood, Henry Arthur Jones and others of the group of famous authors whom Mr. Lasky has enlisted to the service of the screen.

"The day is soon coming, I earnestly believe, when our best authors will write for the screen first, and think afterward about writing for the stage only. Moreover, authors are coming to realize that a good book or a good play does not necessarily make a good picture, and are turning more and more to the screen to learn its technique first hand."

**New Ticket Chopper Offered by Newman**

Wood Replaced by Steel in Body Of Model Which Is Now Being Marketed

What has been termed the biggest improvement over existing styles of ticket choppers was recently put on the market by the Newman Manufacturing Company of Cincinnati, Ohio, manufacturers of theatre accessories.

The new product is marketed under the name of the "Newman Steel-Clad Ticket Chopper." It is constructed of cold-rolled steel, heavily braced at the joints and reinforced throughout. The finish is a correct reproduction of grained mahogany, enamedled and highly polished. The trimmings which include the handles, feet, wheels, etc., are nickeled. It is similar in construction to the substantial wooden chopper of recent years, the patent mechanism having been slightly changed and a steel body replacing the wooden box.

What has always been considered a strong feature of the Newman chopper—the automatic ticket feeder has been supplemented by the installation of lateral-cutting knives. Just a few tickets are fed at one time to the mutilating knives, making, it is claimed, the clogging of the machine an impossibility.

**Parker Back With Lasky**

Max Parker is the new art director of the Lasky studio, succeeding Wilfred Buckland. Two years ago he resigned to become art director for Mary Pickford.
WITH THE PROCESSION IN LOS ANGELES

By Harry Hammond Beall

DAGMAR GODOWSKY, daughter of the world famed pianist-composer Leopold Godowsky, who has appeared in a number of Universal pictures, is confined in a hospital in Los Angeles suffering from an attack of appendicitis. Miss Godowsky recently played the part of a native South American girl in "Honor Bound" with Frank Mayo.

Prohibition officers recently came near being involved in a pistol duel with FRANK LAWRENCE, chief film editor at Universal City, as he was returning to Hollywood in his car through a blinding rain. The officers ordered Lawrence to open the back portion of his car in order to inspect it. Lawrence refused as he had a roll of valuable film in the compartment. His refusal was the cue for the officers to reach for their guns. He insisted that they get in the car and accompany him to the Hollywood police station, where he drove the car in out of the rain and showed them the film. He was taking it home to do some editorial work on it and didn't propose to have it ruined to satisfy the curiosity of prohibition pushyfooters.

EDOE POLO, Universal star, together with J. P. McGowan, his director, and Madga Lane and Inex MacDonnell, who will play opposite Polo in "The Seal of Satan," a serial which will be enacted against the historic backgrounds of Moro Castle and San Juan Hill, have made application for passports to Cuba and will leave for location there this week.

ADOLPH ZUKOR, president of Famous Players-Lasky Corporation, has returned to New York City, following a two weeks' stay. Mr. Zukor was fortunate in having the weather remain most pleasant during his visit, which added immensely to his enjoyment.

KATHERINE MACDONALD, "The American Beauty," will enjoy a few weeks' rest before starting on her ninth production for Associated First National. She has just returned from a hasty trip to New York, where she visited her mother and sister.

DAVID KIRKLAND will direct Mary Pickford's next picture. He has been associated with Henry Lehrmann in the direction of the latter's comedy productions for First National.

The executive offices of Gower Bros. and SOL LESSER have been literally flooded with requests from leading stars, directors and producers for allotments of seats for the opening performance of the new Ambassador Hotel theatre, which will take place during the latter part of January.

JOE M. SCHENCK has just concluded negotiations for the film rights to Andrew Souran's dramatic story "Courage," according to word received from Sidney Franklin.

JANE NOVAK, who was met with considerable success as a result of her characterization in "The River's End," and Charles West, who played the role of a dope head in the same production, will return to the Marshall Neilan studio in "Not a Drum Was Heard."

SOL LESSER returned from Chicago this week enthusiastic over the meeting of Associated First National franchise holders. Among other matters that claimed Mr. Lessor's attention during his Eastern visit was the arrangement of the George Beban tour of the important cities of America with his latest production "One Man In A Million."

MITO SEKI, a prominent merchant of Japan, was a recent guest of Sessue Hayakawa. He was extremely interested in watching the Japanese star film his latest story under the direction of Colin Campbell. Mr. Seki represents a number of prominent American concerns in Japan and has been asked by the Industrial Board of the Japanese government to report on the motion picture industry upon his return.

Twenty-five Goldwyn players, headed by Director Reginald Barker, left Los Angeles December 1 for Banff, Canada, to make exterior scenes for "Snow Blindness," a story by Katherine Napper Burt.

MASON N. LITON, who has been directing the Booth Tarkington "Edgar" series of comedies for Goldwyn, will take a month's vacation following the completion of "A Day's Diet," the eleventh comedy of the series.

A shiver of horror went through the Christie studios recently when T. Roy BARNES, "So Long Letty" star, who had gone duck-hunting with "Bill" Beaudine, wired to Al Christie as follows: "Beaudine forgot his moustache wax. What shall I do. Wire reply." Upon receipt of this harrowing message it is said that Al Christie swooned and upon recovering burst into tears.

NELLY EDWARDS, the comedy star, has been loaned by Special Pictures to play "Toto" the clown in the Avery Hopwood story now being done as a Mary Miles Minter production.

WILL M. RITCHIE, retiring as supervising director of the Realart Studio on account of ill-health, will take a vacation this month preliminary to assuming new duties as a writer for Paramount Pictures on Frank Woods' staff.

A new arrival in Los Angeles is Rupert Hughes, the Goldwyn author. He is accompanied by his wife and daughter. His first original screen story, "Mr. and Miserable Jones," is now in production under the direction of E. Mason Hopper. While in Los Angeles Mr. Hughes will make an intensive study of motion picture technique.

MILTON SILLS, who has one of the leading roles in the new Metro production, "What's the Matter with Marriage?" has purchased a beautiful new home in Crescenta Park, Hollywood. His home is but a few doors removed from the residence of Nazimova. Dustin Farnum is also a neighbor. A swimming pool and a large garden will be two interesting features of this popular player's new place.
Andy says—
Treat Her Well

A good wife is the sunshine of home.

An intoxicated husband is the moonshine of a home.

All women are good, but the wife is a little better.

When she becomes a Mother she is still better.

All women are better, still.

Some wives talk all the time.

All wives talk some of the time.

A wife is the first person to find double use for a rolling pin.

A wife hears more alibis than a jury.

A wife can make or break a husband.

She usually does one or the other.

Will give you many a chuckle and satisfy many.

CELEBRATED PLAYERS FILM CORPORATION

ILLINOIS & INDIANA

207 S. Wabash Ave.
CHICAGO, ILL.
OTHERS ARE ASKING YOU TO SPEND—
WE’RE ASKING YOU TO SAVE MONEY
BY BOOKING THESE SERIALS

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<td>With Anne Luther and Geo. Larkin</td>
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<td>The VEILED MYSTERY</td>
<td>Will Keep Them Guessing Until the End</td>
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<td>GAUMONT’S MYSTERY SERIAL SUPREME</td>
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<td>YOUR PEOPLE HAVE NEVER SEEN ANY THING LIKE IT BEFORE</td>
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Come In and Let Us Explain Our Proposition to You

CELEBRATED PLAYERS FILM CORPORATION

ILLINOIS & INDIANA

Federated Film Exchanges of America, Inc.
207 S. Wabash Ave.
CHICAGO, ILL.
More Than Thirty Authors Now Contribute to Goldwyn Program

This Is in Addition to the Half Dozen Writers Who Comprise Eminent Authors—List Is Made Up of Novelists of Note

More than thirty prominent American writers, in addition to the list of eminent authors, either have contributed stories for Goldwyn's fourth year program or are now preparing stories for it.

Rex Beach, Gouverneur Morris, Rupert Hughes, Leroy Scott, Mary Roberts Rinehart and Gertrude Atherton are the six Eminent Authors.

Tarkington Contributes

Among the others contributing is Booth Tarkington, author of a series of two-reel comedies of boy life known collectively as "The Emotions and Adventures of Edgar Pomeroy." The twelfth of the series is being filmed. Tarkington will contribute original scenarios for feature productions the coming year.

Ben Ames Williams is represented by four pictures, Will Rogers, "Jubilee!"; Tom Moore's, "The Great Accident"; Jack Pickford's "The Man Who Had Everything;" and Reginald Barker's production, "Godless Men," produced from "Black Paw!".

Rogers in Cobb Story

Katherine Newlin Burt's first success, "The Branding Iron," will be followed by "Snow Blindness." Reginald Barker directed both. Will Rogers, "Boys Will Be Boys." Peter Clark MacFarlane also contributes a Rogers vehicle, "Guile of Women." Madge Kennedy's "The Highest Bidder," was picturized from Maxmillan Foster's "The Trap."

Mabel Normand's "The Slim Princess" and Jack Pickford's "Just Out of College" were from stage successes by George Ade. Ralph E. Dyar's stage success, "A Voice in the Dark," has been done for the screen by Frank Lloyd, Graham Moffatt, a Scotchman, contributed "Hunty Pulls the Strings." Herman Raith, a Viennese, "The Concert;" and Maurice Maeterlinck, the Belgian dramatist, is writing one feature scenario a year.

Others Are Represented


Adapt Other Stories

Among the authors no longer living who are represented are J. G. Holland, whose "Seven Oaks" formed the basis for "I'm Call Me Jim," for Will Rogers; O. Henry, whose "The Roads of Destiny," as transmuted into a stage drama by Channing Pollock, formed a stellar vehicle for Pauline Frederick.

A GLIMPSE AT ONE OF THE STOLL FILMS

A tense scene from "The Hundredth Chance," one of the strong features with which the Stoll Film Corporation of America is opening its exchanges. Wearing the hat is Dennis Neilson Terry as Lord Saltash.

New Rothacker Plant To Open in February

Laboratory Chief and Staff Will Attend the Formal Affair in Hollywood

When Watterson R. Rothacker returned to Chicago after a fortnight upon the Coast, he brought with him the contract for the promise of a four million dollar laboratory completed in January. The formal opening is planned for February. Mr. Rothacker and members of the executive staff will attend.

Sees Holubar Picture

"While in Los Angeles I saw Al Kaufman's super-feature, 'Man, Woman, Marriage,' which is one of those expensive and portentous pictures of the year and which will play an important part on the First National program of 1921," said Mr. Rothacker. "This picture was directed by Allan Holubar with Dorothy Phillips in the leading role.

"It is one of those present at a delightful dinner given for me by Harry Kane in honor of Charles Ray, at the Beverly Hills hotel. The dinner was marked by wonderfully enthusiastic predictions concerning the future of First National and Associated First National. We will begin printing Ray's coming production, 'The Old Swimm'min' Hole,' in the Chicago laboratory the first of the year."

De Havens at Work

"I found Mr. and Mrs. Carter De Havens hard at work at the Chaplin studios finishing their next First National release. Louis B. Mayer is particularly enthusiastic about Anita Stewart's picture, 'Sowin' the Wind,' which is soon will be published through First National. At the Mayer studios Edwin Carewe was making progress on 'The Crossed Wires,' starring Anita Stewart."

"Mr. Fineman of the Katherine Mac-Donald company, told me that Miss McDonald's next First National picture will be the biggest ever, replete with thrills and big moments."

"I was a guest at a delightful dinner party given by Gloria Swanson, on the occasion of the birthday of her husband, Herbert Somborn."

Special Christmas Film

Issued by Ford Motor Co.

Ford Motion Picture Laboratories have produced a special Christmas film for issue during the holidays, a one-reel drama portrayed by actors.

The film is entitled "Christmas Thoughts" and is described as bearing the real while of the Christmas spirit. This film is published so that it can be used in the theatres of the country during the holidays. "Orchiby Turns Cupid," starring Anita Stewart, is the contribution of the Ford laboratories and Fitzpatrick & McElroy of Chicago, representatives, to the good fellow movement of the holidays.

New Loring, Minneapolis,

Books All Educational

The Loring theatre, located at Nicollet and Fourteenth streets, Minneapolis, was opened Saturday, Dec. 3. Its seating capacity is 1,300. Architecturally it is one of the most modern of theatres. "Torchy Turns Cupid" was featured on the opening bill, and with the first change of program Lloyd Hamilton in "The Sindic."

McDonald, was opened, the theatre has announced the policy of showing all the Educational comedies.

A tense scene from "The Hundredth Chance," one of the strong features with which the Stoll Film Corporation of America is opening its exchanges. Wearing the hat is Dennis Neilson Terry as Lord Saltash.
Two More $50 Checks

H. J. Aldous, treasurer of the Rothacker Film Mfg. Company, is a busy man these days writing out $50 checks for holiday babies. Carl Coverdale, laboratory developer, proudly announced the arrival of a girl last week and claimed the $50 reward, and W. H. Strafford, another Rothacker employee, put in a claim the next day for Enid Adair Strafford.

Aaron Jones, Adolph Linick and Peter J. Schaeffer believe in spreading the Christmas cheer over the whole year and this Christmas they will present each employee under the J. L. & S. banner with a life insurance policy, premiums paid. Those who have been in the firm’s employ six months get $1,000 policies and they run from that up to $5,000, according to the length of service. Each $1,000 policy increases $500 per year until it reaches $5,000. Every doorman, projection machine operator and stage hand, as well as stenographers, will receive his or her policy this week.

Y. Crump, popular film salesman, transferred his effects from Pathe to Select on Saturday, Dec. 18.

Don R. Davis, Pathe’s star road salesman, left the Chicago office Friday last Saturday and left for St. Louis, where he will sell Pathe films hereafter. Don’s home is in Arkansas. Hence the move. He will be succeeded by Gene Quinlan, late advertising man with the Chelton publications.

An endurance pinocchio contest was staged in Galesburg, Ill., last week by “Dutch” Myers, H. Weisman, Harry Grant, and A. F. Hickox. Madison Smith’s recent six-day contest is said to be a tame affair compared to it, according to the participants. Yes, “Dutch” copped the dough.

Oscar Florence, Pathe salesman, is looking for a plate glass window for the side door of his fly. Who’ll contribute? Jas. Gulick has become an oil magnate. How do these Pathe men do it?

Abel Stineberg has had his hands full last week piloting Zena Keefe, the cute little Select star, around Chicago’s theatre. But Abe put it over in fine style. Got lots of notice and everything. But Paul G. Smith says the Stratford Hotel serves the best halibut in town. Everyone else at the M. P. Press Club meeting thought it was pork. How about it, P. G.?

Harry Rice, business manager of Independent Films Association, is back in Chicago after a three-weeks’ trip through the east. Harry says he has a real sensation to spring on an unsuspecting film world in a few days. “Nothing like it has ever been attempted,” according to Harry. Well, we shall see what we shall see.

Melba Theatre, Canton, Opens With Big Crowds

(Special to Exhibitors Herald)

CANTON, O., Dec. 21.—Canton witnessed the opening of a new theatre recently when the Melba, a 632-seat house, opened its doors for the first time. The Melba began under the most favorable circumstances. The picture was playing to capacity on “Humoresque.” Because Frank Lupson, owner and manager, is a man of magnetic business experience but with no experience in the motion picture field, F. E. Walters, exploitation representative for the Cleveland exchange of Famous Players-Lasky Corporation, was called in to put over the opening show.
SHOTS AND MISSES

By Mac

Someone informed us the other day that a certain exhibitor was using full page ads in the Danville Beacon Light. So be it. Our hat’s off to the subtle Tom Rosan, manager of the Terrace theatre. Mebbe Tom owns the hull darn village.

Sam Rieger is now covering the Chicago territory for the Illinois and Indiana exchange, and must be putting it over by the way he is carrying that perpetual smile with him these days.

Look what the wind blew in. We have a program from Manager Applebaum’s Ardmore theatre stating that the evening of Dec. 18 he will offer. Fannie Ward in “She Played and Paid,” also a “G & Mule-Ostreich Com.” Listen, “Apple,” are you holding out on us? You might as well let us in on any NEW ones you offer your clientele.

While stopping off for a brief visit en route to New York from California, H. J. Roberts, general sales manager for Special Pictures, was given a most agreeable surprise upon his arrival at the Hotel Sherman when Frank H. Marshall, central division manager, presented him with a gorgeous silver cigarette case, gold lined, as a token from the central division managers of Cleveland, Pittsburgh, Detroit, Cincinnati and Indianapolis.

The ol’ bowling howls are in the atmosphere once again. Jim Salter, Ed Rowley, Ed Lansing and Bill Bremmer claim to be the best bowlers of local filmdom and are anxious to take on any combination in film circles that care to dispute the claim for any amount.

We arise to comment on the advent of a budding Apollo Belvidere within our midst. Yes siree, no other than the genial Sid Goldman, manager of Associated Producers. He is now a member of the freshman squad at Postle’s. One of the cunniest stunts Sid puts over is the Neapolitan dip. In other words, you are to stand rigid, bending from the waistline and touching the floor with your finger-tips without bending the knees. Just now Sid is giving his own version of how to do it, and take it from us, ’tis a veritable gem in calisthenics.

Max Roth and Frank Marshall, division managers for the Special Pictures Corporation, arrived in Chicago to attend the conference arranged upon the arrival of H. J. Roberts, general sales manager, Dec. 17.

J. O. Campbell, city sales representative for the Associated, is busy these days accepting the congrats of his fellows salesmen upon his successful arrangement with Manager Brown of the M&L theatre centered less to play his company’s offerings for exclusive loop runs. Thata boy, “O. B.,” we knew you had it in yer.

E. M. de Berri formerly associated with the Da-Lite screen of this city, passed through Dec. 16 on his way from Iowa to New York. Ed has been trying his ability as a salesman for the Philadelphia branch of Select Pictures, resigning recently to accept an affiliation with one of the big studios east in the laboratory department.

Ivan French, former film salesman around this territory, has forsaken the films and is now publicity manager for “Stepping Around,” with the Sunshine Bathing Girls. Regret losing you Ivan, but have to admit you are SOME picker when it comes to switching jobs.

I. Maynard Schwartz, manager of the Educational, hailed us the other day in the mess hall of the Winter Garden, and after singing us a couple of operatic arias, we finally concluded that Mayme has added another cycle to his accomplishments and we may expect any day to see his nomer mixed with Rosa Raisi, Giacomo di Rienzo, Caruso and the rest of those songsters.

With the charming Louie Fazenda departing eastward last week, the handsome Pat Dillon, manager of Special Pictures, can be paged at the Dillon castle most any time from now on.

With Tom Mitchell again hovering about the Film Exchange building, having returned to the Doll-Van exchange, No. 207 again looks natural. The smoking salon with “Mitch” absent is verily a local calmity.

Didja notice the extraordinary projection at Woods theatre where Griffith’s “Way Down East” is packing them in? Well if you’ve been there you’ve noticed it, and right here we want to tip you off as to who is responsible for it. It’s none other than our old friend “Jack” Williams of the Mid-West Company.

Commencing this week Universal is holding regular weekly trade showings at their projection room in the Consumers building. These will be held every Wednesday at 1 o’clock, according to postcard notices which I. L. Leserman has just sent out.

The Way

My process of conservation of new films and effective renovating assures the exhibitor a film in perfect condition. Increased earnings to exhibitor and producer.

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112 N. LaSalle St., CHICAGO

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Motion Picture Cameras at cash saving prices. Special professional discounts for Motion Picture operators and individuals. Immediate delivery of all models. Delphi Camera Exchange. 112 N. LaSalle St., Chicago,

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January 1, 1921

NEW YORK CITY

64 W. RANDOLPH ST., CHICAGO, IL
AMERICAN FILM COMPANY
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FLYING "A" SPECIALS

"The Valley of Tomorrow," six reels, with William Russell.
"The Honey Bee," six reels, with Margarita Sylva.
"Dangerous Talents," six reels, with Margaret Fisher.
"The House of Tora," six reels, with Seena Owen.
"Peggy Relish," six reels, with Mary Miles Minter.
"The Last Week," six reels, with Milton Sills.
"A Love-Wire Hike," six reels, with Wm. Russell.
"A Light Woman," six reels, with Helen Jerome Eddy.
"The Blue Moon," six reels, with Pell Trenton and Elinor Field.
"Their Mutual Child," six reels, with Margarita Fisher and Nigel Barrie.

ARROW FILM CORPORATION

"Pop's Gold," six reels, with Mitchell Lewis.
"When the Desert Smiles," five reels, with Noel Hart.
"The Mysterious Mr. Browning," five reels, with Walter Miller.
"The Frolicker," six parts, with Alma Haplin.
"The Sunset Princess," five parts, with Majestic Daw.
"Miss Arizona," five parts, with Gertrude Bondini.
"Wolves of the Street," six reels, with Cobb and Johnson.
"The Desert Storm," six reels, with Cobb and Johnson.
"The Chamber Mystery," five reels.
"Circumstantial Evidence," five reels.
"The Wall Street Mystery," five reels.
"The Unseen Witness," five reels.
"The Trail of the Cigarette," five reels.
"The Bromley Case," five reels.
"Woman's Man," five reels, featuring Romane Fielding.
"Love's Protege," five reels, featuring Ora Carew.
"The Black Lagoon," five reels, with all-star cast.
"Bachelor Apartments," five reels, with Georgia Hopkins.
"Tess," feature series, five reels.

ARROW-HANK MANN COMEDIES

One issued every other week.

MURIEL OSTRICHE PRODUCTIONS
Two-reel comedies, one each month.

BLAZED TRAIL PRODUCTIONS

One issued every other week.

LONE STAR WESTERNS

One every other week.

ARROW-NORTHWOOD DRAMAS

"The Strangers," two reels.
"Breed of the North," two reels.
"A Fight for a Soul," two reels.
"Beloved Brute," two reels.
"Quicksands," two reels.
"Border River," two reels.
"In the River," two reels.
"Three and a Girl," two reels.
"Riders of the North," two reels.
"A Knight of the Plains," two reels.

ASSOCIATED EXHIBITORS

"The Mysterious Mr. Browning," five reels, with Noel Hart.

ASSOCIATED PRODUCERS, INC.

THOMAS H. INGE PRODUCTIONS

"Lonesome Folks," six reels, with Lloyd Hughes.
"Lying Lips," six reels, with House Peters and Florence Vider.

J. PARKER READ, JR., PRODUCTIONS

"The Leopard Woman," seven reels, with Louise Glaum.
"Love," six reels, with Louise Glaum.

ALLAN DUNWICK PRODUCTIONS

"The Forbidden Thing," six reels, with James Kirkwood.

MAURICE TOURNEUR PRODUCTIONS

"The Last of the Mohicans," six reels, with James Kirkwood.

MACK SEMENTT PRODUCTIONS

"A Small Town Idol," five reels, with Ben Turpin.

AYWON FILM CORPORATION

"Up in Mary's Attic," six reels, with Eva Novak.
"Woman Above Respect," six reels, with Florence Chase.
"Evolution of Man," six reels.
"Woman in Mystery," five reels, with Grace Cunard and Francis Ford.
"When Quiet Did Hyke," five reels, with Charlie Job.
"Thirty Years Between," five reels, with Vera Stewart.

CAPITAL FILM COMPANY

FRITZ RIDGWAY PRODUCTIONS

"Bandit of Hell's Gap," two reels.
"A Traitor's Vengeance," two reels.

"The Girl of the West," two reels.
"Almost an Outlaw," two reels.
"The Ariving Trail," two reels.
"Western Raya," two reels.
"Shadows of the Past," two reels.
"A Fight to a Finish," two reels.

LESTER CUNE PRODUCTIONS

"Lone Hand Wilson," five reels.

C. B. C. FILM SALES

SCREEN SNAPSHOT

Bi-Monthly News Reel of Filmland.

BALL ROOM BOY COMEDIES

Aug. 5th—"Some Champs.
Aug. 18th—"Clever Cubes.
Sept. 1st—"All Ballied Up.
Nov. 15th—"Hired and Fired.
Dec. 1st—"A Close Shave.

FEATURES

"The Victim," state rights feature, six reels.
"Dangerous Love," six reels.

STAR RANCH WESTERNS

Dec. 15th—"The Man Hater," two reels.

CELEBRATED PLAYERS FILM CORPORATION

GUMPS CARTOON COMEDIES

"Andy Plays Golf.
"Andy on a Diet.
"Andy's Wash Day.
"Andy's Night Out.
"Andy and Min at the Theatre.
"Andy Visits the Ophthalmologist.
"Andy at Skates.
"Andy's Inter-Ruhen Guest.
"Andy Redecorates a Flat.
"Andy the Model.
"Accidents Will Happen.
"Midnight Min.
"Andy Fights the H. C. L.
"Ice Box Episodes.
"Wim and Wiger.
"Equestrian.
"Andy, the Hero.
"Andy's Picnic.
"Andy, the Chicken Rancher.
"Andy, the Actor.
"Andy on the Beach.
"Pleasure Bent.
"Andy on Pleasure Bent.
"Howdy, Pardner.
"There's a Raisin.
"Ship Ahoy!
"The Toreador.
"The Broomers.
"Flicker, Flicker, Little Star.
"Mixing Business with Pleasure.
"Up She Goes.
"Westward Ho.
"A Hunting We Will Go.
"Get to Work.
"Best of Luck.
"The Promoter.

CLIMAX FILM CORPORATION

"Love's Battle," five reels with Joe Moore and Eileen Sedgwick.
"The Fourth Face," five reels, with All-Star cast.

CREATION FILMS, INC.

"For the Freedom of Ireland," five reels.

EDUCATIONAL FILMS CORPORATION OF AMERICA

Distributed through Educational Film Exchanges, Inc.

CHESTER COMEDIES, TWO REELS

"Four Times Failed.
"An Overall Hero.
"The Big Show.
"A Traunt of Trouble.
"The One Best Bet.

CHRISTIE COMEDIES, TWO REELS

"Kiss Me, Carolene." (Bobby Vernon.)
"A Seaide Siren." (Fallaume.)
"Out for the Night." (Eddie Barry.)
"Seven Bald Pates." (Bobby Vernon.)
"Don't Blame the Stork." (Harry Gibbon.)
"Stealing Models." (Fallaume.)
"A Housewife Hero." (Fallaume.)
"Shuffle the Queen." (Fallaume.)
"Going Through the Rye." (Fallaume.)
"Mr. Fatima."
TORCHY COMEDIES, TWO REELS

"Torchy." (Johnny Himes.)
"Torchy Comes Through." (Johnny Himes.)
"Torchy in High." (Johnny Himes.)
"Torchy, Millionaire." (Johnny Himes.)
"Torchy Turns Cupid." (Johnny Himes.)

MERMAID COMEDIES, TWO REELS

"A Fresh Start." (Jimmie Adams.)
"Duck Inn." (Lloyd Hamilton.)
"Dynamite." (Lloyd Hamilton.)
"Nonsense." (Jimmie Adams.)
"The Simp." (Lloyd Hamilton.)

SPECIALS

"Modern Centaur." "Valley of 10,000 Smokes." "Babe Ruth—How He Knocks His Home Runs." "Art of Divining," with Annette Kellerman. "The Race of the Age." (Man O' War),

HOUGHTON C. BRUCE "SCENES BEAUTIFUL," ONE REEL


CHESTER-OUTING SCENICS, ONE REEL


CHESTER SCREENS, ONE REEL


EQUITY PICTURES


FAMOUS PLAYERS-LASKY CORP

PARAMOUNT-ARTCRAFT PICTURES

Sept.—"The Right to Love," seven reels, with Mae Murray.
Sept.—"The Village Sleuth," five reels, with Charles Ray.
Sept.—"Lady Ruth's Daughter," five reels, with Elisa Ferguson.
Sept.—"What's Your Hurry?" five reels, with Wallace Reid.
Sept.—"Humoresque," five reels, with Dorothy Gish.
Sept.—"Half an Hour," five reels, with Dorothy Dalton.
Sept.—"Little Miss Rebellion." five reels, with Dorothy Gish.
Oct. 8—"Something to Think About," seven reels, Cecil B. De Mille production.
Oct. 8—"The Jailbird," five reels, with Douglas MacLean.
Oct. 17—"The City Sparrow," five reels, with Ethel Clayton.
Oct. 24—"Held by the Enemy," six reels, with all-star cast.
Oct. 24—"A Full House," five reels, with Bryant Washburn.
Oct. 31—"The Restless Sea," seven reels, with Marion Davies.
Nov. 7—"An Old Man's Advice," five reels, with Charles Ray.
Nov. 7—"Behold My Wife," seven reels, Geo. Melford production.
Nov. 7—"Sins of Rosanne," five reels, with Ethel Clayton.
Nov. 14—"Always Audacious," five reels, with Wallace Reid.
Nov. 14—"Her Husband's Friend," five reels, with Enda Bennett.
Nov. 21—"The Frisky Mrs. Johnson," five reels, with Billie Burke.
Nov. 21—"Breaking the Rules," five reels, with Robert Washburn.
Nov. 28—"Idols of Clay," seven reels, George Fitzmaurice production.
Nov. 28—"A Romantic Advenntures," five reels, with Dorothy Dalton.
Dec. 5—"Contrary Cats," five reels, with Thomas Meighan.
Dec. 5—"Flying Fat," five reels, with Dorothy Gish.
Dec. 12—"The Life of the Party," five reels, with Roscoe Arbuckle.
Dec. 18—"Heliotrope," six reels, Cosmopolitan production.
Dec. 26—"An Amateur Devil," five reels, with Bryant Washburn.

FEDERATED EXCHANGES

SPECIALS

"Nobody's Girl," five reels, with Billie Rhodes.
"Bennie May," five reels, with Bennie Love.
"The Midlanders," five reels, with Bennie Love.
"Man O' War," one reel.

MONTY BANKS COMEDIES

"His Naughty Night," two reels.
"A Rare Bird," two reels.
"A Flower Wedding," two reels.
"Nearly Married," two reels.
"The Kidnappers' Revenge," two reels.
"A Bed Room Scandal," two reels.
"Where Is My Wife," two reels.
"His First Husband," two reels.
"His Dizzy Day," two reels.

FIDELITY PICTURES COMPANY

"Privoius Wives," six reels.

FILM MARKET, INC.


FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

"Go and Get It," seven reels, Marshall Neill production.
"The Perfect Woman," five reels, with Constance Talmadge.
"Notorious Miss List," five reels, with Katherine MacDonald.
"Jack-Knife Man," five reels, King Victor special.
"Fifty-five Minutes from Broadway," six reels, with Chas. Ray.
"Good References," six reels, with Constance Talmadge.
"The Heart of a Poet," seven reels, Allan Dwan special.
"Curtain," five reels, with Katherine MacDonald.
"Harrington and the Piper," six reels, with Anita Stewart.
"The Branded Woman," seven reels, with Norma Talmadge.
"The Master Mind," six reels, with Lionel Barrymore.
"What Woman Love," six reels, with Annette Kellerman.
"The Kidnapper's Kick in High Life," two reels, an H. Lehman production.
"Teensville Trolley," two reels, with Dan Mason.
"Peaceful Valley," six reels, with Charles Ray.
"Nemesis of North," six reels, Curwood production.
"Twin Reds," five reels, Mr. and Mrs. Carter DeHaven.
"Old Dad," six reels, with Mildred Harris Chapin.
"Wet and Warmer," two reels, Henry Lehrman production.
"The Devil's Garden," six reels, with Lionel Barrymore.
"Dangerous Business," five reels, with Constance Talmadge.
"Love, Honor and Behave," Mack Sennett comedy.
"Unseen Forces," with All-Star Cast.
"Dinty," seven reels, with Wesley Barry, a Marshall Neill production.

FORWARD FILM DISTRIBUTORS, INC.

"Youth's Desire," five reels.

FOX FILM CORPORATION

FOX SPECIALS

"If I Were King," with William Farnum.
"The Skywayman," with Louis Farnum Locklear.
"While New York Sleeps," with All Star Cast.
"The Face at Your Window," with All Star Cast.
"Blind Wives," with All Star Cast.
"A Connecticut Yankee in King Arthur's Court," with All Star Cast.
"Skirts," six reels, with Special Cast.

WILLIAM FARNUM SERIES

"The Tiger's Cub."
"The Tilt."
"The Mountain Woman."

PEARL WHITE SERIES

"The Unmarried."
"The Texas."
"Prairie Trails."

TOM MIX SERIES

"The Man Who Dared."
"The Challenge of the Law."
"The Iron Rider."

WILLIAM RUSSELL SERIES

"Chin Toy."
"Flame of Youth."
"Girl of My Heart."
"Mercy Mary Ann."

SHIRLEY MASON SERIES

"From New Oz."
"The Plunger."
"Number 17."
"Dynamite Allen."

GEORGE WALSH SERIES

"Merry Mary Ann."
"Jimmie's Husband."
"The Bachelor's Honor."
"Jack's Love Garden."
"Nothing But Guns."
"Maiden on the Range."
"The Bachelor's Career."
"Blackmail."
"A Football Hero."
"The Love of Lulu."
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**GOLDWYN PICTURES CORPORATION**

**GOLDWYN STAR PRODUCTIONS**

*"Out of the Storm," five reels, Eminent Artists Special.*

*"Fur Call Me Jim," five reels, with Will Rogers.*

*"The Great Accident," five reels, with Tom Moore.*

*"The Slum Princess," five reels, with Mabel Normand.*

*"Roads of Destiny," five reels, with Pauline Frederick.*

*"Double-dyed Deceiver," five reels, with Jack Pickford.*

*"The Truth," five reels, with Madge Kennedy.*

*"Scratch My Back," five reels (Eminent Artists).*

*"Office 666," five reels, with Tom Moore.*

*"Cupid, the Conquerer," five reels, with Will Rogers.*

*"Man Who Had Everything," five reels, with Jack Pickford.*

*"Girl With the Jazzy Heart," five reels, with Madge Kennedy.*

*"It's a Great Life," five reels, (Eminent Artists).*

*"The Revenge of Tarzan," five reels, with Gene Pollar.*

*"Going Some," five reels, Rex Beach production.*

*"Cupid the Conquerer," five reels, with Will Rogers.*

*"The North Wind's Malice," five reels, Rex Beach production.*

*"The Penalty," five reels, with Tom Moore.*

*"Earthbound," seven reels, with All Star Cast.*

*"Pipe Thieves," five reels, with Tom Moore.*

*"Madam X," six reels, with Pauline Frederick.*

*"The Branding Iron," seven reels, Special Cast.*

*"His Own Law," six reels, with Hobart Bosworth.*

*"Honest Hutch," five reels, with Will Rogers.*

*"Milestones," six reels, with Special Cast.*

*"What Happened to Rosa," with Mabel Normand.*

*"The Song of the Soul," with Vivian Martin, a Messmore Kendall production.*

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**FORD EDUCATIONAL WEEKLY**

*"Harrin a Circus."*

*"Air--inherv."*

*"In the Glory of the Past."*

*"Between Friends."*

*"For the Future."*

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**CLYDE COOK COMEDIES**

*Kiss Me Quick.*

*"The Huntsman.*

*"All Wrong.*

---

**MUTT AND JEFF CARTOONS**

*"League of Nations."*

*"A Tight Rope Romance."*

*"Farm Efficiency."*

*"The Medicine Man."*

*"Home Brew."*

*"Gum Shoe Work."*

*"A Hard Luck Santa Claus."*
CAPITOL COMEDIES
"The Little Dealer," two reels, with Carter De Havens.
"A Sure Cure," two reels, with Carter De Havens.

BRENSTON SERIAL SERIES
"High Pockets," five reels, with Louis Bazzanico.
"A Mule’s Ear," five reels, with Louis Bazzanico.

GOLDWIN-BRAY PICTURES
"In Far Away New Zealand."
"Silent Tigers." [Redacted due to quality issues]
"Two Indians."

W. W. HODKINSON CORPORATION
Distributed through the Pathé Exchange.

ZANE GREY PICTURES, INC.

BENJAMIN H. HAMPTON PRODUCTIONS
"The Dwelling Place of Light," by Winston Churchill.

J. PANKER READ, JR. PRODUCTIONS
"The Brute Master," with Hobart Bosworth.
"Love Madness," with Louise Glau.

DEITRICH-BECK, INC.
"The Harvest Moon," six reels, with Doris Kenyon.

DIAL FILM CO. PRODUCTIONS

LOUIS TRACY PRODUCTIONS
"The Silent Barrier," six reels with Sheldon Lewis.

ROBERT BRUNT PRODUCTIONS
"No. 99," five reels, with J. Warren Kerrigan.

NATIONAL-BILLIE RHODES PRODUCTIONS

JOSEPH LEVERING PRODUCTIONS
"His Temporary Wife," six reels, with Special Cast.

IRVIN V. WILLAT PRODUCTIONS
"Down Home," an All Star Cast.

INDEPENDENT FILMS ASSOCIATION
NEAL HART SERIES
Oct. 1—"Henry’s Oasis," five reels.
Nov. 16—"Skyrare," five reels.
Jan. 1—"The Lumberjack," five reels.

DAMFOOL TWINS COMEDIES
Nov. 15—"Cedarbrook Farm," two reels.
Dec. 1—"Don’t Never Marry," two reels.

JANS PICTURES, INC.
"Madonnas and Men," six reels.
"Love Without Question," seven reels.
"A Woman’s Business," five reels.
"Wings of Pride," five reels.

VICTOR KREMER PRODUCTIONS
"Voices," six reels, with All Star Cast.
"Mad Love," five reels, with Lima Caverlieri.

BERT LUBN
"Honeymoon Ranch," five reels, State Rights Feature.

METRO PICTURES CORPORATION
"Clothes," six reels, with All Star Cast.
"The Saphire," six reels, with Crane-Keston.
"Blackmail," six reels, with Viola Dana.
Oct. 26—"Rudy and Son," six reels, with Alice Lake.
Nov. 1—"The Fatal Hour," six reels, with All Star Cast.
Nov. 8—"Are All Men Alike?" six reels, with May Allison.
Nov. 15—"Someone in the House," six reels, with All Star Cast.
Nov. 29—"The Misleading Lady," six reels, with Bert Lytell.
Dec. 18—"Hearts Are Trumps," six reels, with All Star Cast.
Dec. 20—"Tolly With a Past," six reels, with All Star Cast.
Dec. 27—"Cinderella’s Twin," five reels, with Viola Dana.

NAZIMOVA PRODUCTIONS
"The Heart of a Child," seven reels, with Nazimova.
"Madame Peacock," seven reels, with Nazimova.
"Billions," six reels, with Nazimova.

MAURICE TOURNEUR PRODUCTIONS
Sept. 27—"The Great Redeemer," six reels, All Star Cast.

S. L. PRODUCTIONS
Sept. 6—"Love, Honor and Obed," six reels, with All Star Cast.

ROBERT HARRON PRODUCTIONS
"Coincidence," six reels, with Robert Harron.

BUSTER KEATON COMEDIES
Sept. 1—"One Week," two reels.
Oct. 27—"Convict 13," two reels.
Dec. 22—"The Scarcrow," two reels.

PATHE EXCHANGE, INC.
EDGAR LEWIS PRODUCTIONS
Aug. 19—"Lahoma," seven reels.
No. 7—"A Regret in Purple," six reels.

J. STUART BLACKTON PRODUCTIONS
Sept. 5—"House of the T cotting Bell," six reels, with Bruce Gordon and May McCave.
Oct. 10—"Forbidden Valley," six reels, with Bruce Gordon and May McCave.

JESSE D. HAMPTON PRODUCTIONS
Aug. 15—"The Girl in the Wcb," six reels, with Blanche Sweet.
Sept. 20—"Object—Matrimony," five reels, with Blanche Sweet.
Nov. 21—"Her Unwilling Husband," five reels, with Blanche Sweet.
Jan. 5—"That Girl Montana," five reels, with Blanche Sweet.

ROBT. BRUNT PRODUCTIONS
[Redacted due to quality issues]

PIONEER FILM CORP.
Thoughtless Women," six reels, with Alma Rubens.
"The Place of Honeymoon," six reels, with Emily Stevens and Montage Love.
"Where Is My Husband?" six reels, with Jose Collins and Godfrey Tearle.
"What Women Want," five reels, with Louise Huff.
"Finders Keepers," five reels, with Violet Mersereau and Edmund Cobb.
"Midnight Gambols," six reels, with Marie Doro and Godfrey Tearle.
"Bubbles," five reels, with Mary Anderson.
"His Brother’s Keeper," six reels, with Martha Mansfield.
"A Moment’s Madness," six reels, with Marguerite Namara.
"Out of the Depths," five reels, with Violet Mersereau and Edmund Cobb.
"Empty Arms," five reels, with Gail Kane and Thurston Hall.
"Idle Hands," five reels, with Gail Kane and J. Herbert Frank.
"A Good Woman," five reels, with Gail Kane and J. Herbert Frank.
"Nick Carter Series," two reels.

LUKE McLUKES’S FILM-ONOPHY
SONNY SERIES
One-Half Reel.

SONNY SERIES
Two Reels.

REALART PICTURES
SPECIAL FEATURES
"Deep Purple," six reels, R. A. Walsh production.
"The Soul of Youth," six reels, a Taylor production.
"The Furnace," seven reels, a Wm. D. Taylor production.
STAR PRODUCTIONS

"Jenny Be Good," five reels, with Mary Miles Minter.
"Miss Hobbs," six reels, with Wanda Hawley.
"A Cumberland Romance," six reels, with Mary Miles Minter.
"A Dark Lantern," five reels, with Alice Brady.
"The King," five reels, with Constance Binney.
"Sweet Lavender," five reels, with Mary Miles Minter.
"Food for Scandal," five reels, with Wanda Hawley.
"Eyes of the Heart," five reels, with Mary Miles Minter.
"Her Beloved Villian," five reels, with Wanda Hawley.
"Her First Elopement," five reels, with Wanda Hawley.
"The Outlaw," five reels, with Bebe Daniels.
"Oh Lady Lady," five reels, with Bebe Daniels.
"Blackbirds," five reels, with Justine Johnstone.

REELCRAFT PICTURES

BILLY WEST COMEDIES

"That Dreamer," two reels.
"Hands Up," two reels.

TEXAS GEINAX WESTERNS

"The Desert Vulture," two reels.
"The Girl of the Rancho."

ALICE HOWELL COMEDIES

"Convict's Happy Bride," two reels.
"Squirrel Time," two reels.

WILLIAM FRANEY COMEDIES

"The Bath Tub," one reel.
"The Cameraman," one reel.
"The Thief," one reel.
"The Messenger," one reel.
"The Lawyer," one reel.
"The Taxi Driver," one reel.

GALE HENRY COMEDIES

"Her Honor the Scrublady," two reels.
"Strung," two reels.

ROYAL COMEDIES

Sept. 15—"The Flunky Hoodeo," two reels, with Billy B. Van.
Sept. 30—"Where Are Your Husbands?" two reels, with Billy B. Van.
Oct. 15—"When the Cat's Away," two reels.
Oct. 20—"Married to Order," with Bebe Hardy and Rosemary Theby.
Nov. 4—"Oh Boy!," with Sammy Burns.
Nov. 26—"He Looks Like Him," with Tucker Twins.
Dec. 1—"I'll Say It For You," with Otis Harlan.
Dec. 12—"Welcome Home," with Otis Harlan.

MILBURN MORANTI COMEDIES

"Barber Shop Gospy," two reels.
"Double Trouble," two reels.
"Lazy Lem," two reels.

MATTY ROUBERT

"She's a Vamp," two reels.
"Cows Days," two reels.
"A Bold Bad Pirate," two reels.
"Summer Days," two reels.

ROBERTSON-COLE PICTURES

SUPERIOR PICTURES

"Devil's Claim," five reels, with Sessue Hayakawa.
"Notorious Mrs. Sands," five reels, with Bebe Bariscal.
"Undertaken Clandes," five reels, with B. B. Warner.
June 9—"Heart of Twenty," five reels, with Zasu Pitts.

SPECIALS

"The Wonder Man," seven reels, with George Carpenter.
"Li Ling Lang," five reels, with Sessue Hayakawa.
"Moon Madness," six reels, with All-Star Cast.
Aug. 1—"Life's Twist," six reels, with Bebe Bariscal.
Aug. 15—"Arabian Knight," five reels, with Sessue Hayakawa.
Aug. 9—"Big Happiness," seven reels, with Dustin Farnum.
Sept. 10—"Occasionally Yours," six reels, with Lew Cody.
"Rintint," nine reels, with Otis Sutter.

MARTIN JOHNSON PICTURES

"Lonely South Pacific Mission," five reels.
"Recruiting in the Solomon," five reels.
"City of Broken Old Men," five reels.
"Marooned in the South Seas," five reels.

ADVENTURE SCENICS

"Ghosts of Romance," one reel.
May 9—"Outlaw of Wilderness," one reel.
May 15—"The Lone Trapper," one reel.

When the patrons of your theater exclaim over the wonderful screen effects, they are paying a tribute not only to the director and producer but to the quality of the film that makes such pictures possible—

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The members of Associated Producers predict for the new year tremendous prosperity in all lines of business, including the motion picture theatres, despite necessary readjustment of industry and standards of living.

Those who would seek at this time to "talk a depression into being" are fools and the enemies of this, the greatest and most prosperous country the world has ever known.

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MACK SENNERTT  MARSHALL NEILAN  ALLAN DWAN
GEORGE LOANE TUCKER  MAURICE TOUERNEUR
C. GARDNER SULLIVAN

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MARY PICKFORD'S
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A Picture that will carry to your screen all the beauty, charm and art that have made Mary Pickford the most beloved girl in the world.

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"It took a picture like 'The Mark of Zorro' to do it," says Mr. Schenck of the Marcus Loew Offices

Mr. Hiram Abrams, Pres.,
United Artists Corporation
729 Seventh Avenue, New York City.

Dear Mr. Abrams:

I have just returned to my office from a screening of Douglas Fairbanks' new picture "The Mark of Zorro", and I cannot refrain from telling you that I think it is really the most wonderful picture he has made.

We believe the picture is so big that we have decided to play this feature in our theatres a full week instead of our usual policy which has always been to play everything three or four days.

It took a picture like the "Mark of Zorro" to do it.

Best wishes and kindest regards.

Yours very truly,

Nicholas Althea

A WEEK AT THE MARCUS LOEW THEATRES
INSTEAD OF THE USUAL THREE OR FOUR DAYS-

DOUGLAS FAIRBANKS'
newest picture
"The Mark of Zorro"

From the "All Story Weekly" Novel "The Curse of Capistrano" by Johnston McCulley. Directed by FRED NIBLO.

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT
A Splendid Story With A Superlative Cast

Harry Leon Wilson's name is one that will attract many extra admissions to your box-office. And no less strongly appealing is the fact that this,—the greatest of all his sparkling comedies,—is enacted by a superlative cast,—a cast that is more than capable of doing it justice.

Joseph J. Dowling, the man who made "The Miracle Man" famous,—Claire Adams, starred in many past Benj. B. Hampton successes,—Robert McKim, "the best-loved villain on the screen,"—Niles Welch, voted by many the most popular juvenile of the present day,—these stars are a real attraction for your patrons.

Distributed by

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City

Benj. B. Hampton Productions Now Being Booked Through W. W. Hodkinson Corporation

DESERT GOLD

THE SAGEBRUSHER

THE WESTERNERS

RIDERS OF THE DAWN
J. Parker Read, Jr., has achieved, in "A Thousand to One," starring Hobart Bosworth, a melodrama that is different. Though much of the action transpires in a Western setting, neither a six-shooter nor a two-gun bad man, black curses of the "Western movie," is visible.

In his newest Associated Producers picture, this young producer demonstrates that the message of the clean, upstanding story of a moral coward who conquered an evil self may be told on the screen without a foot of hokum or a breath of bombast.
Remember 'The Untamed'?

Everybody said it was the greatest Mix picture ever. It's got to take second place now!

For here is

**TOM MIX**

in *The William Fox production*

**PRAIRIE TRAILS**

A greater picture, in every sense of the word, than his previous record breakers.

In it this star portrays the finest character in the biggest story, with the most beautiful romance of any of his pictures.

*Story by James B. Hendryx*  
*Directed by George Marshall*  
*Fox Entertainments*
Second Record Smashed

Second showing of

ROBERTSON-COLE'S

Triumph

OTIS SKINNEI

in

KISMET

by Edward Knoblock

Directed by

GASNIER

Robertson-Cole Co.,

Distribution of Films,

1600 Broadway,

New York City.

Gentlemen:

"KISMET", week of November 21st, shattered

every record for the week's business in this theatre,

and more than justified the lavish exploitation cam-

paign preceding its engagement.

Our equipment for handling huge crowds

was nearly paralyzed by the unprecedented numbers wait-

ing to see this picture. This condition existed through-

cout the week.

The writer takes this means of expressing

both thanks and appreciation for the splendid co-operation

extended by your force.

Very truly yours,

Edward L. Hyman

Managing Director.
Betty Compson

The rapture of first-love; the agony of disillusion; the peace that is bred of pain—all these are blended in Betty Compson's marvelous performance of the beautiful Blanche Davis in "Prisoners of Love".

"Prisoners of Love"

By Catherine Henry
Personally Produced by Betty Compson
Directed by Arthur Rosson

Distributed by Goldwyn
WHAT was the price Blanche Davis paid for her gift of glorious physical beauty.
MARY was lost in a dream, with Roger's kiss still warm on her lips, and his wonderful appeal of love still ringing in her ears.

"FORBIDDEN FRUIT."

A Paramount Picture
To those aspects of modern life of which he is admittedly the greatest master, Cecil B. DeMille has again turned for material, and the result is a drama of love and marriage that excels, in strength of story, in acting, in wealth of production, and in living, breathing humanness, both “Male and Female” and “Why Change Your Wife?”
THE ARTIST WHO USES A CAMERA

TELLING a motion picture story without actors is an art that has made Bruce. First he selects a story, writes a scenario, then wanders around the four corners of the world to get pictures that will tell his story...... without the use of actors. Bruce's works are a part of

"The Spice of the Program"

EDUCATIONAL FILM EXCHANGES, Inc.
729 Seventh Avenue, New York
E. W. Hammons, President
STOLL FILM CORPORATION OF AMERICA

presemts

"Mr. Wu"

The Play in Which Walker Whiteside Starred for One Year on Broadway

"Mr. Wu" IS A SHOWMAN'S PICTURE
A father punishes betrayal with death—the death of his idolized daughter.

On the family of the betrayer, the revenge of the crafty Oriental is swift, seemingly sure and doubly diabolical.

It is founded upon the ages old principle of an Eye for an Eye.

**A Woman for a Woman**

The Mother, trapped, knowing submission to Wu will prevent her son’s execution chooses a Spartan death.

Mr. Wu, in a moment of serene gallantry takes from the hand of the Mother the poisoned cup of tea that will save her family’s honor.

If Wu drinks it the tapping of a gong will restore to liberty Mother and son.

**What does he do?**

Go to the local Pathe Exchange and ask the Stoll manager to show you “Mr. Wu,” that for yourself you may see this thrilling denouement and the fast-moving action leading up to it. Then we are confident you will agree with us that.

“Mr. Wu” Is a Showman’s Picture.

---

**STOLL FILM CORPORATION OF AMERICA**

**GEORGE KING, President**

130 West 46th Street, N.Y.C.
YOU WILL BE IN GOOD COMPANY WHEN YOU BOOK "THE FURNACE"

The Great William D. Taylor Production Adapted
by Julia Crawford Ivers, From the Novel by "Pan"

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Blank Circuit         | Iowa                    |
Hostetler             | Iowa and Nebraska       |
Loew's                | New York                |
Lynch-Enterprises     | South                   |
Lynch-Hulsey          | South                   |
Poli                  | Connecticut             |
Rubin & Finkelson     | Minnesota               |
Seenger               | South                   |
Skouras Brothers      | St. Louis               |

Realart Pictures Corporation, 469 Fifth Avenue, New York City
5 Reasons why a Franchise in Sherman Productions means BIG MONEY for the Independent Exchange

Number 1 Each attraction release of Guaranteed Premier Box Office Quality.
Number 2 No Advances or Assessments of any kind required.
Number 3 No Payments to be made by Franchise-holders until positive prints are delivered --- then only pro-rata share of net production cost.
Number 4 Lithographs, lobby display, and all accessories, strictly at cost, with liberal trade paper advertising campaign on all releases paid for by Sherman Productions Corporation.
Number 5 Reduction of initial cost to all Franchise-holders through participation in profits on sale of foreign rights.

Every day more people say "Sherman is right."

Applications for territory still open, will be considered in the order received. Wire today—NOW!

to SHERMAN PRODUCTIONS CORPORATION
Fitzgerald Building - 1482 Broadway, New York
WILLIAM DUNCAN
AND SOME OF THE PRINCIPAL PLAYERS IN
"FIGHTING"

GEORGE ROBINSON
CAMERAMAN

DON CLARKE
DIRECTORS ASSISTANT

JAY MORLEY

EVELYN SELBIE

WILLIAM DUNCAN

"I expect 'Fighting Fate' to be the biggest money getter I have ever made"

SEE WILLIAM DUNCAN
CHAPTER PLAYS
AT ALL VITAGRAPH
EXCHANGES

GEORGE STANLEY

CHARLES DUDLEY
You know what you did with:

"The Silent Avenger"
"Smashing Barriers"
"The Man of Might"
"A Fight for Millions"
"Vengeance and the Woman"
"The Fighting Trail"
A Profit-Present for Christmas

Offered by

Mayflower Photoplay Corporation

It's a Full Stocking!

Two Allan Dwan Productions
"Soldiers of Fortune" and
"Luck of the Irish"—also a
Chautard Picture "The Mystery of the Yellow Room"—and a Charles Miller Offering, "The Law of the Yukon" besides an R. A. Walsh Production "The Deep Purple"
All released by Realart. And First National will supply the following: Three Allan Dwan Productions—"A Splendid Hazard," featuring Henry B. Walthal, "In the Heart of a Fool," with James Kirkwood, and "The Scoffer" also featuring Kirkwood; A Sidney A. Franklin Production featuring Sylvia Breamer in the title role.
HITTING ON ALL SIX!

SELZNICK IS "BURNING UP THE ROAD"
LEWIS J. SELZNICK
Announces

CONWAY TEARLE

IN
FOUR
SPLENDID
PRODUCTIONS
Being Sold in Series
Initial Release
"SOCIETY SNOBS"
AHOBART HENLEY PRODUCTION
Ready Feb. 20

Selznick Star Series have been instrumental in putting many a theatre "over the top." Their standard of quality is high and the following of the stars is constantly growing. This makes Selznick Star Series pictures real business builders.
LEWIS J. SELZNICK
Announces

MARThA MANsFIELD

IN
FOUR
SPLENDID
PRODUCTIONS
Being Sold in Series
Initial Release
AN ALAN CROSLAND PRODUCTION
Ready Mar.30

Both Conway Tearle and Martha Mansfield are widely known to the photoplay public because of extremely meritorious past performances. They will make worthy running mates for Elaine Hammerstein, Eugene O'Brien, and Owen Moore.
Bushels of
Telegrams and Letters
Support Our Contention That This Is
THE BIGGEST PICTURE
OF THE YEAR

LEWIS J. SELZNICK
PRESENTS
WILLIAM FAVERSHAM
IN
"THE SIN THAT WAS HIS"
A HOBART HENLEY PRODUCTION
BY FRANK L. PACKARD
LEWIS J. SELZNICK
Presents

ELAINE HAMMERSTEIN
in JOHN LYNCH'S
"PLEASURE SEEKERS"
Scenario by Edward J. Montagne
Directed by George Archainbaud

Book the 1920-1921 Series
Encore!

Surpassing Its Original Success

JOSEPH M. SCHENCK
presents

NORMA TALMADGE

in

"Panthea"

By Monckton Hoffe
DIRECTED BY ALLAN DWAN

Worthy to be mentioned in any company. The master work of a truly great screen artist, made in her palmiest days during her spectacular development by the Selznick organization.

Everything new—new titles, new prints, new paper, new advertising accessories.
Louis B. Mayer
Presents His First Annual
ANITA STEWART ANNIVERSARY WEEK

To comply with so many unsolicited requests from exhibitors in large and small towns all over the country I have, at their demand, inaugurated, and feel very proud to present, my first Anita Stewart Anniversary Week commencing January 16th, which I will make an annual event.

The product in which I have presented Anita Stewart, coupled with her popularity, has reached a pinnacle far surpassing my fondest dreams and this remark was made to me by one of the most prominent executives of First National: "Mayer, in my opinion, you have been the most consistent shooter in First National and I congratulate you."

My ambition is a full 100% representation in the United States. Many exhibitors of the smaller towns have not, to date, played all the Stewart Productions. Every exhibitor has played one or more but I want a full 100% representation!

First National branch managers have received instructions relative to revised price list which I am sure will meet with the approval of all exhibitors to such extent that I will gain the object of this campaign, namely, a full 100% representation of the Anita Stewart product in every town.

Exhibitors by the score have repeatedly told me that the cost and worth of my productions upheld my predictions and you will please me greatly by making my first annual Anita Stewart Week commencing January 16th a great big success.

I thank you.

LOUIS B. MAYER

"If more pictures were made like this one exhibitor's troubles would be over."—Pfeiffer Bros., Kenton, O.

"Great picture. Any exhibitor who can't cash in on this one better close up shop. Turned 'em away 3 days."—J. F. Foss, Ogden, Utah.

"Great picture. Pleased 100%. Charged 25, 35, 50c."—J. P. Adler, Marshfield, Wis.

"Fine picture. Capacity two days at advanced prices."—L. Browne, Ponca City, Okla.

"Class A. Boost it big as you will not be overrating it to your patrons. Get out the ropes when you run it."—Chas. Ryan, Garfield Thea., Chicago.

"Every theatre should run this picture."—E. E. Bonham, Prairie Dusac, Wis.

"This is a 100% picture and 100% business-getter."—George Simmons, Avon, Ill.

"Great House record broken."—W. C. Cleeton, Higbee, N. D.


"Played a two nights return to big business."—E. E. Hodgeson, Kahoka, Mo.

"100% picture. Packed 'em in in spite of rain. Advance your prices on this one."—W. E. Anderson, Diller, Neb.
Louis B. Mayer Presents His First Annual

Anita Stewart in “VIRTUOUS WIVES”

TEXAS
Webster and Waggner, Director-Generals, Pastime, Miami, Texas:
"‘Virtuous Wives’ good drawing card for small towns, Will please everyone!"

IOWA
Louis Frana, Managing-Director, Olympic, Calmar, Iowa:
"Pleased them all."

MISSOURI
McClure and Faulkner, Director-Generals, Comique, Jamesport, Mo.:
"Best and most satisfactory special ever in our house. Grab it now!"

The criticisms of these men mean volumes because each and every one of them has had years of experience and knows whereof they speak. — Book “Virtuous Wives” and Convince Yourself!

Anita Stewart in “A MIDNIGHT ROMANCE”

KENTUCKY
W. T. Hayes, Director-General, Dreamland, Providence, Ky.:
"I had more good remarks on this picture than any one. It is a classy picture in every way."

ILLINOIS
C. T. Metcalf, Managing-Director, Opera House, Greenfield, Ill.:
"Enjoyed by all. Will satisfy any audience."

NORTH DAKOTA
O. Froyer, Director-General, Lyric, Rugby, N. D.:
"Good picture. Packed the house. It’s fine. Book it."

Smashing criticisms from those who know! You can’t afford to keep “Midnight Romance” from your patrons! Book Now!

Anita Stewart in “MARY REGAN”

NEW YORK
John A. Wade, Director-General, Wonderland Theatre, Madrid, N. Y.:
"Have shown first three pictures of Anita Stewart. Book them for winners."

MINNESOTA
H. H. Billing, Managing-Director, Pleasant Hour, Pine Island, Minn.:
"Best Stewart picture I have ever used. Pleased all."

MONTANA
G. F. Rediske, Director-General, Star, Ryegate, Montana:
"Good picture to go business. Anita Stewart gets us the business."

You can’t go against a consensus of opinion as strong as this! Their quality and drawing power are proven. Please your patrons. Book Now!

For Full Particulars Write—Wire—Phone

FIRST NATIONAL EXCHANGE
Anita Stewart in "HUMAN DESIRE"

PENNSYLVANIA
John Hailer,
Managing Director,
Elora, Pa.: 
"Human desire made a bigger hit and got
more business on second day than 'Virtuous
Vives' despite strong opposition. It sure
leased our patrons."

WISCONSIN
Beth Drew Guhl,
Director-General,
Pastime,
Delavan, Wis.: 
"The people who said unkind things about
this picture were prejudiced. I found it to be
an entirely satisfactory offering. It pleased
our patrons immensely."

These exhibitors tell the story! Nothing could be more plain! Book "Human Desire" Now!

Anita Stewart in "HER KINGDOM OF DREAMS"

TEXAS
H. A. Kempen,
Managing-Director,
Queen,
Nixon, Texas:
"Picture 100% patronage.
Well pleased."

MISSOURI
L. V. Henhart,
Director-General,
Benton, Kansas City:
"Wonderful picture to
capacity houses at advanced
prices."

MICHIGAN
Dunhan and Sych,
Managing-Director,
Regent,
Alleeau, Mich.: 
"Better pictures can't be
made. Pleased patrons. Also
box-office."

Criticisms that count! You'll be of the same opinion! Book "Kingdom of
Dreams" Now!

Anita Stewart in "MIND THE PAINT GIRL"

OHIO
S. C. Vale,
Managing-Director,
Pictorium,
Dennison, Ohio:
"Star good. Picture good."

ILLINOIS
Wm. Taft,
Director-General,
Vaudeville,
Sterling, Ill.:
"Story good. Business
good. Stewart pictures all
O.K. Will say book 'em if
you can."

IOWA
R. K. Stonebrook,
Managing-Director,
Hampton, Iowa:
"Great picture. Went over
big. People liked it fine. Star
never made a better picture."

See what Taft says? "Book 'em if you can." Get busy right now
and book 'em!

For Full Particulars Write—Wire—Phone
FIRST NATIONAL EXCHANGE
**LOUIS B. MAYER**

**Presents His First Annual Anita Stewart Anniversary Week**

**Anita Stewart in “THE FIGHTING SHEPHERDESS”**

**IOWA**

C. P. Buswell.
Managing Director,
Empress,
Akron, Ia.:

"Good! Book it!"

**MISSOURI**

McClure and Faulkner,
Director-Generals, Comique,
Janesport, Mo.:

"'Fighting Shepherdess' almost as good as 'Old Kentucky.' This is some good Western. Have to hand it to Anita when it comes to real acting on the screen. She is there with the goods and then some. Send us more like it."

Everybody Agrees! Your First National Exchange Will Back Us Up! Book Now!

**Anita Stewart in “THE YELLOW TYPHOON”**

**NEW MEXICO**

Sudie I. Haney,
Director-General,
Liberty,
Des Moines, N. M.:

"Very good thriller. Pleased my patrons immensely. Book it!"

**CONNECTICUT**

C. Frederick,
Managing-Director,
Olympia,
New Haven, Conn.:

"Great all house records. Fine picture. College not yet open, but business phenomenal!"

**MICHIGAN**

J. E. Stucker,
Myrtle Theatre,
Detroit, Mich.:

"Good melodrama. Extra good business for two days."

Write, Phone or Wire Your First National Exchange for Dates

**Anita Stewart in “HARRIET AND THE PIPER”**

For Once They All Agree!

**NEW YORK**

N. H. Gordon, Boston, Mass.
Balaban & Katz, Chicago, Ill.
E. Mandelbaum, Cleveland and Cincinnati, O.
Harry T. Nolan, Denver, Colo., and Salt Lake City, Utah.
A. H. Blanck, Des Moines, Ia., Kansas City, Mo., and Omaha, Neb.
John H. Kunsky, Detroit, Mich.
Robert Leiber, Indianapolis, Ind.
Gore Bros. & Lesser, Los Angeles, Cal.
Colonel Fred Levy, Louisville, Ky.
Thomas Saxe, Milwaukwee, Wis.
Ruben & Finkelstein, Minneapolis, Minn.
Jacob Fabian, New York City.
E. V. Richards, Jr., New Orleans, La.

J. D. Williams, New York City.
Turner & Dahmen, San Francisco, Cal.
Moe Mark, New York City.
Rowland & Clark Enter., Pittsburgh, Pa.
Frank Ferrandina, Richmond, Va., and Charlotte, N. C.
R. D. Craver, Atlanta, Ga.
Skouras Brothers, St. Louis, Mo.
Tom Boland, Empress Theatre, Oklahoma City, Okla.
Jensen & Von Herberg, Seattle and Portland, Ore.
Harry Crandall, Washington, D. C.
W. P. Dewees, Vancouver, B. C.
Allen Brothers, Toronto, Canada.

Write—Wire—Phone For Full Particulars

**FIRST NATIONAL EXCHANGE**
Advertising Wisdom

Swift and certain attainment of a preeminent position in a competitive field is invariably the result of vision, initiative and a very fair measure of commonsense administration.

In the motion picture industry there is not a more graphic example of the swift and certain attainment of a preeminent position in its chosen field than that instanced by the Educational Film Exchanges, Inc., in the division of short subjects.

In perfect accord with the vision, initiative and commonsense administration upon which the splendid Educational organization has been built is the Educational's plan, just announced, of confining its advertising to EXHIBITORS HERALD and one New York medium.

After a thoroughly intelligent and conscientious analysis of advertising media and circulation facts the executives of the Educational Film Exchanges, Inc., have entered into this arrangement which enables them through EXHIBITORS HERALD, supplemented by one other national medium, to cover the entire motion picture trade in the United States and Canada completely and at a minimum cost through the elimination of additional media of lesser reader's interest and smaller distribution.

Educational is to be complimented upon this thoroughly constructive move which obtains for it an advertising schedule arrangement which assures a complete and thorough distribution of its advertisements among the exhibitors of the United States and Canada on a basis which effects a substantial saving which is of a very pertinent interest to Educational's customers as well as to the company.

Educational has proved its right of leadership in the field of short subjects and in the plan just embraced it assumes an intelligent leadership in the important work of clarifying the facts relative to motion picture trade papers and circulations.

MARTIN J. QUIGLEY,
Publisher
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A FIRST NATIONAL ATTRACTION

Foreign Representative, David P. Howells, Inc.

729 Seventh Ave., New York City
AS THE motion picture industry launches into the New Year there is an unusually imperative necessity for a sane and thorough understanding of the conditions affecting the business.

In the present period of readjustment that already has here and there evidenced serious manifestations the position of the motion picture industry is unique among those of the great industries of the country. As every observer knows various types of business already have been hard hit in the process of readjustment. Others that have thus far escaped will eventually be touched before the process terminates because no business which comes within the province of the readjustment will be able to evade the working out of the natural laws of commerce.

The pertinent question is, just what is the position of the motion picture industry in this process of readjustment? and the answer is that it is not concerned in it at all.

* * *

THE readjustment that is now going on, which is variously misconstrued as a business depression or the beginning of one, is simply the re-establishment of commodity production upon a normal basis and the wiping out of artificial values in merchandise. The late war and every other war of history has resulted in a system of financial pyramiding which carries with it inflation of values. Very obviously this pyramiding cannot go on indefinitely, and when the limit of the natural law is reached the process of deflation automatically ensues.

The working out of this process is thoroughly equitable, even though it is difficult for those concerned to view it that way. Those businesses which are inordinately benefited by the inflation of values are the ones to feel the sting of the readjustment. Those producers of commodities who first have the advantage of abnormal demand must later bridge the lean period while an even balance is being re-established.

The motion picture industry gained nothing incidental to the burst of commercial activity during and immediately following the war. And, consequently, it has nothing to repay: no readjustment to be undergone. The progress of the motion picture industry during the years since the commencement of the European war has been normal and even and has not been due to the occurrence of those things in business which must now be compensated for.

* * *

THROUGHOUT the war and since the Armistice this industry has given its customers—the public—honest values for every dollar received. This industry has no stocks to be depreciated. This industry faces no shutdown through an over-production of its product. And of greatest importance is the incontrovertible fact that there is nothing in the existing situation that even suggests the possibility of a lessening in box office receipts.

The product that has been and is now being offered the public in the motion picture theatres of the country is the biggest and best value that is now or has been given to them for their money. And any industry, whether it be that of motion pictures or anything else that can substantiate a similar claim, need have no fear of the readjustment that is now going on, because it simply does not concern it at all.

The problems and perils that this industry faces at the outset of the new year are those of an internal nature, which are peculiar to the industry itself and are entirely foreign to the general business and financial situation. Any effort to link up this industry with those businesses which must now settle down and settle up after a wild orgy of inflation, pyramiding and profiteering—in which excesses it has had no part—is predicated on a serious lack of knowledge of the true facts.

On a basis of fact and not hollow optimism it may be unqualifiedly declared that for 1921 this industry faces a period of no uncertain progress and prosperity.
Heraldgrams

MARSHALL NEILAN paused in Chicago on December 22 between trains, en route to New York from the Coast. Other notables from the film colony who passed through the same day were Dorothy Phillips, Allen Holubar and Al Kaufman.

JESSE L. LASKY, first vice-president of Famous Players-Lasky corporation, who has been on the West Coast for two months, will return to New York January 2. He will remain in the East for several months.

JOE BRANDT, president of the C. B. C. Film Sales Corporation, shook hands with Chicago friends on December 21. He is making a special sales trip through the Southwest.

CHARLES SCHWERN, the well-known state righter, was another Chicago visitor last week.

CHESTER A. CLARK, business manager for J. Stuart Blackton, sailed on the Imperial, leaving her December 28th, to open the Blackton offices and start the new international film producing organization.

TOM TERRIS, director of the Tom Terris-Vinagro productions, addressed 5,000 students at the Stuyvesant high school, New York, on Dec. 21, at their Christmas exercises.

FAIR C. QUINN left New York on Sunday, Dec. 26, for Los Angeles where he will be engaged for a month completing arrangements for the next Jack Dempsey serial.

GEORGE A. BLAIR, sales manager for Eastman Film department, visited the Rothacker Laboratories, Chicago, last week. Other visitors during the week were Louis B. Mayer, John M. Stahl and W. H. Leahy, all of the Mayer productions.

According to all reports from the West Coast, "The Four Horsemen of the Apocalypse" will kick up as much dust when released as "The Queen of Sheba" or "Foolish Wives" which is going some.

CLARA WHITTLE, one time World Film Corporation star, who recently married James Young is to return to the screen under her husband's direction. She will appear as Clara Young.

ELISSA BENSON, manager of the Strand theatre, San Francisco, has resigned to become manager of the Rialto. He succeeds E. A. Smith, who took Berg's place.

Ten quarts of fresh milk are being used every day to paint the screen at the Woods theatre, Chicago, according to D. W. Griffith's press agent, and to back up his assertion he points to the stage carpenter's fat kitten. We suppose the milk is to give "Way Down East" the proper atmosphere.

"BRONCHO BILLY" ANDERSON, after staying from the screen for six years, is to return to his former screen.

ROSCOE Arbuckle returned from a sightseeing trip of Paris on the Olympic, December 28th. He was accompanied by William Vogel and Mr. and Mrs. George Fitzmaurice who were also on board.

On Saturday, Dec. 25, Miss Ruth Leser—man, daughter of I. L. Leser, manager of the Chicago Universal exchange, was wedded to Theobald Schlaeger, one of the Universal salesmen, at the home of Dr. Schlemeter.

OLIVER MOROSO is to personally direct "The Half-Breed," a picture in which William Desmond will star supported by Frances X. Bushman, Beverly Bayne and Aunt Little. The production will be made on the Coast.

LOUIS SHERWIN, former New York dramatic critic, who has been connected with the Goldwyn Los Angeles studios, has resigned.

It begins to look as though Douglas Fairbanks and Mary Pickford would have to defer their European trip until the former catches up on his production schedule. An elaborate production of "The Virginian" is planned for "The Melodramatic" a Bob Wagne story, which in turn is to be sequel to "The Nut."

PETE SMITH, who is used to the swirling winds of Times Square, says it's pretty windy in Los Angeles and he has to go around with a pillowful of shot in each pocket to keep from being blown over the studio roof. Some wind.

HARRY SHERMAN is back in New York and has opened offices in the Fitzgerald building.

GEORGE H. HAMILTON has opened offices in the Film building, 727 Seventh avenue, New York, where he will handle twenty-six pictures during the coming year.

SARAH V. MASON, the Selznick continuity writer, has relinquished her contract.

ETHEL CLAYTON passed through Chicago, en route to California and the Lasky studios, Tuesday, Dec. 28.

What we'd like to know is how a new theatre can break "all records" the first week it is opened?

KATHERINE HILLERER, who years ago immortalized "Phoebe Snow" and the Lackawanna Railroad as "the road of anthracite," is credited with writing the subtitles for First National's "stellar attraction, "Passion."

FLORENCE ZIEGFELD, Sr., has been made brigadier general by special order of Frank S. Dickson, adjutant general chief of staff, on the command of Governor Lowden of Illinois, for his twenty years of "meritorious service as assistant inspector general of the Illinois state and National Guards."

J. WARREN KERRIGAN is the latest actor to announce the formation of his own company. He will work at the Hollywood studios and his company will be known as J. Warren Kerrigan Productions.

W. SOKERBET MACMACH is the latest of the big authors to join the film colony on the West Coast. He is on his way around the world and only stopping briefly in Los Angeles.

OPENING PAFAN

There was a man in our town
And he was real curt,
At getting the kale this fella
Was considered quite a beast,
But some stickers' came along
And offered him a chance.
To buy some moving picture stock
And he nearly lost his pants.

A FESTIVAL

The year 1920 will probably go down in history as the greatest in the life of the fifth industry.
Over $1,465 big deals were put over.
Negotiations were completed for the purchase of 26 studios in the U. S. A. by English capital.
Twenty-six deals immediately followed.
If every story who was reported to be going to Europe had been true, they would have taken all the boats of the White Star line three years to take them across.
Four hundred and seventy-six directors made pictures that were "kicked out," "Second Birth of a Nations" or "my finest work."
Six-five producing companies congratulated themselves on the cleverness of their titles, their stars, their directors and their extras.

SHOOT HIM AT SUNRISE

Colin Campbell, the director, must have his little joke, even at the expense of his fellow workers in these high and dry—particularly dry—times. Says he knows a place where you can get eighteen-year-old Scotch whiskey at six bucks a quart and then slips you this address: "John MacKenzie, 241 East First street, Glasgow, Scotland."

WHAT'S THE ANSWER?

"See 'The Misleading Lady' and learn what it is that makes some men rough and what can be done with a girl who won't behave," is a Metro catch-line. We know what makes some men rough, but what's the answer to the other?

"WES" AND HIS FRECKLES

Wesley Barry, the Marshall Neilan star, was asked the other day by an admiring youth how he came by his freckles.
About 1045 of them fell through.
"Well, yuh see, I was on a roof one day and got my face wet and then the sun came out and I just rusted."

HOT STUFF

They are making a picture on the coast called "Tolasoce." That ought to put pep into any program.

BIG TIME COMING

The "soup and nuts" suits will have to be grabbed away from the moths again next week for scenery at the Theatre Owners' Chamber of Commerce hall at the Astor January 5.

BRING YOUR LUNCH—FILM

That Italian production in 77 reels that takes fifteen hours to run ought to be a sufficiency for the patron who thinks exhibitors skimp their shows.

By the way, don't forget to write it 1921.
Membership Meeting of Indiana Executives to Be Held After Holiday
(Special to Exhibitors Herald)
INDIANAPOLIS, Ind., Dec. 25—Gustave G. Schmidt, president of the Motion Picture Theatre Owners of Indiana, has announced that a meeting of the executive committee of the organization will be held in Indianapolis immediately following the holiday season, to determine plans and methods of obtaining a full membership in the organization.

Ways and means of financing the organization and plans for an intensive campaign of publicity also will be taken up, according to Mr. Schmidt who recently returned from the meeting of exhibitors in New York with the officers of the national association.

"There is no question in my mind but what the exhibitors of Indiana will, within the next few months, have an organization of great power," Mr. Schmidt said.

Tax Burdens Bring Protest From Oregon Theatre Men
Letter Addressed to Members of Congress Asks That the Revenue Bill As It Affects the Exhibitors Be Reconsidered
(Special to Exhibitors Herald)
PORTLAND, ORE., Dec. 28.—The Motion Picture Exhibitors League of Oregon at a recent meeting in the Benson hotel addressed a letter to the members of congress asking that the revenue bill as it affects theatre men be reconsidered.

The petition declared that at present the government taxes are too great—burdens for the owners of the smaller houses. An effort will be made by the Oregon association to have similar action taken by the exhibitors of Washington.

Secretary Houston Recommends an Increase
"Secretary Houston," declared Melvin G. Win-stock, vice-president of the organization, "in his final report as a public official has seen fit to recommend an increase, not only on the incomes of moderately paid men and women, who can least afford added tax burdens, but has recommended in addition a doubling of the theatre admission tax, and an increase in the 5 cent taxation on the amount of film rentals.

"The amusement people of the United States, embracing the drama, opera, musical comedy and motion pictures, so far from submitting without protest to increased taxation, are going to congress in a body in an attempt to have the theatre taxbusiness altogether abolished, or, at least, substantially modified."

Point Out Tax Burdens
The tax burdens now shouldered by the exhibitors were detailed to those present. It was pointed out that under the present regulations of the revenue bill an occupation tax is levied on each seat in a theatre. In a house seating 250, the federal tax is $50 a year, and $200 for a 2,000 seat theatre. This ratio is believed by film men to be unjust to the small exhibitor.

One requirement is that this tax must be paid by the owners, regardless of the fact that it had been paid previously. This provision is believed by the exhibitors to violate the spirit of the bill.

Ask That On Gross Receipts
In the petition to congressmen the theatre men suggested that the admission tax be made on the gross receipts, instead of the ticket. It was pointed out that when the scale of price is $1.00 and $2.50, the tax amounts to approximately 15 per cent because each individual admission is taxed.

The 5 per cent rental tax is considered a great burden, in view of the fact that the exhibitors are called upon to meet numerous other taxes.

Government Rules Local Postmasters Can Settle All Parcel Post Claims
(Washington, Bureau, Exhibitors Herald)
WASHINGTON, D. C., Dec. 24.—Motion picture men and others who use the parcel post service for the transportation of films, paper, etc., need no longer send their claims for the loss of or damage of insured parcels to Washington.

Under orders just issued by the postmaster general, postmasters at all of the larger offices are empowered to receive such claims, investigate and pass upon them and make payment of indemnity without referring any but the most complicated cases to Washingtion.

In the past it has been the inflexible rule of the post office department that all claims should be referred to Washington, where the claim was the subject of investigations of such intensity that it was frequently a matter of many months before the sender of the parcel received his insurance money. This procedure naturally aroused much unfavorable criticism. The new orders will result in materially speeding up the settlement of such cases.

Stockholders Visit Terre Haute Houses
(Special to Exhibitors Herald)
TERRE HAUTE, IND., Dec. 28—Stockholders of Consolidated Realty and Theaters Company from Evansville visited Terre Haute recently to personally inspect the new Liberty theatre which opened Christmas Day. They visited also the Capitol theatre which opened at Clinton Christmas eve. The Capitol is under the management of Russell Brentlinger.

Slayer of Exhibitor To Hang February II
Eddie Brisbane, confessed slayer of William Mills, manager of the Crawford theatre, Chicago, will hang on February 11, the Supreme Court having sustained the action of the lower court. Brisbane, in his confession, blamed drink. He said he went to the theatre on the night of the murder to rob the box office. When Mills confronted him, he fired.

$1,000,000 Theatre To Be Built in Dallas
(Special to Exhibitors Herald)
DALLAS, TEX., Dec. 28.—A theatre to be one of the largest in the South will be erected by Charles T. Jones of Dallas and Jesse Jones of Houston. Its cost is approximately estimated at $1,000,000.

Begin New York Theatre
SPRINGFIELD, N. Y.—Plans have been drawn for a motion picture theatre here and work has been begun upon its building.
Educational Opens Two More Branches to Handle Business

One Will Be Located at Albany, N. Y., While the Other Will Be at Salt Lake City—This Will Give 29 in This Country

AFTER completing its own exchange system with twenty-seven offices in the principal distributing centers in the United States and at the six focal points in Canada, Educational Film Exchanges, Inc., announces it will immediately add two additional branches in order to care for the demand for its product.

One of these will be in Albany and located at 308 Broadway. It will care for the middle portion of the state as far south as Westchester county's northern limits and the territory below that of the Buffalo office. A considerable portion of this territory has not been developed for sales and an intensive campaign will mark its opening.

Another branch to be opened is the new branch to be established in Salt Lake City. Manager E. J. Drucker of the Denver territory has found the demand for Educationalists so strong that he is opening a branch in Salt Lake City early in January. He already has made numerous bookings in Salt Lake, including showing of all the comedies and most of the other product at the American Theatre. A separate office in Salt Lake will afford better shipping facilities and will enable more continuous use of the same prints.

According to the home office every exchange is showing the effects of the year-end drive just started, which is evidenced by the demand for additional prints on many subjects. Since each office is charged a certain amount against each print and therefore seeks to conduct its exhibits with the least number possible for efficient service, this is said to be a certain indication of increasing business. Service is one of the chief points stressed by Educational's exchanges, and this point is being emphasized during the current drive.

With barely six months passed since the opening of our first office," says President E. W. Hammons, "it is quite pleasing to find that we now have to go considerably beyond our original schedule. The demand for Educational product has exceeded our original estimates so greatly that we have had to establish these new branches. They deserve to be considered largely service stations. The demand for our pictures has grown so great that we do not consider our offices so much from the standpoint of sales as from that of service to the exhibitor. Yet that very point we are making the foundation of our success, for we are endeavoring to give the local manager a degree of co-operation that has not been known before in this field.

With the opening of these two new offices we take third rank among all the motion picture organizations of the country in the number of our branches. We will continue to open them with every demand for service. We established this organization as specialists in the short-subject field, and we promised to give the utmost in exhibitor co-operation, and there is no limit to the extent to which we will go to meet every demand for the theatre managers."

Jackson to Build Large Theatre in Lebanon, Pa.

(Special to Exhibitors Herald)

LEBANON, PA., Dec. 28—John A. Jackson has purchased a site on the northwest corner of Eighth and Spring streets on which he will erect a 2,500 seat theatre. Present leases on the property expire on April 1.

New Jersey Legislature Not to Adopt Blue Law

(Special to Exhibitors Herald)

NEWARK, N. J., Dec. 28.—It is understood from reliable sources that passage of a blue law measure by the next legislature is not now considered.

American Federation of Labor To Wage Anti-Blue Law Fight

WASHINGTON, D. C., Dec. 28.—Plans are being made by the American Federation of Labor to fight reformers of the country who are seeking passage of blue laws which will prohibit what the agitators term a "commercialized" Sunday. It is understood that in all probability the labor organization will join with the Anti-Blue Law League in its campaign.

William L. Mann, leader of the League, has been in Washington conferring with Samuel Gompers, president of A. F. of L. and other labor officials, and is understood to have been promised the co-operation of Gompers.

It is planned to distribute buttons to the patrons of the motion picture theatres and to use other propaganda in the nature of screen slides. The work of the labor organization probably will consist of propaganda distributed among its members.

Management of Victory at Evansville to Be in Hands of Brentlinger

(Evansville, Ind., Dec. 28.—The new Victory theatre is to be under the direct management of A. F. Brentlinger, general manager of Consolidated Realty and Theatres Corporation, operating the Liberty theatre, Terre Haute; Orpheum, Ft. Wayne, Murray and Murrell Rice, Fort Wayne; Capitol, Clinton, and soon to operate the Wayne at Fort Wayne as well as the Victory here.

Mr. Brentlinger is planning for an orchestra of twenty-one pieces in the Victory.

In 1914 Mr. Brentlinger sold the Orpheum theatre to Bankers and Merchants' Theatre Company, of which F. H. Grumberg, Sr., was president. Mr. Brentlinger was then elected vice-president and general theatre manager. With the Orpheum as a foundation the company branched out to buy and build theatres and today it is consolidating all of its holdings into Consolidated Realty and Corporation, which is now having plans drawn for the Wayne theatre to seat 3,125 persons. The corporation holds a First National franchise.

Martin Succeeds Hinsey as Manager for Blank

(Special to Exhibitors Herald)

BOONE, Ia., Dec. 28.—J. P. Martin has assumed the management of the A. H. Blank Rialto theatre, succeeding Herbert Hinsey. Mr. Martin is connected with Blank Amusement Enterprises for the last two years. He comes from Columbus, Neb., where he managed the Blank house. He was previously at Mason City, Clinton and Fort Dodge.

Theatre Threatened By Tank Explosion

(Special to Exhibitors Herald)

NEW ALBANY, Ind., Dec. 28.—John Lamb, Jr., 17 years old, dropped a lighted match onto a gasoline tank in an alley in the rear of the Grand theatre.

An explosion followed that caused a panic in the theatre but in the rush from the building no one was hurt. The youth was severely burned, but will recover. The theatre was not damaged.

Discovery Averts Fire In Indiana Theatre

(Special to Exhibitors Herald)

PETERSBURG, Ind., Dec. 28.—Virgil McGowen, proprietor of the Princess theatre at Owosso, ten miles east of here, recently detected the odor of smoke when he was leaving the building after the last show. He found that the sill under the front doors had been burned in two. It is believed the fire originated from a cigarette.

Bergstrom Resigns as Secretary of League

(Special to Exhibitors Herald)

MINNEAPOLIS, Minn., Dec. 28.—William A. Steffen, president, has accepted the nomination of John L. Bergstrom, secretary of the United Theatrical Protective League since its organization. To Mr. Bergstrom goes a great share of the credit for the progress of the association and its many achievements.
Xmas Stunt in Charleston Nets Theatre Men $15,000

Carrier Brothers Place Gift Book on the Market, the American Legion, Red Cross and Others Aiding in Big Holiday Sale

(Special to Exhibitors Herald)

CHARLESTON, W. Va., Dec. 28.—An enterprising exploitation stunt smacking of the holiday spirit was concluded on Christmas day by the management of the Strand theatre, Jimmy and Eddie Carrier.

As a result of their ingenious scheme of placing "amusement" on sale as a staple commodity in competition with the retail stores, the Carrier brothers realized $15,000 in an advance sale of tickets to their theatre.

Two Styles of Gift Books Are Provided

Two styles of gift books, on the covers of which was a picture of Santa Claus and a holly design in red and green, were placed on the market. One style contained ten admission tickets for children and sold for $1.50. The other had five adult admission tickets and retailled at $1.50.

To herald the stunt, two styles of one sheets were posted throughout the city. Twenty-four sheets as well as window cards also were used to spread the news of the gift book idea.

10,000 Are Printed

Ten thousand of the gift books were printed originally, but before Christmas had arrived a rush order for 5,000 additional books was given to the printer.

Aiding in the disposal of the gift books were the American Legion, the Red Cross, Boy Scouts, Girl Scouts, White Cross Girls, Ladies' Auxiliary, other clubs and lodges and one of the largest book stores here. A special display of the gift books was made in a conspicuous window in the book store.

Legion Is in Charge

The American Legion took active charge of the sale, receiving 15 per cent of the gross receipts in return. Within a week after the sale started a city-wide campaign had been launched. The Legion prevailed upon every society to distribute its quota of gift books.

A booth was erected on the post office steps by the Legion, girls being posted throughout the day to handle the sales. Other girls organized a house-to-house campaign covering every section of the community.

Allowing 15 per cent for overhead for printing gift books, stands, window cards, etc., the total of sales would amount to $15,000. Allowing for the loss of a certain percentage of the gift books, the Carrier brothers believe the ultimate profit of the campaign will be considerably larger.

Marion Davies Brings Cheer to 2,000 Kiddies

(Special to Exhibitors Herald)

NEW YORK, Dec. 28.—On Christmas day 2,000 children ranging in age from 4 to 12 years, were entertained by Marion Davies at the Internacional studio at 267 Second avenue. The star presented each child with a gift from a huge tree. Pictures, contests, dancing and refreshments were a part of the entertainment.

Isis Collects Gifts For Poor on Xmas

(Special to Exhibitors Herald)

INDIANAPOLIS, IND., Dec. 28.—Fruit, vegetables and clothing were collected for the Salvation Army by means of a special program at the Isis theatre arranged for children under 16 years of age. Admittance was for an apple, orange, potato, or an article of clothing. Two morning performances were given. Oscar A. Kantner, manager of Paramount, arranged the program.

Entertains Orphans On Christmas Day

(Special to Exhibitors Herald)

CRAWFORDSVILLE, IND., Dec. 28.—Manager Stroh of the Arc theatre entertained the children of the Orphans Home on Christmas day. The affair was given advance notice at all of the Sunday schools of the city.

Palace Gives Xmas Shows in Superior

(Special to Exhibitors Herald)

SUPERIOR, WIS., Dec. 28.—The annual Christmas shows given by the Palace theatre for all children in Superior occurred yesterday and today. Four shows were given, two each morning. Manager Brown had for his feature film "Mrs. Wiggs of the Cabbage Patch."

Priest Attacks Plan To Sabbathize Towns

Men Should Go to Church Sundays Then Choose How to Spend Time

Religious atavism prompts the movement to Sabbathize the north shore suburbs of Chicago, according to the Rev. Father Du Pensee of Milwaukee, who spoke in the Church of the Immaculate Conception of Waukegan on Sunday, December 26.

Agitated by Fleming

The priest's attack was prompted by the address delivered by Dr. W. S. Fleming at a recent meeting of the Church Community Council, which represents seven north shore churches, at Waukegan. Dr. Fleming advocated a revival of the old New England blue laws.

In his attack, Father De Pensee declared that "Sunday was made for humanity, not humanity for Sunday."

Men Should Choose

"Certainly men should go to church," he continued, "but after worship they should be permitted to spend their time as they choose."

Twelve towns—Wilmette, Evanston, Kewitworin, Indian Hill, Winnetka, Hubbard Woods, Glencoe, Ravenswood, Highland Park, Lake Forest, Lake Bluff and Waukegan—are involved in the blue law campaign on Chicago's north shore.

Lord's Day Alliance Is Busy in Missouri

(Special to Exhibitors Herald)

ST. LOUIS, MO., Dec. 28.—An attorney has been employed by the Lord's Day Alliance of Missouri to prepare a bill providing for a closed Sunday for presentation at the next legislature. The Rev. David Reiter, a Presbyterian minister, is secretary of the alliance.
LAEMMLE SCOFFS at CRY of DEPRESSION

Says Industry Will Be Affected Least by Unrest Because It Did Not Profiteer

THERE is too much calamity howling among motion picture men, in the opinion of Carl Laemmle, president of Universal, who recently returned to New York after a survey of the California production centers and of the conditions in the various film exchanges from Coast to Coast.
The film official believes that the motion picture industry has less to fear from the present general business unrest than any other industry. Motion picture producers and exhibitors, he contends, did not profiteer during the war and immediately afterwards, and consequently have no inflation to unscramble and no fictitious prices to reduce.

* * *
The Universal chief predicts there will be much less production during the coming months. This state of affairs he welcomes as a much needed correction for the great over production of the past months. It is his opinion that both the producer and the exhibitor will be brought successfully through the coming year, by lessened production and concentration on big pictures with high exploitation value.
He urges that all film men, producers, distributors, exhibitors and others, turn their faces away from general business conditions and recognize that the amusement field is the last that will suffer from the pinch.
Discussing the relation of the present conditions to the film industry, Mr. Laemmle said:

"This cry of business depression is all wrong.

"I won't deny that there is a certain amount of business uneasiness in coming production lines, but there never was a period in which the motion picture business was in a more flourishing condition than it is today, and there has never been a time when exhibitors were more prosperous.

"Naturally there is a slump in some lines, but any thinking person knows that this slump had to come sooner or later, and the surprising fact is that it did not come sooner.

"During the war everybody made a lot of money. Some saved a little, but the big majority did not. While the people were making the highest wages they ever earned in all their lives, they did not stop to consider the price of anything, and the profits made by profits, thought they would continue to gouge the public.

"We'll keep it up as long as we can, and when we can't we'll can the idea, and get back to earth, is the way they reasoned. Then the people began to awaken to the fact that they could get along without certain things which were costing them twice or three times as much as they were worth, and suddenly they quit buying. They left the market in with prices which had been reached at the very highest prices, and in order to dispose of their stocks the merchants and manufacturers had to get prices down to something like normal.

"I'm not trying to argue an economic question. I simply want to show you how business uncertainty, or whatever you choose to call it, hasn't a thing to do with the motion picture business.

"Like other commodities the price of production of motion pictures doubled and trebled during the past three years, but unlike other lines the tremendous increase in the price of production was carried on to the ultimate consumer, as was done in other lines of business. Rentals are higher now than they were three years ago, but they are just about what the increase really amounted to, nothing like the increase which was made in commercial lines.

"Exhibitors may have made slight increases in admission prices, but they did not go wild and put the price up so high that they now have to make radical reductions. People may refrain from buying suits of clothes for $75 or $100 that are worth $25 or $40, but they are not giving up attendance at picture theatres, the admission prices of which are 15 cents, 25 cents or 50 cents.

"As a matter of fact, even if business were as bad as it is painted in some quarters, it would have very little effect on the amusement business generally, or the motion picture business in particular. Nothing short of a panic can stop the public from seeking amusement, and as moving pictures are the most popular of all forms of amusement, the people are going to continue to enjoy their favorite entertainment regardless.

"All this squawking doesn't do the industry any good, and the sooner it is stopped the better it will be for all concerned."
Advisability of Films
In Churches Debated
Woman's Republican Club in
Minnesota Town Favor
Censorship
(Special to Exhibitors Herald)

KOKOMO, Ind., Dec. 25.—One faction
in the First Baptist church here wished mo-
tioned pictures displayed in the church at
various times. Another faction didn't. To
avoid friction the pastor submitted the
question to a debating team and the side
that opposed the others won. It was argued
that the use of films in religious in-
stitutions would commercialize the institu-
tions. Prominent citizens acted as judges.

Republican Women at
Le Seur Want Censor
(Special to Exhibitors Herald)

LE SEUR, Minn., Dec. 25.—The Rep-
ublican Woman's Club here has gone on
record as favoring motion picture censor-
ship. The women would operate legal regu-
lation, under a law prohibiting gun play, 
robbery, sex-exposing, murder and other
offenses. Passage of such a law at the next
legislature is advocated.

Auditorium Committee
Favors Sunday Pictures
(Special to Exhibitors Herald)

ATLANTA, Ga., Dec. 25.—The audi-
torium committee of the city council has re-
ported favorably on the proposition to in-
clude motion pictures in the free entertain-
ment provided by the auditorium on Sun-
days during the winter. Vigorous op-
position was voiced by representatives of
the clergy and the W. C. T. U.

Sensational Serials
Omitted from Program
(Special to Exhibitors Herald)

CROOKSTON, Minn., Dec. 25.—Follow-
ing the move started by the wom-
an's club to eliminate from theatre pro-
grams the more sensational serials, one of
the local managers cancelled a chapter play
already advertised by the exhibitor, said
however, that he would not eliminate all
serials.

Exhibitors Unopposed
To Legal Regulation
(Special to Exhibitors Herald)

VIRGINIA, Minn., Dec. 25.—Local ex-
hibitors, while of the opinion that a local
board of censor boards could accomplish nothing,
declare they are not opposed to it and will
co-operate with such a board. Citizens here
have expressed themselves as favoring cen-
sorship.

Duluth Now Faces
Censor Ordinance
(Special to Exhibitors Herald)

DULUTH, Minn., Dec. 25.—A proposal
has been made here that a censorship or-
dinance be adopted by the city council.

Herbel Goes to Canada
(Special to Exhibitors Herald)

PITTSBURGH, Pa., Dec. 28.—H. M.
Herbel, for two years office manager of the
local universal exchange, leaves Pittsburgh
Saturday evening, January 1, for Toronto,
Canada, where he will join Herman Stern,
general manager of all Canadian exchanges,
in the formulation of a special sales cam-
paign for that territory.

Theatrical Association and
Exhibitors Affiliate in R. I.
Preparations Made at Convention to Collect Public
Sentiment on the Proposed Blue Laws and
Other Legislative Questions
(Special to Exhibitors Herald)

PROVIDENCE, R. I., Dec. 28.—The outstanding feature of the con-
vention of the Motion Picture Theatre Owners of Rhode Island, in session
here for one day, was the approval of the arrangement by which the
Theatrical Managers' Association of Rhode Island, representing the legiti-
mate theatres of the state, becomes affiliated with the exhibitorial body.

By the affiliation the two organizations pledge themselves to act as one
in all legislative matters affecting the interests of the two most important
factors in Rhode Island amusement.

Selection of Congressional Representatives Is Made

Selections of congressional district representatives were made from
the membership rolls of both organizations. These representatives will
earest close contact with their individual legislators and apprise them
of the state of public sentiment in respect to all proposed legislative move-
tments touching upon the business of the two bodies. Preparations will be
made immediately to collect public sentiment on the proposed blue
laws and other legislative questions.

The convention elected E. M. Fay
president of the organization, and H.
Hertzberg, secretary-treasurer.

Sydney Cohen Present

Sydney S. Cohen, president of the Motion
Picture Theatre Owners of America,
reported to the convention the result of
the meetings in New York between the
joint committees of the national body and
the National Association of the Motion
Picture Industry. He offered the
Rhode Island exhibitors the full support
of the Motion Picture Theatre Owners
of America in all their undertakings.

Denies Special Pictures
Is to Enter the Field
Of Feature Production

The report that Special Pictures Cor-
poration was to increase its scope and
enter the feature field as well as the
domain of comedies and other short sub-
jects, has been denied by C. C. Craig,
business manager of the West Coast pro-
duction organization.

"At the time we turned our distribu-
tion over to Federated Film Exchanges
of America and announced that we
would confine our activities to produc-
tion only, a rumor was started that we
were to invade the feature field," says
Mr. Craig.

"Later when two feature companies
leased space at our studio and started
producing, this report gained further
credence, for a weekly Los Angeles film
magazine carried a story to the effect
that these companies, namely the John
Gorman, and a unit which
Jesse D. Hampton is directing, were
part of our organization. It is not true."

Indiana Syndicate
Increases Capital
(Special to Exhibitors Herald)

INDIANAPOLIS, Ind., Dec. 25—Cen-
tral Amusement Company, of which C. M.
Olsen is president, has increased its capital
stock from $50,000 to $500,000. The com-
pany operates the Alhambra, Isis and Lyric
theatres here.

What Exhibitors Are Saying About
EXHIBITORS HERALD

"Am enclosing some reports on films shown here recently which I trust will
help make still better the best department of the best trade paper it has ever
been my pleasure to read. EXHIBITORS HERALD is truly the exhibitors' herald."—
R. O. Rhoades, Manager, Orpheum Theatre, Converse, Ind.

"Enclosed please find reports for 'What the Picture Did for Me.' Will
send reports in from time to time from now on as this department is certainly
a great aid, especially for small-town exhibitors in booking pictures."—Adolph
Kohn, Manager, Pastime Theatre, Granville, N. Y.

"I have left Ashland, coming here and putting in a modern house. Busi-
ness is good, but I can't depend upon my memory any longer. I must have
'What the Picture Did for Me' if I expect to keep using the S. R. O. sign. Am
enclosing a check for two years' subscription."—Mack Jackson, Manager,
Strand Theatre, Alexander City, Ala.
RE-CHRISTENING the VILLAIN

By REGINALD BARKER

"THERE's talk of reforming the screen villain," remarked Reginald Barker, the ace of Goldwyn directors. "Whether it's part of the blue law reform movement I don't know. Some say once a villain, always a villain.

"I read one comment by Heywood Broun that 'dramatists have a perfect passion for reforming people,' and decrying the practice. Nowadays, along about the third act, the evil characters enlist in the war or get religion at home or become wealthy through honest effort, Mr. Broun said, and he restored belief in the verifier of this to life."

"But why take a stand on either side? The studio is not a factory, it is a laboratory. And drama has no fixed formula any more than life has. There is a great deal of good in the worst of us. There is bad in the very best of us.

"The villain who is continually and consistently evil is not believable. His villainy is mid-Victorian. It isn't being done. Bertha the Beautiful Sewing Machine Girl and watch of its ilk have been forgotten.

"We depict evil in the films, not for the sake of the evil, but to illustrate good.

"In Godless Men' the principal character would be erroneously termed the villain, although his actions are frequently those attributed only to villains. I would rather call him a tragic hero. Tangled to Fate in a net of his own weaving, his reaction, true to character, is a heroic and tragic solution.

"So why try to reform the villain? Why even call him that? Plays that have come down to us from thousands of years ago have as principal characters men who would be target for gallery hisses under Theodore Kremer standards. Now, still in their own petty decade, Kremer's thrillers and those of Drury Lane are very high forgotten.

"So we won't reform the villain. We'll rechristen him—a tragic hero."

Vignola Takes Cast To Bahama Islands

(New to Exhibitors Herald)

NEW YORK, Dec. 28.—Robert G. Vignola has taken his company to the Bahama Islands to film the exteriors for his next Cosmopolitan-Paramount production, "Redemption Cove," the interiors of which have been completed. This fourth Vignola production was scenarioized by Doty Hollar from Donn Byrne's story.

With Vignola are Phil Carle, assistant director; E. K. Lincoln and Scena Owen, who play the male and female leads respectively; Al Luigi, chief cinematographer, and a large staff of players, technical men, camera men, property men, etc.

Saengers Give Eighth Annual Xmas Banquet

(Special to Exhibitors Herald)

NEW ORLEANS, La., Dec. 28.—The eighth annual Christmas banquet of Saenger Amusement Company, Inc., will be held tomorrow night at Fabacher's Rathskeller. Many prominent film men will attend.

HARRY LEON WILSON NOVEL REACHES SCREEN

Robert McKim and Niles Welch in "The Spenders," a Benjamin B. Hampton production from the widely read story. It will be distributed by W. W. Hodkinson.
Atlanta to Repeat in 1921
Success of 1920 Festival
Exposition Given Under the Auspices of Exchange Managers Association May Become Annual Affair in Southern City

(Special to Exhibitors Herald)

ATLANTA, GA., Dec. 28.—The Southeastern Motion Picture Exposition was a huge success, and already, but two weeks after its close, plans are being made for another next year. It is hoped that it will be possible to have an exposition every year, just as Atlanta has Grand Opera once a year.

The stars who attended the exposition were Eugene O'Brien, Martha Mansfield, Muriel Ostriche, Lillian Walker, Louise DuPre', Helen Gardner, and Willie Mae Carson, leading lady to Charles Hutchison, in "The Fortyth Door."

New York Executives Attend the Exposition

Various executives of New York offices attended, among them being C. C. Pettijohn and Charles McChintock of Select Pictures, W. F. Tobias of World Motion Picture Corporation, Charles Geigerich, president of Fan Film Corporation, which is starring Miss DuPre', Mrs. Garnette Sabin, producer of the Muriel Ostriche Comedies, J. Dannenberg of Wd's Daily, and others.

The exposition was held under the auspices of the Film Exchange Managers' Association, and practically every big company with offices in Atlanta had booths. Among the most beautiful booths were First National, Fox, Select, Realart, Goldwyn, Paramount.

In the Fox booth, which was draped in rose color with a delicate touch of gold, there were potted plants and beautiful tinted pictures of various Fox people. At the top of the booth was a sort of pedestal on which was a cage, containing a beautiful live fox. Just above this cage was a photograph of William Fox, president of the company. A sign read, "He's a live one," and a hand pointed to Mr. Fox, with another pointing to the little animal.

Souvenirs Given Out

The chief feature of interest in the Realart booth was a giant palette—trade mark of the company—with the colors of the rainbow, artistically lighted from behind. Photographs of Realart stars were also in evidence, and were given away as much prized souvenirs.

First National had three booths, one of which was Miss Columbia, dressed in red, white and blue, with silver stars sprinkled over her bodice, and making a coronet around her peaked cap. In the heart of these stars tiny electric globes, in red, white and blue, glowed merrily. Behind Miss Columbia were life sized photographs of Mr. and Mrs. King (Florence) Vidor, Mildred Harris, Marshall Neilan and Mr. and Mrs. Carter de Haven in welcoming attitudes, extended their hands in greeting.

Pictures Welcome Visitors

In the next booth was a big book in which visitors were invited to register. In this booth life sized pictures of Norma and Constance Talmadge and of Charles Ray and Katherine MacDonald welcomed people to the booth. The third booth was a huge framed map of the states which are served by the Atlanta-National offices of First National—Georgia, Florida, Alabama, North and South Carolina and Tennessee—with tiny electric globes reporting the towns where there are First National franchises.

The Goldwyn booth was perhaps the richest booth of all, for the three-piece suite of furniture in it was valued at $5,000, being loaned to Goldwyn through the courtesy of the Empire Furniture Company of Atlanta. The suite was of antique mahogany, upholstered in tapestry of gold and warm brown. There were three very fine oils, scenes from "Earthbound," and in the center a placard which announced that screenings of Goldwyn pictures would take place the following morning in the Goldwyn projection room. Each day a small card was added to this placard, telling what picture would be screened the next day.

Select Booth Crowded

The Select booth was decorated in white and gold, with wicker furniture. Since Eugene O'Brien and Martha Mansfield spent most of their time in this booth, any further decoration was unnecessary. And this booth was the most crowded one at the Auditorium, too.

The Paramount booth was backed in (Continued on page 4.)

THREE OF THE ELABORATE BOOTHs AT THE ATLANTA CARNIVAL

Reading from left to right: Booth of Select Pictures, with Walter R. Liebman, manager of the Atlanta office of Selznick, and Helen Gardner, star, seated on either side of the Eugene O'Brien photograph; Fox booth in center, and on the right the Goldwyn booth, in which are seated O. P. Hall, special representative, and Mrs. Anna K. Sessions, who during the exposition was promoted to manager of the Goldwyn office at New Orleans.
Maryland Governor Refuses Request to Remove Censors

(Special to Exhibitors Herald)

BALTIMORE, MD., Dec. 28.—Governor Ritchie has declined to comply with the request of the Parents’ Club of Forest Park for removal of the present members of the state board of censorship, and for a general reorganization of that body.

The Parents’ Club alleged improper censorship by the present board. The chief executive, however, declared that he did not feel that the situation justifies the removal of the members of the present board for they “are all people of excellent standing in the community.”

Governor Makes Reply

The governor’s reply follows:

“I cannot help but feel,” says the governor in his reply to the club, “that such of the present criticisms should fairly be directed at the failure of the law to provide a sufficiently adequate system of inspection, rather than at the board.

“I feel that the members of the board are conscientiously doing the best they can, but with a confessedly inadequate inspection system the enforcement of their rules is often very difficult. There are probably other respects in which it might be well to amend the law, but all these matters, as you know, must await the next legislature.

Will Advocate Change

“When the next legislature meets, I shall be only too glad to advocate such legislation as may be practicable and effective in giving the highest and best standards in moving pictures, whether such legislation follows the lines you suggest of a five-member board or whether other lines seem advisable.

“The legislature does not meet again until 1922, and I think that the intervening year can best be utilized by a study and consideration of what legislation is really best rather than by attempting to formulate it at this early date.

Removal Not Justified

“I do not feel that the situation justifies the removal of the members of the present board, as you suggest should be done. They are all people of excellent standing in the community and, as I said before, they are doing the best they can in the face of many difficulties, and I think they are doing quite as well as any other three members who might take their places.”

Elsie Ferguson Back From Abroad and Working Again

After six months of restful travel in Europe and the Orient, Elsie Ferguson has resumed work before the camera. Immediately after her arrival in Los Angeles she started in the star role of “Sacred and Profane Love,” from Arnold Bennett’s play. It is a William D. Taylor production for Paramount with scenario prepared by Julia Crawford Ivers.

Playing the leading male role of Emilio Diaz is Conrad Nagel. Thomas Holding has been chosen for the role of Ispenlove. Helen Dunbar appears as the aunt of Carlotte. Mrs. Sardis is interpreted by Clarissa Selwyn.

“I DON’T WANT YOUR FLOWERS”

Jean Paige, as Jessie Gordon, and Bobby Mack, as Derby Ghost, in a scene from Vitagraph’s production of “Black Beauty.”

George Loane Tucker

Recovering Following A Serious Operation

(Special to Exhibitors Herald)

LOS ANGELES, Dec. 28.—George Loane Tucker, producer of “The Miracle Man,” is recovering from a serious operation performed three months ago. The operation was performed privately and followed several weeks of illness. Tucker’s closest friends of the producer know of the operation.

Only recently Mr. Tucker was permitted to leave his home. He immediately began the work of finishing the editing of his second production, “Ladies Must Live,” which will be published about February 1.

Work on this picture was started in the fall of 1919, but was stopped in August of this year, owing to his failing health. A New York theatre will be leased for the premiere of the production.

Educational Specials

On N. Y. Holiday Bills

“The One Best Pet,” fifth of the Chestercomedy features featuring “Snooky, the Human Camera,” has been given a prominent place on the holiday bill at Rivoli theatre, New York. Following the policy unbroken since the showing of the first of the series, this picture, too, will be preceded by “Sacred and Profane Love,” following. At the Brooklyn Strand Johnny Hines is appearing in “Torchy Turns Cupid,” fifth of the two-reel comedies made from the stories by Sewell Ford. Agnes Martin, a Broadway favorite who was seen in “Daddy Long Legs,” “Rio Grande” and “The Brat” on the legitimate stage, makes her film debut in this picture. “Let’s-a Yodel,” Chester Outing picture of the Swiss Alps, is or the program at the Strand.

De Guibert to Manage

JACKSON, MICH. — Majestic-Colonial Theatre Company purchased the Olwyn theatre and took possession on December 20. Ora De Guibert, who has been manager of the Colonial theatre for three years, will have charge, while Mrs. De Guibert will remain as manager of the Colonial. The Olwyn will be remodeled and reopened as the Kaito.

Rockwell to Build Strand

RICHLAND, WIS. — Rockwell’s Strand theatre will be erected on the grounds of Cologoand’s new addition and is expected to be completed five months after ground is broken for it in the spring. The old Orpheum will continue under Rockwell’s management.

Hansen Buys Property

ANTIGO, WIS.—Harvey E. Hansen, manager of the Palace theatre, has purchased the James McHale property at Fifth avenue and Edison street and will erect a theatre there. It is expected to cost better than $100,000.00.

Takes Charge of Lyric

ALBUQUERQUE, N. M. — Joseph Barnett has purchased the Lyric theatre in West Central avenue from Fred Cameron and has assumed charge.

Remodeling Is Completed

LITTLE ROCK, A.K. — The rebuilt Royal theatre is completed and announcement of the opening date will be made soon. Manager Harris estimates the cost of construction at $75,000.
Spiegel’s New Playhouse Is One of Beauty and Novelty

Rialto in Newark Was Designed by Thomas R. Lamb of New York—Strand and Newark Both Are Controlled by Eastern Showman

(Special to Exhibitors Herald)

NEWARK, N. J., Dec. 28.—Beauty, novelty and safety are terms that can be justly applied to the Newark Rialto theatre, located at 915 Broad street here, another link in the large chain of theatres controlled and directed by Max Spiegel, of the Mitchell-Mark Corporation of New York. Newark Rialto Corporation consists of Max Spiegel, president, and William Rafferty of Syracuse, N. Y., secretary-treasurer.

Mr. Spiegel has great faith in Newark as this is the third house built by him in this city. His first was the Strand, a modern playhouse in every detail, and later the Newark theatre, then came the Rialto.

New York Architect Designer of Playhouse

Designed by Thomas R. Lamb of New York, the Rialto’s main entrance is in Broad street, opposite the city hall. To gain access to the auditorium, one passes through a lobby more than 100 feet in length. The walls of this lobby are covered with Sienna marble, with numerous columns breaking what would otherwise be a monotonous surface. Opening at right angles from the west end of the corridor in a broad foyer extending under rear of the auditorium as far as the north wall of the house.

From this two gently sloping aisles lead to the center of the auditorium, the rear seats which can be reached not only from them, but from two broad and easily mounted stairways, which, besides the utilitarian purpose, help to impart the dignity and beauty to the foyer. Midway in the latter and extending under the rising floor of the auditorium is a lounging room equipped with a fireplace and other furnishings that invite rest.

Floor Continues Up

It is in the auditorium itself that the architect has carried out his ideas of results that give a novel and pleasing aspect to the place. Instead of erecting the usual balcony and gallery, he has used the space that might be occupied by them as a continuation of the main floor. From the orchestra pit the seats rise upward to a broad and central cross aisle, back of which they again rise by easy gradations to the rear wall. By this arrangement the audience is made to appear as a unit and no section of it can feel that it is wearing the roof for a bonnet, or that it lacks breathing space.

The ceiling over the auditorium is constructed on the interlocking arch plan, the sections of the arches narrowing as they rise upward to the central ventilator from which a handsome chandelier is suspended. Mural paintings adorn the half circle space formed by the arches as they spring from the sidewalls, and the flat surfaces below them are covered with velvet embossed satin hangings in panel effect and maroon in color, which contrasts well with the ivory and silver tinting used elsewhere in the decorative scheme.

Half Circular in Shape

The stage, half circular in shape, is given a dignified and stately appearance by the groups of columns bordering it and supporting the curved ceiling. In the center of the orchestra pit is the console of the organ built by the Austin Company of Hartford, Conn., and equipped with three manuals, twelve stops and twenty-three mechanical combinations. The pipes have been placed in fireproof chambers back of the walls on both sides of the stage. There is an orchestra of fifteen men, with George H. Mergenroth of Newark as director.

The projection booth which overlooks the rear of the auditorium is one of the most complete in the state. There are three Simplex machines used, which throw a picture 20 by 20 on a Mirroroid screen. The throw is 130 feet. James Younce and George Breiner are the chief projectionists. All lighting and electrical work was done by Newberger Electrical Company, of Brooklyn.

Frank L. Smith, for a number of years publicity promoter of Max Spiegel Enterprises, is managing director of the Rialto, with Albert Barber, formerly assistant conductor of the Brooklyn Strand theatre, as house manager. Alex H. Sherman, formerly connected with one of the largest advertising agencies in the state, is in charge of the publicity.

Donald MacGregor Is Indiana Manager

(Special to Exhibitors Herald)

SOUTH BEND, IND., Dec. 29.—Donald MacGregor, manager of Electric Service Company, has been appointed general manager of Blackstone Theatre Corporation. He succeeds J. H. Handelsman who resigned, he said, in order that more South Bend work might be done by the board of directors and in the general management of the theatre.

MacGregor announces the Blackstone will open during the first or second week in January, final plans have been made for music, film rights and other things connected with opening. The playhouse is said, will be South Bend’s most costly Playhouse.

“Movie Mad,” Christie Comedy, to Come Soon

Predicting that it will break all records for two-reel comedy exploitation, Educational Film Exchanges, Inc., has issued a number of suggestions to exhibitors on “Movie Mad,” a two-reel Christie comedy to be issued early in January.

Imitation contests, special teaser campaigns and a street stunt which includes the pretended making of comedies in the street which are interrupted by a young woman throwing her arms around the actor and then crushing him through the crowds, are included. In addition Educational is supplying its usual full volume of paper and newspaper advertising.

Southampton Wants Films

SOUTHAMPTON, N. Y.—A committee has been appointed by the Village Improvement Society to consider ways and means towards erecting a motion picture theatre and community house.
First National Franchise is “Fair Document,” Says Clark

Luncheon Tendered to Official at Iroquois Hotel
In Buffalo by Rennie, Manager of the Latter Branch

A LUNCHEON was tendered to Ralph H. Clark, general manager and treasurer of Associated First National Pictures of New York, Inc., at the Iroquois hotel, Buffalo, on December 29, by Hugh Rennie, manager of the Buffalo First National offices.

Exhibitors from Northern New York attended, some being franchise holders and others not. According to reports, there was not a non-franchise exhibitor present who did not file an application following the meeting.

After a brief resume of the founding of the First National Exhibitors Circuit, Mr. Clark took up the reasons for the formation of the association.

* * *

“The exhibitors who were franchise holders in the circuit,” said Mr. Clark, “realized the advantages of a strong association of exhibitors buying their own pictures direct from independent producers and stars and felt that an enlargement of the idea would not only be for the benefit of every exhibitor member of it, but that each additional member would be a further guarantee to every independent star and independent producer; that there would be a big market for their wares just as long as they kept them up to the standard. It was the necessary protection against the monopolizing of the industry and the throttling of all independence out of it by moneyed interests.”

The speaker reviewed the many factors which had to be considered in the preparation of a plan for enrolling to exhibitors generally a share in the benefits which the organizers had derived as the First National Exhibitors’ Circuit, in order that the arrangement might be equitable both to the independent producers and the independent exhibitors.

“It state to you just as earnestly as it is possible for a man to speak,” Mr. Clark continued, “that it is my sincere belief that an Associated First National franchise is a wonderfully fair document. It is surety to the independent producer that there is an adequate reward awaiting him for every good production he may make while to the exhibitor it means he gets much more out of it than he could ever put in.”

Mr. Clark concluded by stating that there are but forty towns of a stated population in the United States and Canada not represented by an Associated First National franchise.

Moe Mark, of Mark Strand Enterprises, followed Mr. Clark and spoke of his reasons for enfranchising all his theatres and the benefits he had gained by it.

Julie Michaels of the Regent theatre, Buffalo, expressed the sentiment that, for him, every last lingering doubt as to the value of a franchise was removed. Harold B. Franklin told of becoming a franchise holder. He stated that at first he had been opposed to the franchise plan, but that the success of the idea appeared so spontaneous that he had been led to investigate, with the result that he had become a sincere believer in it as the only course for any exhibitor to adopt who values his independence.

Messrs. Marsey, Ullman, Walter Hayes, Weinberg and other non-franchise and franchise holders spoke of various matters connected with the franchise proposition. Harry Rose, of the Flash theatre, Tonowanda, was among the last speakers as a non-franchise holder and summed up the expressions of those who originally had not been favorably disposed toward the franchise proposition, in these words:

“To say that I was opposed to the franchise proposition would be stating it a little bit strong,” he said, “I was merely not interested. I felt that I knew what it was without asking for it, namely, another attempt to stifle the exhibitor. I didn’t want to know about it and wouldn’t listen. What I have heard today has sold me on the franchise proposition and I start work today on trying to procure a sub-franchise for my theatre.”

Buys Brooklyn Site

BROOKLYN, N. Y.—Glenwood Theatre Company has purchased a lot at Myrtle avenue and Decatur streets to be the site for a theatre to seat 2,000 persons. Construction will be started about January 15.

Open New Dirigo Theatre

ELLSWORTH, ME.—The new Dirigo theatre was opened to the public on December 22.

Monte Blue Becomes a Pedagogue

“We want a school room filled with kids,” said George Melford to the casting director. Here they are being instructed by the producer for their scenes in the new George Melford production for Paramount, “The Jacklins,” adapted from Opie Read’s story. Monte Blue plays the teacher.
Goldwyn Is Finishing Four Productions at Culver City

They Are "Don't Neglect Your Wife," "Dangerous Curve Ahead," "A Tale of Two Worlds," and an "Edgar" Comedy

(Special to Exhibitors Herald)

CULVER CITY, CAL., Dec. 28.—Four important productions at the Goldwyn studios here will be completed within the next week. They are: "Don't Neglect Your Wife," "Dangerous Curve Ahead," "A Tale of Two Worlds," and the twelfth in the series of Booth Tarkington's "Edgar" comedies.

"Don't Neglect Your Wife" is Gertrude Atherton's original screen story which Wallace Worsley is directing, assisted by the author. Prominent in the cast of this tale of life in San Francisco in the late sixties are Lewis S. Stone, Mabel Julienne Scott, R. D. MacLean, Arthur Hoyt, Kate Lester, Josephine Crowell and Charles Clary.

Hughes Devises Lighting Effects for Picture

"Dangerous Curve Ahead" is Rupert Hughes' story written directly for the screen, with Helene Chadwick carrying the leading role. Director E. Mason Hopper announces that the photography on this production will be completed during the week. Mr. Hughes, who has been assisting in the producing of the picture, has 'designed many intricate lighting effects. In the cast are Richard Dix, M. B. ("Leifs") Flynn, James Neill, Edythe Chapman and Kate Lester.

Gladys Walton to Star in Play Written for "Mary"

Production has started at Universal City on "Rich Girl, Poor Girl," a modern screen version of "The Prince and the Pauper," in which Harry Harris will direct Gladys Walton.

The story was originally written by J. G. Hawks for Mary Pickford and was intended as Miss Pickford's next production, but her European trip altered the plans and Universal purchased the story for Miss Walton. "Rich Girl, Poor Girl" calls for two masculine leads opposite Miss Walton, who plays a dual role. For her lover in the slum scenes Antrim Short has been signed, while Harold Austin plays opposite as her moneyed suitor. Others in the supporting cast are Scotty McGregor, Joe Neary, Wadsworth Harris and C. W. Herzinger.

Take Over the Livingston

PONTIAC, ILL. — Blackstone Theatre Corporation, now managed by Mr. McCullough of Chicago, has taken over the Livingston theatre, managed by A. L. Orr and son. The lease has been taken for ten years.

Bannf with the cast filming "The Magnificent Liar," based upon Katherine Newlin Burt's serial novel, "Snow Blind," has been compelled by the lack of snow to chart a train every day to transport the company to Lake Louise.

Tom Moore is practically in hiding these days so far as any social life is concerned, for he has grown sideburns of the sort affected in the late seventies and early eighties for his role of Mr. Barnes in Archibald Clavering Gunter's "Mr. Barnes of New York."

Valuable Additions Made

To Lasky Electric Outfit

New electrical lighting equipment to the value of $10,000 has been received at the Lasky studio in Hollywood.

This addition is made in preparation for the big production schedule now planned for Paramount pictures to be made at that studio. The standard lighting equipment at the studio consists of Kilglights and spot lights, and the new purchase included twenty-die Kilglights and twenty-five spot lights. This is the second time during the year that the studio electrical equipment has been increased. Frederick S. Miller, electrical illuminating engineer at the Lasky studio, Claud Harding is chief electrician, and Clyde Ewing is shop foreman.

New Year Messages From Goldwyn

By SAMUEL GOLDWYN

(President, Goldwyn Pictures Corporation)

"We want our authors to give the same time and care to their photoplays that they give to their books and spoken plays. Progressive writers have come to realize that the screen furnishes a distinct medium of artistic expression as varied and poweful as that of the written page or the spoken play. In order to get the close supervision by the authors over their stories we are willing to pay handsomely and to give their scenarios an artistic treatment of which they will be proud."

By ABRAHAM LEHR

(Vice President in Charge of Production at Goldwyn Pictures Corporation)

"In the new year we shall bend all our efforts to the making of photoplays with strong, human, appealing stories, acted by well-rounded casts of competent players. Our goal will be fewer and better pictures. We have learned that the public wants logical, sensible plots that appeal to intelligent people. The success of our recent releases shows us that we are on the right track and we intend to stay there. We have merely been borrowing dramatic pages from life itself."

IRVIN F. WILLIAT

Well-known director who made "False Face," "Bedtime Hour," "Above the Surface," "Down Home," and is filming his second independent production, "Partners of the Tide," for publication by W. W. Hodkinson.

January 8, 1921
Mayer Scouts Slump, Saying Fewer, Better Films Causing Curtailment
Producer Lauds Associated First National and Its Officers, Declaring They Stand for Individual Quality Rather Than Volume

That the motion picture industry is going through a crisis is the opinion of many of the financiers and promoters in the country. Looking in from the outside, they see some of the studios idle, they notice that productions are not being turned out as frequently as in the past, and naturally they conclude that the business is struggling through a period of depression.

Louis B. Mayer, producer, publishing through Associated First National, places an optimistic construction upon the recent curtailment of activities in some of the Coast studios. In a recent interview he said:

Will Advance Industry

"The old slogan of 'fewer and better pictures' is finally coming into its own. For years it has been bantered about the trade with semi-humorous intent, regarded rather as something to talk about than as something to strive for. But its day has finally come, and I believe that it represents a sound, healthy development in the advancement of the industry.

"Twenty years ago, when I sold out my theaters and entered the production field, I had the idea that money spent plentifully, even extravagantly, to insure a good production would be wise expenditure in the long run. My plan included securing stories that had strength and real merit, casts that represented the cream of the acting profession, and directors of proven ability.

Idea Scrapped At

"The first two men I talked to on the proposition laughed at me. They were both successful producers and prominent figures in the industry, but they labeled my plan as ridiculous. They even went so far in their criticism as to say that I would become a menace by spending so much money on pictures.

"If it were not for Mr. J. D. Williams and First National, I would probably never have seen my pet idea on production put into practice. Mr. Williams saw the wisdom of the idea and financed it on good pictures rather than just grinding out films for release dates, and in First National he had an organization conscientious in making each production stand up alone.

Concern Fundamentally Right

"This policy is the foundation on which the industry is now settling. Associated First National is fundamentally right.

"Associated First National fosters merit. It accepts only good productions and through its system of distribution picture's success soars in proportion to its worth. This means that a producer can afford to put the best in a picture for Associated First National. It stands 'fewer better pictures,' and explains the present curtailment in production at studios that turn out volume rather than individual quality."

ATLANTA WILL HOLD EXPOSITION IN 21

(Continued from page 28)

cloud-blue drapery among which were sprinkled silver stars, and a cutout of the Paramount trade mark, attractively mounted, stood just in front of this star-sprinkled sky. The effect was beautiful and caused no end of favorable comment.

The exposition came to a close on Saturday night amid song and color and flashy costumes. Sixty of Atlanta's prettiest girls donned the costumes of their favorite stars in competition for a cup awarded by Miss Katherine Williams, dressed as a chorus girl, won this prize.

Girl Wins Chaplin Prize

Prizes offered by the local film exchanges for the most appropriately dressed Charlie Chaplin and Harold Lloyd were won by Miss Belle McBride as Chaplin and Arthur Tew as Lloyd.

One of those responsible for the success of the affair was Anna Eugene Aiken of the Weekly Film Review, who handled the publicity for the arrangements committee. Local exhibitors under the direction of Willard C. Patterson, manager of Sig Samuels' Criterion, also deserve credit for their cooperation.

Film Men Sponsor Fete

The following members of the Film Managers' Association were the official sponsors of the carnival:

A. C., Bowes, manager Fordham Attractions; U. T. Koch, branch manager Consolidated Film and Supply Company; William J. Jenkins, Enterprise Distributing Corporation; John Earell E. & H. Film Company; C. R. Beacham, First National Exhibitors, Inc.; Mr. Allison, United Film Corporation; John Kahn, Capitol Film Distribution Company; Harle; E. Renstrom, Mitchell Pictures Corporation; J. A. McWherter, Fathe Exchange, Inc.; Arthur Dickinson, Goldwyn Distributing Corporation; O. L. Bowens, and M. Mitchell, of Quality Film Service; Joseph L. Marentette, Enterprise Relester Pictures Corporation; R. M. Savin, Savin Films, Inc.; W. R. Leulman, Select Pictures Corporation; Omar Old-know, Southern States Film; J. R. Symson, Southern Enterprises, Inc.; Charles C. Kraus, Southeastern Pictures Corporation; W. B. Wasinger, of R. & S.

Many Guests Present

The following prominent out-of-town men were among those who visited the exhibition: Percy Wells, of Charlotte, N. C., president of the Motion Picture Owners of North Carolina; C. D. Cooley, president of the Exhibitors' Association; Jack Wells, veteran theatrical magnate; H. C. Farley, of Montgomery, Ala., president of the Alabama State Exhibitors' League; Mr. and Mrs. Louis Kallfeld, of Palatka, Fla.; Tony Sodekon, of Nashville, Tenn.; P. V. Silverouch, of Fayetteville, Tenn.; Carl Kestler, of West Palm Beach, Fla.; Max Bryant, of Rock Hill, S. C.; R. D. Craver, of Charlotte N. C.; L. R. Jori, of Jacksonville, Fla., and many others.

All in all, the Southeastern Motion Picture Exposition was the most successful event in the film annals of the South and will long be remembered.

Typhoon President Is Touring South

(Special to Exhibitor Herald)

NEW YORK, Dec. 25.—Ernst Glantberg, president of Typhoon Fan Company, accompanied by Mrs. Glantberg, is spending six or eight weeks looking over the Southern territories. The trip will take in Atlanta, New Orleans, Memphis and other large cities.

Reelcraft Adds Another Exchange in Kansas City With Harthill in Charge

Reelcraft Pictures Corporation has established a branch office and exchange for the distribution of its exclusive short subject program at 928 Main street, Kansas City, Mo.

This is the seventh city to house an exclusive short subject exchange of Reelcraft, the others being New York City, Chicago, Cleveland, Milwaukee, Indianapolis and Minneapolis. Reelcraft is also represented in every other important distributing center of the United States by independent allied exchanges.

The Kansas City branch office will be under the jurisdiction of Carl Harthill, district manager of the central states for Reelcraft. The exchange manager will be announced later.
The motion picture theatre can advance only as rapidly as the motion picture exhibitor. The man makes the institution. The great temples that have been erected for the housing of the silent drama were made possible by great men who worked with institutions of lesser magnitude so well as to prepare the way for the super-theatre.

The average American motion picture theatre is not, however, the super-theatre, and it is only by dealing in averages that representative conditions may be ascertained. The average motion picture theatre is the determinant of the average motion picture exhibitor, and the average is high.

None familiar with the remarkable development of the motion picture can belittle the intelligence of the men responsible—or fail to wish that that development were even more rapid.

Men who have at heart the best interests of the theatre advocate enlightenment in any form that will tend to raise the standard of American showmanship above even its present level.

Thinking men do not urge the elimination of such types as hinder progress. Education is the vastly superior measure, and the setting down of hypothetical utterances characteristic of these types is under taken in the light of these conclusions.

The "Class" Exhibitor

"I can't use exploitation. I've got a high class audience and extra advertising of any kind brings in a lot of people from the street that they don't like. All the society people come here when they go anywhere. Sometimes I have them twice in the same week. No, it doesn't pay in the long run. I may get more people but it spoils the 'atmosphere' of my theatre."

He Hates "Vaudeville"

"Presentation? You mean vaudeville. It's small time stuff camouflaged. No, I got into the picture business to get away from 'play or pay' bandits, agents' commissions and temperamental soubrettes. Not any for mine. I show pictures. If the people want actors let them go where actors are. If a picture isn't good without presentation it isn't good enough for my theatre."

Showmanship "Doesn't Pay"

"Don't talk to me about showmanship. I've tried everything. It doesn't pay. I put on a style show and the women's clubs got busy and panned me. The newspapers wrote it all up on the front page, too. Crowds? Sure I had crowds. They broke three plate glass lobby frames for me. No, I'm cured. Never again. I'm playing safe hereafter."

The Chronic Obstructionist

"The trouble with everybody in this business is that they always want to be doing something new. They all think they can make more money some new way, and they've all been making a good living for years the old way. What's the use? Let well enough alone. That's my motto. And I've been running this house for ten years on that basis."

"I'm An Old Timer"

"Have I tried exploitation? Do you mean floats, parades, bands and all that sort of stuff? Well, no. I've read a lot about it but never got around to try it out. Don't think much of it, though. Don't see where it would get me anything. You see—I'm an old timer. This is one of the oldest theatres in this part of the state. Everybody knows me and knows my show. I don't need to advertise."

The Contract Exhibitor

"Advertising is alright. I advertise every day. I've got a contract with the newspaper that runs clear through the year and all I have to do is telephone down to the office every change and tell them what the new show is. They fix up the type and put in the cuts if they have one of the star that's on that day. Yes, I advertise right along. It's good stuff."

Features Exclusively

"I feature my features. The rest don't matter much. Short subjects are alright for filler. Some people like them. And they make the show seem longer. No use in advertising them, though, because my people come to see the big pictures. I've been playing the same stars for three years now and I'm getting by nicely when all things are considered. Don't see why I should make a splurge over a slapstick comedian."

The Theatre Progressive

"Give us new stuff. I'll try anything once. Then I'll try it again. I'll keep right on trying it until I find out whether it's good or not. The world is moving and we have to move with it. Exploitation built up my business. I built up my program and bought another theatre. Presentation eliminated the only vaudeville opposition I had. The pictures are better. The theatre has got to be better, and the management has to make it so. The only way to get anywhere is to keep moving. And that takes new stuff."

January 8, 1921

EXHIBITORS HERALD
Showmanship Suggestions in the Stills

Bryant Washburn poses as a waiter in "An Amateur Devil," his Paramount production, and the table scene which is pictured in the still contains humor adaptable to prologue purposes. A similar situation is developed in numerous stage farces of the past and present which provide ample working material for the exhibitor who utilizes the dramatic style of presentation.

A cabaret scene from "Torchy Mixes In," distributed by Educational, which gives a direct cue for presentation. The stage setting may be devised with little difficulty, amateurs can be used for "atmosphere" and one professional performer for the feature number.

Richard Dix in one of the three characters he portrays in "Parrot & Co.," Sidney Franklin's production for First National distribution, the make-up for which serves adequately as model for street exploitation. With shotgun, pack and parrot, all easily obtainable materials, a highly attractive street figure can be evolved.

Imagination is not taxed to give an impression of the humor which prevails in the above scene from "The Misleading Lady," Bert Lytell's forthcoming Metro production, which may be presented following a prologue utilizing the indicated stage setting and a script modeled after any of the short farces circulated in book form and obtainable at any public library.
Hyman and Weisfeldt Contribute Practical Prologue-Presentation Model for "Dinty"

Exhibitors who have booked "Dinty," Marshall Neillan's First National attraction, will profit by reading the following account of its presentation and exploitation by two of America's leading showmen.

Edward L. Hyman, managing director of the Strand, Brooklyn, N.Y., is responsible for the best straight exploitation stunt yet applied to the picture.

Edward J. Weisfeldt, managing director of the New Strand, Milwaukee, Wis., contrived an effective prologue that was also strong in exploitation value.

Both men have been identified with the progressive showmanship news of the past two years and their combined assistance to the field in providing this practical presentation-exploitation model is of no little moment.

The United States Navy gave Mr. Hyman invaluable assistance in his campaign for the Strand showing of the picture. The accompanying illustration shows the plane which was loaned for the work and the aviator who went aloft to spread the news of the engagement throughout the drawing territory of the theatre.

Mr. Hyman conceived the idea two days before the opening of the picture. He went promptly to the commanding officer of the naval publicity department in New York and outlined his plan, stressing the effect that it would have upon enlistments. A letter was given him which was presented to the flight commander at Belle Harbor, L.I., who ordered a hydroplane into the water and a pilot into the plane.

With one hundred thousand heralds securely placed in the machine the pilot invited Hyman to occupy the forward cock-pit and personally manage the distribution. Declining the invitation in favor of a C. P. O., Hyman watched the plane hop off and return some time later with the indicated amount of literature sprinkled over Brooklyn.

The newspapers made good use of the story and the "Dinty" engagement is reported from the Strand as "a wonderful week."

The Milwaukee treatment was entirely different.

Mr. Weisfeldt started operations by advertising in the newspaper for a boy who looked like Wesley Barry, other advertisements were for a Chinaman and a little colored boy.

The newspaper co-operated by running publicity stories each day illustrated with stills showing the characters mentioned.

So many boys replied to the advertisement that it became impossible to select one without offending others, so a special screening was arranged and all the newsboys of the city invited to attend.

This was given in the morning and the house was packed with youngsters. After the showing of the picture each boy was called to the stage to show how he sold papers, the ones that received the most applause being selected for participation in the prologue.

The latter opened with newsboys seated on the ground in front of a brick wall engaged in the pastime which is theirs by tradition. Soon the lad who represented "Dinty" came to the front of the stage and sang a rejuvenated newsboy song beginning, "Dinty, Dinty, Dat's de Salute Dey Gimme."

This was followed by various other musical numbers and bits of comedy, after which the picture was screened.

Exhibitors using the attraction should experience great success by combining the precedents outlined. Mr. Hyman's airplane stunt should create desirable public interest in the attraction itself. When this is followed up with the newspaper advertising for prologue characters and publicity stories the original impression will be materially heightened.

The prologue may be adapted with little or any change by practically any exhibitor. And there is no better way of capitalizing it than by use of the special performance idea, though this may in some cases of short engagements be combined with the opening performance.

With such material as a starting basis exhibitors everywhere should find their "Dinty" engagements immensely profitable.
Midnight Performances Accommodate Crowd During New Mission "Mark of Zorro" Run

"The Mark of Zorro," Douglas Fairbanks' United Artists production, has made history in Los Angeles, production center and home of enterprising showmen and theatres extraordinary.

That is a reliable indication as to its future theatre record.

It has been demonstrated repeatedly in the past that the picture creates a furore in Los Angeles will duplicate that performance throughout the country.

The New Mission theatre engagement of the new Fairbanks attraction is reported as a furore of no mean magnitude.

The New Mission selected "The Mark of Zorro" as its opening attraction. Robert E. Wells, managing director, then proceeded to do all in his power, which was considerable, to make the opening—an event of precedential magnitude.

The opening night was attended by film personalities whose presence alone, properly advertised, should draw to any theatre epochal patronage.

Douglas Fairbanks was there, with his wife, Mary Pickford, Mrs. Charlotte Pickford and Fred Niblo, director. Others present were Enid Bennett, Charles Murray, "Bull Montana," Ben Turpin, John Stephen McGoarty, Earle Williams, Nazimova, Mack Sennett, Allan Dwan, Mary Miles Minter, Thomas H. Ince, Jesse L. Lasky, Cecil B. DeMille, Lew Cody, Allen Holubar, Dorothy Phillips, Sidney Franklin, Chet Franklin, Charles Ray, Carter DeHaven, Mr. and Mrs. Edward A. Dickson, Mr. and Mrs. Thomas Lee Wolvine, Mr. and Mrs. Jack Jevne and M. P. Snyder, mayor of Los Angeles.

As automobiles drew up to the curb they were met by attendants in costumes patterned after that worn by Douglas Fairbanks in the picture. Within the theatre the ushers and other attendants were similarly attired.

Floral decorations were used throughout the theatre to create an atmosphere suggestive of "The Golden Age of California."

A few doors from the theatre the window of the Western Costume Company, which provided the costumes worn in the picture, was used for a cooperative display which is reproduced herewith.

Photographs presented upon the opposite page show the attendance which was experienced on the opening night of the run. But more significance attaches to the statement that business increased during the week to such proportions that on Saturday and Sunday nights midnight performances were given to accommodate patrons who could not gain admittance at other times.

Mr. Wells has the following to say about the event:

"Los Angeles believes that 'The Mark of Zorro' is Douglas Fairbanks' greatest picture, as evidenced by the fact that since our New Mission theatre, the finest appointed theatre in the world, was opened, we played to absolute capacity, with midnight shows added both Saturday and Sunday. We have established world's attendance records during these past four days with prices from fifty cents to one dollar and fifty cents."

Much of the exploitation planned for the run was abandoned when it was found that the theatre was not going to accommodate all that sought admittance as a result of the advance campaign and newspaper notices. These latter were uniform in praising the picture and of course powerful in influencing attendance.

The outstanding point of the engagement, despite the presence of the notables mentioned, is the fact that midnight shows were necessary to take care of the crowds.

That is good news to the trade. Pictures that create that sort of patronage when properly exploited are the pictures the exhibitors want.

They warrant the type of advertising that every showman likes to sponsor, and this performance gives ground to the belief that "The Mark of Zorro" is such a picture.

While the advertising done by the New Mission is not especially remarkable, it is advertising such as can be done by any and every exhibitor. Coupled with the newspaper work outlined and provided for in the excellent press book furnished with the picture the New Mission stunts should produce an altogether satisfactory result.

The New Mission theatre, Los Angeles, was decorated with flowers for the record run of "The Mark of Zorro," Douglas Fairbanks' United Artists attraction.
Midnight Shows Necessary For “Mark of Zorro” Run

Interior of the New Mission Theatre, Los Angeles, on the opening night of the “Mark of Zorro” run.

Douglas Fairbanks leaving the New Mission theatre after the first show on the opening night.

Charles Ray and Carter DeHaven were among those present. Ray is plainly seen in the photograph.

A co-operative window supplied by the company that furnished the costumes worn in the production.

Immense crowds were attracted to see film notables present. Fred Niblo seen entering automobile.

Motion Picture Notables Attend On Opening Night
Interpretive Dance as Presentation Solves ‘Difficult Attraction’ Problem

Classic dancers and an artistic stage setting in black and white were used in presentation for “Idols of Clay” at the Broadway-Strand theatre, Detroit, Mich.

The American exhibitor progresses. Problems arise to confront him in every department of his business. He solves them, at once or ultimately, and proceeds on to new triumphs.

That has been the record of the motion picture theatre since the beginning.

The showman’s ability to overcome seeming difficulties is responsible for his present high standing among the business men of the world.

Not all pictures published are easily exploited. Even fewer possess in satisfactory degree the qualities that make for good presentation.

The exhibitor has evolved a means of overcoming this difficulty.

The interpretative dance, the classic if you will, has advanced in surprisingly short time from a sort of parlor art to a practical and dependable theatrical property. It solves the problem of the ‘difficult’ picture.

Two photographs reproduced herewith show stage settings and players who have figured in prologues used thereupon. They serve excellently as illustration for the present discussion.

When “Idols Of Clay,” the Paramount production, was shown at Phil Gleichman’s Broadway-Strand theatre, Detroit, Mich., interpretative dancers working about an immense reproduction of the statue which has been associated with the picture in all its advertising produced the desired effect.

Black and white were the only colors employed in the setting. The curtain rose to reveal the stage in cold blue flood. As this changed to rose the figures took on lifelikeness and the dancers moved into their measures.

Green and purple shades were used during this and when the figures resumed their original position the blue was restored, after which the picture was screened.

The prologue staged at the New Garrick theatre, Minneapolis, Minn., was somewhat more expensive in that it employed eight persons, but like the Detroit feature it served its purpose excellently, introducing "Twin Beds," the First National attraction starring Mr. and Mrs. Carter DeHaven.

The pliability of the interpretative dance is its strong point. By intelligent direction it can be made to express whatever moods may be required for a given attraction. By the proper use of stage setting and lighting this effect can be emphasized.

As regards expense, also, this type of prologue is at once economical and desirable, a happy combination. Practically every city has its schools where classic dancing is taught, and enthusiastic students provide a source of material which should not be overlooked by the exhibitor who does not see fit to pay the prices charged by professionals. In this type of work the amateur compares with the professional more favorably than in any other.

Eight dancers participated in the interpretation of "Twin Beds," at the New Garrick theatre, Minneapolis, Minn.
EXPLOITATION and presentation were kept in balance for the "Kismet" engagement at the Grand theatre, Columbus, O., where Will D. Harris, exhibitor extraordinary, contributed valuable additions to the showmanship history of this much-exploited attraction. The above photographs show the prologue company in ensemble. The description of the prologue is valuable as revealing the simplest and most adaptable presentation yet devised for the production.

Stage Stars Attend "Kismet" Screenings During Record Run at Grand, Columbus, O.

Will D. Harris, whose skillful management of the Grand theatre at Columbus, O., has gained him a position in the front rank of American showmen, contributes the most recent report of a record-breaking "Kismet" engagement.

His treatment of the Robertson-Cole production starring Otis Skinner contains points of interest to all advertisers and suggestions that will be applied by other exhibitors screening the attraction.

The record for Monday business was exceeded during the "Kismet" run by $200.

Mr. Harris opened his campaign for "Kismet" several weeks before the opening day of the run. He first employed lobby cards of special design to give general notice of the coming attraction.

Three weeks before the showing he opened his newspaper campaign, carrying for two weeks three-inch advertisements in his characteristic style. This space was doubled for the third week, which closed with two full-page displays, one in color and the other in black and white, the former of which has been adopted by Robertson-Cole for national use.

For the proper presentation of the picture a special stage setting was prepared, showing a scene in Bagdad, and nine persons were rehearsed for work in the prologue.

The curtain ascended to reveal the setting in the glow of dawn, with "Haji," the beggar, seated in the middle distance. As the light increased a gong sounded and a troupe of harem dancing girls came upon the stage, the theme song of the picture, "Kismet," being used as accompaniment. As they assumed natural positions a Turkish woman appeared and sang "Allah's Holiday," after which the beggar came on and followed his chant, "Alms for the love of Allah."

But it is interesting to add that special midnight performances were given for Ed Wynn and the members of "Ed Wynn's Carnival," then appearing in Columbus, and for Chic Sale and his associates as well.

Mme. Schumann-Heink, unknown to Mr. Harris, stood in line for an hour awaiting a chance to purchase a ticket. When her presence was discovered she was promptly escorted to a position of vantage within the auditorium. Her comment upon the picture was of such a nature as to have the best possible effect upon publication.

Mr. Harris, whose enthusiasm in advertising is exceeded only by his ability, surpassed former efforts in behalf of "Kismet." The business experienced during the run was in keeping with the work done in its behalf.

Another link has been added to the chain of the picture's success. Another contribution has been made to the already remarkable story of its exploitation and presentation by exhibitors.

That story promises to become a dominant chapter in the book of theatre development.

Mr. Harris' presentation impresses as the most readily adaptable that has been used for "Kismet" to date. In its simplicity lies promise of wide adoption.

The talent required should be obtainable in the majority of American cities. Dramatic clubs and dancing academies should be appealed to for support, and it is more than probable that almost no expense will be met with in staging the feature.

The impersonator who posed as "Haji," the beggar, in the Grand prologue for "Kismet."
Novelty and Title Appeal
In “Passion” Advertising

“Passion,” established a record at the Capitol theatre, New York. Good presentation was used, with exploitation in keeping. But both good presentation and good exploitation are characteristic of the Capitol.

The lobby display presented here, that of the Broadway theatre, Charlotte, N. C., represents more authentically the type of advertising that will be done for the feature throughout its American theatre circulation. The display provides its own description.

That it is powerful in drawing power is obvious. The reasons for this power are more interesting than the fact itself. They are the strong points of the feature as an advertising attraction.

In the first place the title is essentially “alive.” It attracts attention. Prominently displayed in front of any theatre, in any newspaper, on any street exploitation device that may be used, it will excite comment that cannot have effect other than that of building business.

In the second place, the investigation prompted by the title reveals to potential patrons that the picture is of foreign make, of German production, and that Pola Negri, a star of whom the man in the street knows nothing but of whom much may be said in advertising copy, is the featured player. There’s novelty in that combination of circumstances.

That novelty, with the punch of the title, are the points that American exhibitors will emphasize in advertising the attraction. They are points that should produce business in keeping with that experienced during the Capitol engagement.

Twin Sisters from Seattle Exchange in Exploitation Coup

The humorously inclined will find their material for pointed paragraphs in the exploitation coup scored by the Seattle, Wash., exchange of the Famous Players-Lasky Corporation and the Misses Frances and Carmel Murphy, employees of that branch, in behalf of the Strand theatre showing of “Behold My Wife,” the George Melford special production. But there is more than humor in the event.

The photograph reproduced here shows the motor in which the twins, one “doing straight” and the other “redskin,” toured the city while the picture was in engagement.

The stunt is good. The twin element gives it added strength, but the Indian angle is the outstanding one and one that may be used where twin sisters are not obtainable.

The sight of the vehicle with its strangely assorted occupants is reported as having had distinctly beneficial effect upon the ticket sale during the run. It may be added for the benefit of those who believe that Indians in full regalia are more plentiful than traffic policemen West of the Mississippi River that Seattle pedestrians flocked about the car whenever it stopped at a corner and took in the not too obviously displayed information borne upon the card affixed to the automobile.

“Which is the wife?”

That’s the question inspired by the vehicle. That’s a good question to set up.

Twin employees of the Seattle exchange of the Famous Players-Lasky Corp. participated in a novel and effective street stunt for “Behold My Wife,” recently exhibited at the Strand theatre, Seattle, Wash.
"Over the Hill" Gains National Fame by Mail

POST CARDS FOR VISITORS IN NEW YORK CARRY NEWS OF FILM TO ALL PARTS OF THE COUNTRY—OUT-OF-TOWN MOTION PICTURE ENTHUSIASTS ACTIVE AS ENGAGEMENT ENTERS FOURTH MONTH

Patrons Sign Printed Card

When "Over the Hill," the Fox Special production now entering the fourth month of its exclusive showing at the Lyric theatre, New York, goes to the exhibitors of the nation it will benefit by the national publicity being given it through a device which has practical qualities.

Out-of-town visitors to the Lyric are being given picture post cards provided especially for the occasion upon which appear scenes from the play and, upon the reverse side, suitable messages for the home folks.

One of the cards reads, "We are here enjoying 'Over the Hill' highly. The acting in it is marvelous. It is simply wonderful and you must be sure to see it. Wish you were here."

Though not many exhibitors have opportunity to use the stunt exactly as handled at the Lyric, it offers unusual advantages for the protracted run of any attraction exclusive in the territory. The cards may be distributed upon the opening night of the engagement to be signed and directed by patrons and later collected and mailed by the theatre.

Four of the post cards used at the Lyric are reproduced herewith. They serve as models for exhibitors who wish to make the experiment locally.
"Son of Tarzan" Showing Proves Free Show Theory

Free matinees for the purpose of introducing serials to the largest possible patronage have been reported from various sections of the country. In each instance this department has gone on record as advocating that method of inaugurating the chapter play.

The wisdom of the stunt is now demonstrated beyond question. An exhibitor has reported its success as indicated in the attendance record of the second episode of the serial concerned.

When J. Howard Lichtenstein, managing director of the Sedler theatre, East Pittsburgh, Pa., screened the first episode of "The Son of Tarzan," the David P. Howells serial, he invited all the youngsters in the neighborhood to a free matinee. The photograph shows the number that responded to his invitation.

The important point of the event is revealed in Mr. Lichtenstein's statement that the second episode of the serial, for which no free exhibition was given, scored bigger business than the first.

There's the "proof of the pudding." The children who saw the first episode, in connection with which several comedies were also screened, undoubtedly talked about the event enthusiastically during the ensuing week. The unfortunates who did not attend the free matinee were duly regaled with colorful accounts of what transpired, and the serial was undoubtedly praised as the best ever.

Of course all those who saw the first episode saw the second also if possible, and children work hard to make such things possible. And with them they brought others. And others who had heard of the serial came alone.

Undoubtedly many parents were also influenced to become followers of this particular chapter play. And through the voluminous and widespread discussion which was aroused the following experienced natural growth.

The psychology of the stunt is correct.

The wonder is not that it succeeds as well as it does but that more exhibitors do not employ it than have done so in the past.

Mr. Lichtenstein, who was formerly manager of exploitation for Selznick Pictures in the Pittsburgh territory, deserves thanks for demonstrating beyond possibility of doubt the efficacy of the free matinee as an introduction for the serial. His evidence will undoubtedly be weighed by exhibitors throughout the nation and many tests will follow.

They should prove uniformly successful.

"Love" Tag Day Is Exploitation For Glaum Film

An immense promotion propaganda for "Love," the Louise Glaum special being published nationally by Associated Producers, which promises to have the support of the Hearst newspapers throughout the United States as well as the cooperation of the Newspaper Enterprise Association, was launched by J. Parker Read Jr., the producer, through Sig Schlager.

A series of "Louise Glaum Tag Days" are the basis for the promotion. Five hundred thousand Louise Glaum tags are being distributed to Associated Producers exchanges under the direction of F. B. Warren, general manager of distribution. These tags will be disseminated in downtown districts the day previous to first run—and subsequent—showings of "Love" by clubwomen, society buds and schoolfolk to aid local charity or, in such communities where the "Community Chest" or other charity is arranged for. The tags will merely be distributed—that is, people will be "tagged"—the suggestion embodied in the heart-enclosed portrait of Miss Glaum underlined with the star's name and the line—"In the Name of 'LOVE'"—being inescapable and therefore constituting an ace of an exploitation stunt.

Jack Smith of the New York American Christmas Fund pledged his cooperation and proceeds of the tag day or days held in New York went to the American Christmas Fund, making a New York first run of "Love" distinctly valuable from an exploitation angle to the Broadway exhibitor.
Comic Opera Characters Participate in Exploitation of "Good References" Run

A live exploitation cast of five members.

The grand finale of a comic opera of yesteryear surpasses in no way as regards assortment of characters the exploitation automobile which appeared on New York streets during the run of "Good References," Constance Talmadge's First National attraction, at the 81st Street theatre.

The stunt is so well illustrated in accompanying photographs as to require little direct description, but the idea it represents is of greater consequence.

It is brilliant. Better, it is adaptable.

FRANK GERARD and Eddie Lewis, manager and exploitation manager respectively, deserve great credit for their originality and industry in creating the exploitation stunt pictured on this page. Nothing just like it has been done before, though it is safe to say that many things bearing marked similarity to it will be done in the future by exhibitors who recognize merit when they see it.

The automobile carried a convict, a vamp, a prison guard, a Broadway beauty and a bellboy. Surely the assortment is sufficiently unique to attract sharp attention anywhere in the world.

Appearing upon the streets of the city, and going through the pantomine which was enacted, it created voluminous comment. And when transferred to the front of the theatre at night it stopped passers-by like a conflagration.

The title is sufficient justification for the stunt. And the application is obvious.

Other American exhibitors will doubtless approximate the enterprise in connection with the picture. It is not necessary to employ so many characters where circumstances do not warrant the required expenditure. Yet it is advisable to use as many as possible, and it is interesting to speculate upon the results that would follow the use of more.

The idea is the big thing.

Many pictures are published weekly with titles that possess more promising exploitation angles than "Good References." Many attractions with less advertising opportunity in subject matter are placed upon the market every seven days.

The exhibitor who confines himself entirely to direct identification overlooks many possibilities.

And, in this case the characters are counterparts of those that appear in the picture. Yet the stunt would not lose in value were this not the case.

The "reverse English" treatment is comparatively new in exploitation. It has possibilities which will not be missed by men engaged in the work. These will be brought out and rapidly developed to a degree not comprehensible beforehand.

The present campaign is excellent for use as a model. After it may be patterned countless others of similar ground design and provocative of similar results.

A motley gathering of any sort attracts attention. And the characters taking part in practically any production include widely assorted types that may be arbitrarily grouped together for use in a stunt of this variety.

The method of exposing such a gathering to the public may be varied according to local requirements. The automobile is the obvious vehicle. An ox-drawn cart such as may be seen in the Ozark country would add another unique touch. In various sections of the country the locomotion may be arranged to get better results.

The incongruity is the essential thing. In that lies the chief merit of the trick.

The more unusual the attraction the more attention it will draw. And the progression proceeds with steady development of productivity.
Exhibitors operating theatres in cities of moderate size are prone to consider transient patronage of little importance. It is regarded as a thing of no great moment, odd business that will take care of itself.

Kenneth Sink, manager of the Wayne and National theatres, Greenville, O., thinks differently. And the card which he has caused to be affixed to the inside surface of every apartment door in the James Hotel shows the value he attaches to advertising calculated solely to draw transient patronage to his playhouses.

The card is reproduced herewith.

The cost of the cards and the privilege of posting them represents an expenditure no greater than that which would have been involved in placing a single announcement in the register carriage at the hotel desk.

The effect, obviously, is worth many times the effect which would have been obtained by such an advertisement.

In the hotel room the card has the advantage of being displayed alone and at a time when the reader is in the properly receptive mood.

No better device than this has been suggested for the purpose of appealing directly and exclusively to the transient patron. There can be no doubt of its efficiency and economy.

The two virtues are sufficient guarantee for any advertising medium.

The transient patronage, it may be pointed out, while not in the majority of cases essential to the support of the theatre is universally desirable. It represents what the gambler terms "velvet." And when it can be obtained by means so simple and practical as the present it is apparent that no exhibitor should neglect the opportunity to avail himself of its benefits.

Joseph Plunkett, managing director of the Strand Theatre, New York, recently staged a fireside quartette in novel manner as prologue for "The Truth About Husband," distributed by First National.

The photograph reproduced here-with shows the method used at the Strand in staging the feature, a grate fire effect obtained with the singers facing the auditorium.

A good many road quartettes would do well to copy the Strand method of staging. Though the quartette is popular it is in spite of rather than because of its stage appearance. The Plunkett idea is good.

By use of this type of presentation practically any picture can be proper-ly prepared for. In the library of available vocal selections can be found material to express any desired sentiment, to create any preferred mood.

The ability to write logical advertising copy is strikingly revealed in the special poster prepared in yellow and red and used by Al Harsten, owner of the Regun theatre, New York, for "The Leopard Woman," Louise Glauhn's J. Parker Read, Jr., production for Associated Producers. The reproduction presents the copy in original form.

No superfluous of words weakens the power of the poster by clouding the writer's meaning.

No extravagant phrases are introduced to detract from the forcefulness of the whole by raising a barrier of doubt as to its sincerity.

The crisp, concise lines stand out individually, each representing an idea, each advancing the thread of the appeal.

The ability to write copy like that is a priceless exhibitor's possession. The man who has it need concern himself little about the future. It is the kind of copy that insures him his share of whatever patronage exists.

Logic is its essential strength. Logic is the strength of any advertising. Where it is not, neither is there force or conviction. Seldom is there success.

An exhibitor recently went on record as saying that he wrote every advertisement just ten times as long as he wanted it, curtailing the copy by critical elimination until he had reduced it to the desired size and increased it to the desired effectiveness.

The basic principle of that process is right, though it requires time.
Western Exhibitors Face Keen Space Competition

By CHARLES R. ROEDIGER

Advertising Manager Rialto, Colonial, Strand, Victory and Colonial Theatres, Tacoma, Wash.

Advertise so that every star on every dollar expended will be made to twinkle!

This thought should be ever present in the mind of exhibitors and advertising managers.

Theatre managers have something to sell to the public the same as a merchant.

And upon the quality of their sales argument, and the frame in which they present it in the newspaper or other advertising mediums, depend to a large measure the amount of money they toddle off to the bank with the next day.

Large copy and plenty of white space do not guarantee the success of a motion picture for an exhibitor.

The ads must contain a punch—a healthy wallop—and be so constructed as to attract the attention of the public.

Newspapers in the West today carry big space. Page ads from department stores, clothing merchants, shoe stores, and half and quarter pages from dentists, tobacco firms and many other lines of business are by no means a novelty.

How to compete, and make our advertisements stand out above the others, is the question that confronts the exhibitor.

It's easy! The only thing necessary is to "jazz" up an ad.

Use plenty of rules and white space and art displays, and above all, copy that compels the attention of the vast army of newspaper readers.

Advertising that doesn't offer a sales talk is about as worthless as a handsomely equipped thrift emporium in a prohibition town. It isn't sufficient to merely advertise the name of the star, the name of the picture, and the theatre. An advertising man should take the stand, I believe, that probably a large number of picture fans didn't particularly like the last feature in which the star appeared, and that now is the chance to sell 'em on the current attraction. Then, too, maybe the fans are displeased with the star. Well, the way to get them is to offer some good sales talk in the ad and create a desire on their part to see this particular star and this particular feature.

Exhibitors who don't advertise are due for an early business demise.

One exhibitor—by the way, he's in Tacoma now, and is anxious to sell his theater—once said to me: "Well, the people know where the theatre is, and if they want to come, they can."

Bright remark, wasn't it?

Today this exhibitor has no patronage. True enough, the picture fans knew where his theatre was, but he didn't go after them to create a desire in their mind to partake of his picture menu. Hence, he's ready to sell out for a mess of pottage.

He fell before the onslaughts of the enterprising H. T. Moore, general manager of the Jensen-Von Herberg-Moore theatres in Tacoma, and one of the heaviest stockholders in the company.

Mr. Moore is a liberal buyer of space, contracts for good pictures and serves them up to the picture fans in such a manner as to make them like it.

In addition, Mr. Moore believes in theatre fronts. He has in the person of H. Wellington Woodin, assistant general manager of the Jensen-Von Herberg theatres, the Rialto, Colonial, Strand, Victory and Sunset, a master mind when it comes to building and designing fronts. Novelty fronts are Mr. Woodin's strong point, and you can depend upon them to bring home the bacon.

Fred W. Green, exploitation representative for Famous Players-Lasky at the Denver, Colo., exchange, co-operated with the "Denver Post" and the Princess, Rialto and Queen's theatres, presenting Paramount pictures, in duplicating the donation matinee stunt used just before Thanksgiving by A. G. Stolte, manager of the Des Moines theatre, Des Moines, Ia., the apples, oranges and other good things collected supplying Christmas cheer to 3,000 poor children of Denver.

Edward L. Hyman, managing director of the Strand, Brooklyn, N. Y., used orchestral and vocal Christmas music, notably "Come All Ye Faithful," "Silent Night" and Gounod's "Ave Maria," in his program for last week. The setting was so arranged that the singers were visible as though through a church window.

Ole Nelson, manager of the Majestic theatre, Grand Junction, Colo., maintains a standing invitation to all delegates to conventions held in the city. At a recent teachers' conference fifteen hundred attended the Majestic in a body, saw "The Jack Knife Man," King Vidor's First National attraction, and passed a resolution praising the management and the picture. A ten per cent increase in matinee business has been credited to that endorsement.

A ghost story contest was "sold" to the Seattle, Wash., "Star," by J. W. Rankin, exploitation representative of the Goldwyn exchange, which necessitated the printing of the synopsis of "Earthbound" in a front page box for the guidance of contestants.

Allen B. Newhall, manager of the Strand theatre, Lynn, Mass., conducted a literary contest in which a season's pass was offered as first prize. The co-operation of a prominent drug store was obtained by signifying that essays upon the title, "Why I Like to Visit the Strand," be left there, and a special window display was obtained. Two hundred contributed, the mayor and two newspaper men acted as judges, and the winning essay appeared in all Lynn newspapers.
Hamilton Club Members to Open
"Kismet" at Ziegfeld, January 29

"Kismet," the Robertson-Cole special featuring Otis Skinner, will have its Chicago premiere at the Ziegfeld theatre on January 29, under the direction of Roderick Ross, well-known business man and prominent in film circles, and ten other members of the Hamilton Club.

To Run Indefinitely

This feature will have an indefinite run at the Ziegfeld, following which it will

Club members, are enthusiastic in their praise of "Kismet," declaring it one of the finest productions they have viewed. They maintain that the motion picture will be an important introduction to the theatre for the first time, everyone should see it, and they express the belief that the picture will make new friends for the motion picture.

22 Productions on
Americanism Listed

These Supplement Catalogue
Published by National
Review Board

A list of twenty-two selected pictures on Americanism to December, 1920, has been prepared by the National Board of Review of Motion Pictures. This list supplements the board's catalogue, "The Best Motion Pictures on Americanism," issued in February, 1920.

Another list prepared by the board covers thirty-eight "dramatic photoplays on standard literature, American poetry, American and French history," produced during 1920-1921.

Both these lists may be had freely on application to the National Board of Review, 70 Fifth avenue, New York City.

The following is a list of selected pictures on Americanism to December, 1930:


Snowy Baker Productions
To Come to Screen Soon

Snowy Baker, former Olympic hero and millionaire sportsman of Australia, will shortly be seen as the star of a series of five and six-reel pictures to be known as Snowy Baker Productions.

The statement containing this announcement comes from the Selig Studio, where the pictures will be filmed. Colonel William N. Selig and Sam Rork, both veterans of the film production, are associated with Baker in the enterprise.

Break Ground in Corning

CORNING, N. Y.—Ground has been broken for the new Liberty theatre to be erected on the Thomas property in East Erie avenue by a company composed of James J. Kelly, Fred Gerber and C. V. Stowell. It is expected to be ready for opening by April 1.

S. J. Rollo Concludes
Effective Sales Trip
For Clark-Cornelius

What is considered one of the most successful sales expeditions in recent months in the state of New York was consummated by S. J. Rollo, secretary of the Clark-Cornelius Corp., who just returned from a sales trip, during which he closed with ten territories for his products. The trip ended in the office of the exchange in New York, and Rollo was purchased the Tom Moore Dramas and the Wallace Coburn Westerns.


DeMille Films Scene
In Plate Glass Set

When it was announced that Cecil B. DeMille would film one important episode of his fairyland vision of "Forbidden Fruit" in a stage setting built of glass the scoffers pointed out that it couldn't be done.

But Cecil DeMille didn't think so.

The objectors pointed out that it would be impossible to light such a set satisfactorily, that its cost would be prohibitive and that it just wasn't possible to build and film such a set.

But Cecil DeMille did this very thing.

The set was made in the famous studio tank at an enormous outlay. It required two days and the greater portion of one night to film this episode of the story, but it is declared that the results more than justify the time, money and labor expended.

Weeks of work, endless planning and tremendous expense were required in filming the scene, yet in the finished production the scene flashes across the screen in three minutes.

begin indiana theatre

FRANKLIN, IND.—The work of construction has begun on the Artcraft theatre to be built in Main street opposite the Star building. Arthur Owens is secretary of the new playhouse company.
Unusual and Clever Cast Supporting Mary Pickford in Jan. 9 Publication

An unusual and clever cast of players will support Mary Pickford in her next United Artists' production, "The Love Light," which was announced for publication by Hiram Abrams, president of the corporation, on January 9. Entirely new faces will be introduced to fans for this production, which has its locale in Italy, Miss Pickford was so particular about the characters to be portrayed that she chose practically all of the principal members of her cast while abroad.

Bloomer in Lead
Raymond Bloomer, Miss Pickford's leading man, although he has played many roles in America, was obtained by Miss Pickford in France. Mr. Bloomer had just returned from playing an engagement in one of the leading theatres in Rome. Mr. Bloomer has appeared on the speaking stage in America in support of John Barrymore in "Richard the Third," and also appeared in "Fair and Warmer.

Fred Thompson is one of the two Americans appearing in the picture and will be remembered as the chaplain of the 143d Field Artillery, of which Miss Pickford was godmother.

De Briac in Cast
Jean De Briac, who plays Antonio Carlotti, was born in Paris, and for two years was leading man for Sarah Bernhardt. When obtained by Miss Pickford he had just finished an engagement with an Italian picture company, where he was seen as leading man with Rita Jolivet and F. Bertini.

Albert Prisco was born in Italy and has spent practically all his life on the stage. He has been in pictures for some time, but recently appeared on the stage with Louis Weller in "Discovering America," and with Blanche Bates and E. W. Corcoran in "The Deuce.

Mr. Prisco has written a number of scenarios and has translated a number of plays from the Italian and appeared in them as star. Jeannette Prisco, his wife, who is seen in this production, is of Russian descent and has had stage training.

Was Previously With Star
Evelyn Dumo, who plays the role of Maria, was brought up on the stage in Italy, and for a number of years was the best known Madonna type for artists in Italy. She appeared with Miss Pickford in "Poor Little Pepina." She also appeared with Norma Talmadge, Anita Stewart and Alice Brady.

Georges Rigas is another importation; for while he was engaged in Italy, he was born in Greece, where he was a member of his father's company, having played "Romeo and Juliet," "Redemption," and "Ghosts," in the Greek stage.

Edward N. Phillips, now known as "Phippiii," is the energetic young American who made himself up as an Italian and was clever enough to deceive both Miss Pickford and Miss Marion as to his nationality. Phillips appeared in "The Copperhead" with Lionel Barrymore and was also seen in "Seven Days Leave" and "The Wanderer."

Gordon Standing Author
Of Book of War Memoirs
Gordon H. Standing, who plays a prominent part in "The Foreigner," the screen version of the book by the same name written by Ralph Connor, is compiling a record of the work of the American medical corps unit attached to the Second Division, with which he served in France.

The tentative title of the book is "The Caduceus at the Front," so called from the insignia which the medical corps of the United States army wears. At the present time he is playing the leading male role in a Barrie playlet, "Half an Hour." He expects to return to screen work as soon as this engagement has been completed.
Packed House Sees
“The Parish Priest”

Picturization of Old Stage Success Is Screened at Wilkes-Barre, Pa.

Herman J. Garfield has returned from Wilkes-Barre, where his production of the famous old stage success, “The Parish Priest,” had its out-of-town try-out. Garfield brought to New York glowing accounts of the three-day showing. At the last performance more than 3,000 people crowded into a 2,500 capacity house.

While the picture version of Daniel L. Hart’s popular drama was not opened in Wilkes-Barre with any thought of the financial returns but was one of the stages of the preparation of the big picture for its New York premiere, all records for theatre attendance in the city were broken, it is declared, and the screen version of the play gives promise of even surpassing the stage version in drawing power.

It was with a view to trying out the elaborate music score by M. Winkler, and the atmosphere-producing effect of the unusual prologue, in addition to studying the effect of the different scenes upon an audience, that the out-of-town showing before people who had paid high prices for their seats was given.

Will Desmond, as the parish priest, scored a personal triumph. A telegram which he sent from Los Angeles to the audience was flashed upon the screen following each showing of the picture, and received a storm of applause.

Theatre for Two Harbors

TWO HARBORS, MINN. — K. O. Olson has plans under way for the construction of a motion picture house to be built next year. He has provided a site for it at Second avenue and Cedar street.

Open Minneapolis Loring

MINNEAPOLIS, MINN.—The Loring theatre, built by Twin City Amusement Trust estate, to be operated under management of Finkelstein & Ruben, with C. Toery the managing director, was formally opened December 4.

Shallenberger Announces Arrow Will State Right Thirteen Romayne Films

W. E. Shallenberger, president of Arrow Film Corporation, announces the company has arranged to distribute on the state rights market a series of thirteen Romayne comedies, now being produced at Culver City, Cal., in the studio of the Romayne company.

The first ten of these comedies have been produced and Charles Avery is at work on the eleventh, which will be entitled “Rhinestone and Robbers.” Following this will be “Daffy House.”

Are in Two Reels

These comedies are in two reels and are of the slapstick variety. One of the principal comedians in the series is Dot Farley, who has often been called the female Ben Turpin of the screen, due to the ability to cross her eyes at will, thus giving her a striking resemblance to this comedian.

The ten comedies already completed are “Hicksville,” “Beachnuts,” “Peaceful Valley,” “Keyhole Reporter,” “Stale Eggs and Sweethearts,” “The Villain Still Pursued Her,” “Shout in the Kitchen,” “Underground Romeo,” “Twenty Legs Under the Sea,” and “Sewerside.”

Territories Are Sold

Arrow states that all territory except the following has been disposed of. This consists of Greater New York and northern New Jersey; New York state (north of Westchester county); southern New Jersey and eastern Pennsylvania; western Pennsylvania and West Virginia; Delaware, Maryland, District of Columbia and Virginia; North and South Carolina, Georgia, Florida and Alabama; Kentucky and Tennessee; New England; Ohio; Michigan; southern Illinois and Indiana; Wisconsin; Minnesota, North and South Dakota; Iowa and Nebraska; western Missouri and Kansas; eastern Missouri and southern Illinois; Louisiana and Mississippi; Texas, Oklahoma and Arkansas; Colorado, Utah, Wyoming, New Mexico and southern Idaho; Washington, Oregon, northern Idaho and Montana; California; and eastern and western Canada.

Buys Rex, Chadron, Neb.

CHADRON, NEB.—The old Rex theatre, reopened under the name of the New Strand, has been purchased by E. J. Waugh, of Ewing, Neb., from Smoke & McDowell. George W. Curran, of Omaha, an experienced motion picture man, assisted by Irwin Butler, of Ewing, has assumed the management.
Author Cooperates On Baker Picture
Anna Q. Nilsson and Robert Frazer Have Leads in Production

Calvin Johnston, the Saturday Evening Post author, has arrived in New York to work with George D. Baker in the production of Mr. Johnston's story, "Temple Dusk," which Sawyer and Lewis are presenting as a special George D. Baker production.

The first thing that Mr. Johnston did upon arriving in New York from his home in Kansas City was to congratulate Mr. Baker upon his continuity of the story, which greatly elaborated upon the fiction version as published in short story form.

In "Temple Dusk" Mr. Baker has the most unusual story of his directorial career. The dramatic scope swings from a gambling house to a famous modiste shop, and from there it switches to a church on the lower East Side of New York.

Mr. Johnston has long been an admirer of the work of Anna Q. Nilsson and Robert Frazer, and after seeing them work in "Temple Dusk" he has decided to write a novel in which they will figure as the principal characters. After Mr. Baker has cut and assembled the film it will be tried out before a city audience, in order that its audience appeal may be correctly gauged.

An extensive advertising campaign has been laid out by Mr. Sawyer to aid the exhibitors in the showing of "Temple Dusk."

Lasky Adds Warehouses In Eastern Expansion At Long Island Studio

Two new warehouses for the storage of scenery and props are being built under the supervision of Arthur V. Smith, general manager of the Eastern studios of Famous Players-Lasky Corporation, on the large plot of ground at the rear of the new Long Island studio.

The warehouses are one-story frame buildings covered with corrugated iron, 16 feet high and 25 by 50 feet, costing $8,000 each. They are located on the Sixth avenue side of the studio and are very accessible to the big stages.

Though the big studio provided ample, it was supposed, for the storage of a large quantity of scenery and props, the expansion of production activities which accompanied the opening of the studio necessitated the leasing of two floors of 60 by 125 feet each in a building across the street from the studio. This space will be retained in addition to the new warehouses.

Territories Sell Rapidly On "Madonnas and Men"

Following the recent announcement that the Allens had obtained the Canadian rights to the Jans special, "Madonnas and Men," which will be issued in the Dominion immediately following the special runs arranged for it in the legitimate theatres at 80 top, comes word that more than important territories have been disposed of.

F. Goldfarb of Climax Corporation signed a contract for Greater New York, George Jacobs of the Masterpiece Pictures, Inc., of Cleveland, for the State of Ohio, and northern New Jersey was bought by Jans Film Service, Inc.

King Sails for England to Inform Stoll Offices of Progress in U. S.
President of American Company Also Will Complete Arrangements for Bringing His Family Back to This Country

George King, president of Stoll Film Corporation of America, sailed for England Tuesday, December 14, to be gone a month. Mr. King's trip is partly for the purpose of describing in person to the officials of the Stoll Film Company, Ltd., the excellent progress made in the United States by the American corporation, the first publication of which, "Squandered Lives," will go to exhibitors on January 2.

There is also a domestic angle to Mr. King's visit. On November 10 he received a cable dispatch stating that on the day before there had been born to him a son and namesake. Mr. King also will complete arrangements for bringing back with him his family. Just before sailing he became a householder on Long Island, having purchased a residence in Bay Side.

Company Is American

"As president of the Stoll Film Corporation of America," said Mr. King before sailing, "I desire to address the exhibitors of the United States regarding the plans and policy of this company, the initial release of which will be available for showing January 2 next.

"In the first place I want to impress on exhibitors the fact that this company is just what its name implies—it is an American concern. A perusal of the personnel of its executives and its office force, of its properties and its salesmen, will suffice to convince even 'the man from Missouri' that this statement is exact."

Is International Organization

"The Stoll Film Corporation is arranging to distribute pictures produced by the Stoll international organization, subjects that have been and will be photographed wherever called for by the script.

"The head of the British Famous-Lasky Company remarked in the course of an address last week that in London there were only two large studios, of which one was owned by the company of which he is the chief. Answering an inquiry later as to whether the other was a Stoll studio he said it was.

Don't Catalogue Films

"The Famous Players is an international organization—just as is the Stoll. And to make a passing reference to another expression that is not new to the ears of American exhibitors, will subjects produced by the Famous Players in London and in India or on the Continent of Europe be catalogued in this country as 'foreign'?

"I submit that they should not be so catalogued. I submit that the motion picture is international, is universal, in its scope—that, like Benjamin Franklin, it is a citizen of the world. A screen story tense with humanity searches as deeply into the heart of the peasant woman of Russia as it does into the heart of the woman of Central Park West."

W ill Produce in U. S.

"Stoll pictures will be made wherever the author has seen fit to place the locale. Right now there are awaiting production several stories in the World Famous Authors' Series that have an American atmosphere. So we are looking for studio facilities in this country for the adequate making of these subjects."

Making a New Year's Wish

Jerome Storm and Lillian Gish use the turkey wish-bone—all that was left of the holiday dinner which Mr. Storm gave on the studio set—to start the new year with.
World Director General Places Blame For Questionable Films on Producers

The current agitation regarding the blue laws and the so-called cleaning of the motion picture industry has brought to light a discussion of whether the exhibitor or the producer is to blame for the country-wide criticism.

That the exhibitor is in no way to blame and that he should not be condemned either by the newspapers or the public is the thought expressed by Alfred Walker, director-general of World Motion Picture Corporation. On the other hand, if there be any room for criticism the cause itself should be laid at the door of the producer of pictures, he declares.

Criticism Is Unreasonable

Mr. Walker holds that it is unreasonable that the exhibitor should bear the burden of the brunt of the now prevalent criticism. Mr. Walker calls attention to the fact that nearly 80 per cent of the picture showmen of the country book pictures and pay for them in advance, without seeing the productions until they are offered on their own screen to their patrons.

This condition has caused the exhibitor to force upon the public at various times, he contends, pictures which have not met with the approval of the public in general. Inasmuch as the theatre patron and the newspaper editor are closer to his local exhibitor than to the producer, all complaints are sent to the exhibitor first.

Producer Is Responsible

Mr. Walker contends that the producer alone can rectify all wrongs relative to questionable pictures. It is within his power to produce pictures that the public cannot criticise yet of such entertaining powers as to bring the exhibitor a maximum amount of revenue. Mr. Walker says that although the general outcry against the picture industry is unwarranted it is admitted that too many pictures with vulgar themes and questionable scenes have been offered to the exhibitors under the guise of spectacles and advanced art. The producer responsible for such productions is to be criticised in that he has prostituted one of the greatest dramatic mediums—the motion picture. He predicts a time when the members of the industry will take action against any such producer.

Predict Airship Will Become a Factor in Producing Exteriors

The results of Marshall Neilan's experiments with the dirigible used in the production of big scenes for his newest picture, "Bob Hampton of Placer," were viewed recently on the screen at the Neilan studio by a number of prominent producers. The effects obtained excite considerable enthusiasm and, according to reports, the "ship" will soon become an important factor in all exterior work.

Neilan is said to be the first producer to use an airship in taking scenes of action on the ground, from the sky, in connection with the filming of a photoplay. The aeroplane has been used in this way but has been found wanting where continuous action shots by the camera men above were required, as an aeroplane travels too rapidly. The blimp took the place of a movable camera platform, traveling in the air at will and saving many hours of work in erecting camera stands on natural heights where travel was difficult and in the building of gigantic platforms on level ground such as are necessary in the picturization of these scenes.

Buyes Comedies for South

Arthur C. Bromberg Attractions, 73 Walton street, Atlanta, Ga., has purchased the Hallroom Boys comedies for Tennessee, Georgia, Florida and Alabama from C. B. C. Film Sales Corporation of New York.

First Gertrude Olmstead Feature Is Now Completed

Gertrude Olmstead, the winner of the Middle West beauty contest held last summer by the Chicago Elks, is making good in motion pictures, it is reported at Universal City.

The Illinois school girl was engaged by Carl Laemmle to appear in a series of Universal pictures and eventually to be starred. "Tipped Off," the first picture in which she appears, recently was completed at Universal City and now is being distributed through the various Universal exchanges.

Morosco Approves 'Ideal' Cast Above An All Star

In these days of "all star" casts in film productions, Oliver Morosco, the theatrical chief who is entering the film industry on a $2,500,000 scale with Oliver Morosco Productions, Inc., believes that the solution of the "better pictures" problem will be in ideal casts rather than all star makeups.

"I have some very definite ideas regarding this," said Morosco recently. "Ofttimes actors are over-influenced in casting by the weight of names. I want to see a picture made with the 'ideal cast' idea regardless of whether the makeup is all star or half unknown.

"The Great Moment" New Title of Glyn Scenario

According to information received from the Coast, the title of the story Elmor Glyn is working on for Gloria Swanson, originally called "The Sheltered Daughter," has been changed to "The Great Moment.

Production of this picture for Paramount will be started as soon as Cecil B. DeMille completes his super star production of "The Affairs of Anatol," which is now well under way at Hollywood. Sam Wood is said to be slated to be the director.
American Gets "Ireland in Revolt" For Disposal to State Right Men

Production Was Made by Capt. Edwin F. Weigle, Chicago Newspaper Photographer—Film Meeting With Hearty Response

Negotiations have been closed whereby American Film Company has taken over "Ireland in Revolt," the film made by Capt. Edwin F. Weigle, Chicago Tribune photographer. The announcement was made by Samuel S. Hutchinson, president of American, who said that the energies of his entire organization would be directed toward disposition of the picture on the state right market.

Although Mr. Hutchinson did not make public any details concerning the progress thus far made in disposing of the films to the state righters, it is understood that the picture has met with a hearty response.

"Spends Months in Ireland"

The film was made by Captain Weigle, who, with his wife, spent four months in the north and south of this stormy part of the British Empire. The same dauntless courage which enabled Weigle to present the first motion picture of the world war, has again been displayed in this latest sensational exploit.

The pictures vividly portray the raids, riots, reprisals and destruction in general which are daily occurrences in Ireland. They are actual photographs of real events—in a word, Irish history in the making.

Shows True Conditions

Through "Ireland in Revolt," it is said, true conditions as they are in Ireland today are faithfully portrayed. There are actual views of the now famed "Mustard Pot" of Belfast, armored motor cars and barbed wire barricades. Evidences of havoc wrought by clashes between civilians and the Royal Irish constabulary, known as the "Black and Tans," are plainly visible, in the store windows boarded up along the main business streets, factories burned to the ground and the smoking ruins of homes.

Among the more important cities visited by Captain Weigle were Cork, Dublin, Belfast, Trim, Galway, Lisburn and Mallow. In a number of these places he had difficulty in establishing his neutrality and was the target of cobblestones thrown by civilians who aligned him with the constabulary.

The picture is having its premiere at the Rialto theatre, Chicago, and is said to be all that Capt Weigle claims for it.

Moreno's New Feature, "Three Sevens," Nears Completion in West

Antonio Moreno is nearing the end of production on "Three Sevens," his new feature, and the picture will be complete within another two weeks. Chester Bennett is the director.

The picture carries a thread of prison reform throughout, but is essentially a melodrama with a love story. The exteriors were taken at Florence, Ariz., where the governor of the state gave the Vitagraph players every privilege. Three hundred convicts were permitted to be turned loose outside the walls in a daring escape for the picture. Both Jean Calhoun and Beatrice Burnham have leading roles.

The rest of the supporting cast includes "Bull" Montana, who played such a terror inspiring gorilla in Marshall Neilan's "Go and Get It"; Emmett King, De Witt C. Jennings, Edwin J. Brady, Thomas Jefferson, Hector V. Sarno, Starke Patterson, Virginia Nightingale, Jeffer Web and others.

NO WAY TO TREAT A HUSBAND

A scene from the Fox production, "Why Trust Your Husband," in which Eileen Percy stars.

Use Prizma Color in Paramount Feature

Process Is Incorporated in Mae Murray Vehicle, "Gilded Lily"

For the first time in the history of Paramount picture making in the East, scenes made by the Prizma process in natural colors have been incorporated into a Paramount feature picture. This was for "The Gilded Lily," the first production made for Paramount by the combination of Mae Murray, star, and her husband, Director Robert Z. Leonard, which has just been completed at the Long Island City studio.

Director Leonard in explaining the reason for combining Prizma shots with the regular motion picture photography, said that "The Gilded Lily" lent itself especially to colored photography, for the opening of the picture and that by use of it the main theme of the story could be more convincingly and effectively introduced.

The colored shots were used only for the introduction to the picture itself. All of the work was done in the Long Island studio by a cameraman from the Prizma studio.

"The Gilded Lily" is an original story by Clara Beranger. It tells the story of a dancer in a New York club and gives Miss Murray unusual opportunities to display both her bionistic ability and her skill as a dancer.

The cast is composed of Lowell Sherman, Jason Robards, Charles Gerard, Leonora Ottinger and Mrs. Pauline Dempsey. Ernest Haller was the cameraman.

Remodel Alabama Theatre

GALAX, ALA.—The Galax theatre, occupying the site of the former Colonial in Second avenue, has been reopened after being redecorated, remodeled and enlarged.
Universal Contends Chaney Has His Most Convincing Role in Dean Film

Lon Chaney, recognized as one of the screen’s greatest character actors, is said by Universal to have the most convincing role of his career in “Outside the Law,” the new Universal Jewel production starring Priscilla Dean. Universal officials unite in saying that Chaney has outdone himself in clever characterization. Chaney plays an underworld part entirely unlike any he has handled heretofore. It is not as a hopeless cripple, his remarkable role in “The Miracle Man,” or as a legless king of criminals, such as he played in “The Penalty.” In “Outside the Law,” Chaney is “Black Mike Silva,” accepted leader of San Francisco’s gangsters and other shady characters.

Creates Virile Role

In “Black Mike” Chaney has created the most virile and unscrupulous role of his many screen villainies, it is claimed. “Black Mike” is a malicious figure whose sole motive in life is revenge. He has no fear but one, that for his former chief, “Silent Madden,” who has turned straight. His fear is so compelling that he goes to every possible extreme to rid himself of it, by putting “Madden” and his clever daughter, “Silky Moll Madden,” out of the way. This latter character is played by Priscilla Dean.

Chaney is no cripple in “Outside the Law” but a powerful fighter, and a resourceful bad man. As the leader of his gang, he heads them in several lights that lack nothing in ferocity and fury.

Ability Reaches High Point

His best work comes when he is at his boldest. It is when “framed” by “Silky Moll” and her companion, “Dapper Bill,” that he is enabled to portray the fury of the trapped beast. Later, as the theme of an un-Christian and a terribl

Holman Day Series Will Come in Alternate Weeks

The publishing schedule determined upon by Pathe Exchange, Inc., for the series of dramas portraying life in the Maine woods as it has been familiarized to countless readers of the colorful tales written by Holman Day, and announced as the “Holman Day Series,” is to offer one picture every other week commencing January 30.

These plays, produced by Edgar Jones Productions, Inc., are being produced in the actual locations provided in the scenarios and the casts, save for the principal roles, with precedent many characters born and bred in that country. The first picture of the series has been completed and will be released under the title of “Locinhvar of the Line.” “Single Handed Sam” will be second of the Holman Day's and “The Black Ace” is number three. The “Santschi features will be published on alternate weeks, commencing January 23. This arrangement does not merge the two series into one as each will be maintained distinctively as the “Tom Santschi Series and the Holman Day Series, respectively.

Price Promises to Show Trade His Latest Film

C. B. Price, president of Pricefilms Inc., is preparing to give a trade showing of his latest production, “Your Daughter—and Mine” immediately after the first of the new year.

This is expected to be held in one of the big hotels with an invited audience including many of the big women organizations of the city. The play was written by Stanley Houghton on the legitimate stage by William A. Brady under the title of “Hindle Wakes.”

“Dog-Gone Mix-Up” Fourth Hallroom Boys Comedy

“A Dog-Gone Mix-Up” is the title of the fourth of the new series of Hallroom Boys comedies, published by C. B. C. Film Sales Corporation of New York.

The Comedy was directed by Herman C. Raymaker, under the supervision of Harry Cohn. Sid Smith and Harry McCoy do some startling work on the roof of a high building, upon a flagpole surmounting this roof, and, upon a narrow board spanning a twenty-foot gap between two buildings.
“Day of Cleaner Films Has Arrived”

George Beban Will Discuss This Subject During His Tour Of the Country With His Latest Production, “One Man In a Million”—Star, However, Will Not Preach to Public

The day for better and cleaner photo-plays has arrived. Public demonstration has more than proved this.

So claims no less an authority than George Beban, who is about to begin a coast-to-coast tour making personal appearances with his new picture, “One Man in a Million.” In the talk he will make from the stages of the biggest silent drama edifices, Beban will make a plea for the uplift of pictures and the curtailment of sex and vice productions.

Advance publicity on the sexless film question which Mr. Beban has started has also caused a stir throughout the country, it is said.

During the last few weeks he has received letters, telephone messages and has talked with persons who ask just what his motive is in so emphatically denouncing the problem play of today. A number of well-known film men have gone so far as to intimate that the cleaner and better pictures and general amusement presentations would suffice for the public's attractions but no one the general motion picture theatre public. To which Mr. Beban makes answer, “As a picture boss, I have the price in a man's pocket governed the measure of his intelligence.”

During the booking tour that Mr. Beban and Sol Lesser made, covering every important exchange center from Los Angeles to New York, the two Beban and Lesser latest film product for the benefit of local exhibitors who contemplated booking the dual attraction of the film and Beban's personal appearance.

In nearly every case, local censor representatives were present and Mr. Beban claims that in no instance was mention made of any suggestive or the possibility of any eliminations throughout the entire 6,500 feet of footage. And to further prove that a clean and wholesome love story will "get over" with the so-called "hard-boiled" exhibitors as well as with the fans, Beban states that he and Mr. Lesser arrived in New York City with a full 100 per cent booking record.

Mr. Beban wishes to announce that he is showman enough to govern his routine of talk and advance exploitation and publicity so as to erase all signs of so-called "preaching." But Mr. Beban says he has so arranged his talk that the "cleaner and better" pictures subject will be meshed in so that it will be "put over" with more force and effect than were the two together solely upon that vein.

A few catch lines of Beban's talk on the better picture movement are as follows: "I have never made a vice or sex photoplay and never will be a party to the making of one." "I aim to produce pictures that your son and your daughter—your sweetheart, mother and sister—can walk out of the theatre with their minds clean." "If the time should arrive when I am called upon to make problem plays, then I will quit making pictures at all!"

Mr. Beban commences a twenty-week personal tour with “One Man in a Million” the first of the year, opening at the Bransford theatre, Newark, and from there working westward to the Coast. This tour will take until early in May to consummate, after which the star will resume his work at his Hollywood studios.

While in New York Mr. Beban contracted for several stories which are now being revised into scenario form and which will be ready when he resumes productions.

Several Eastern stage producers have endeavored to obtain Mr. Beban's services for footlight productions for the coming season, but Mr. Beban stated that he had been won over, once and for all, to the clicking camera in the silent drama studios.

Tucker Brothers Circuit Shows Extended to Texas

Starting immediately Tucker Brothers Road Picture Shows, which have been exploited successfully in Oklahoma and Arkansas for the past forty weeks, will be circuitted into Texas and traverse the entire three states.

The road show plan is somewhat of a new idea, having been worked out on a one-picture plan before, but in so far as is known, never on such a large scale as what might be termed a road show circuit, the dates being booked for a number of weeks ahead and played consecutively. Advance agents go ahead and blaze the trail and the circuit stands for an indefinite period. A new show follows along each week piloted by an experienced road show manager. All road shows are played on a percentage basis with extraordinary advertising stunts and publicity aids necessary to put the attractions over.

Descendants of Noted Actors in New Picture

A notable "second generation" cast has been assembled by Whitman Bennett for "Jim, the Penman," the fourth Lionel Barrymore production for distribution by Associated First National Pictures, Inc. No less than four direct descendants of actors who were prominent a generation ago are included in the cast.

Lionel Barrymore, as is generally known, is a son of Maurice Barrymore. He will have the title role. Doris Rankin, who will portray the part of Nina Bronson, is the daughter of the illustrious Mackee Rankin. Arthur Rankin, who has been cast as Lord Drelincourt, is a grandson of the same actor and a son of a sister of Doris Rankin. Charles Coghlan is the last of the quartet member of families famous on the stage. He is a nephew of Charles Coghlan who for many years was one of the foremost American dramatic stars. He will have the part of Redwood the detective.

“Honeymoon Ranch” Sale Is Practically Complete

According to Bert Lubin, producer of "Honeymoon Ranch," the state rights market is in excellent shape, in so far as moderate priced productions are concerned.

Lubin reports that there are now but three open territories on his Western state rights feature, this despite the fact that it is just two and a half months since he first offered territory for sale.

The latest sale announced is the Indiana territory to Maurice Lesser Attractions of Indianapolis. Lubin expects to make a definite announcement regarding his second picture next week. This is tentatively entitled "Crossed Trails," and will be ready for issue soon.

GEORGE BEBAN IN “ONE MAN IN A MILLION”

A scene from the latest production starring the famous impersonator of Italian types. It will be distributed by Sol Lesser.
Sherman Takes Larger Quarters for Expansion of Corporation's Activity

Anticipating the widening of its producing and distributing activities Sherman Productions Corporation has moved its New York office from the Longacre building to larger quarters in the Fitzgerald building at 1482 Broadway.

With all but a few of the territories in the United States and Canada disposed of, only a few details remain to be completed before the company will be ready to publish its initial attraction. "Man and Woman," written and directed by Charles A. Logue, probably will be the premiere Sherman production although another now in process of production may be selected, if it fulfills its present promises as a box office attraction.

Announcement Soon
"Man and Woman" is a big dramatic story of three beachcombers and a society girl and their adventures on an island in the South Seas. It presents a situation decidedly novel in character, and brimming with heart interest and suspense.

The publication dates for this picture, together with two others which are ready and two more in the making, will be announced soon after the first of the year.

M. E. Mazur, special representative for Sherman Productions Corporation in the East, has been placed in charge of the New York office during the absence of President Harry A. Sherman, who is in the middle west on a business trip.

More Franchises Granted

According to Mr. Mazur, Mr. Sherman will leave early in January for the West Coast, where he will obtain a studio for the exclusive production of Sherman pictures.

"The latest franchise to be granted," says Mr. Mazur, "is to Finkelstein & Rubin of Minneapolis, Minn., who are the largest and most influential independent distributing group in the Northwest, so you can see that Mr. Sherman is now only content with the leading five independent organizations in each territory to handle our productions. They control a string of theaters through the states of Minnesota, Wisconsin and North and South Dakota.

Handle Six States

"In New England, Boston Photoplays Company has secured exclusive distribution rights for all Sherman pictures. Fred B. Murphy, general manager of Boston Photoplays Company, will handle the Sherman productions in Maine, Massachusetts, Vermont, New Hampshire, Connecticut and Rhode Island. "Messrs. Richards & Flynn, one of the leading independent exchanges of Kansas City, Mo., have secured the franchise for Kansas and Missouri. In the middle west, Harry Weiss and Fred Aiken of Superior Screen Service, Inc., of Chicago, hold the exclusive rights for the release of all Sherman productions in the states of Indiana and Illinois.

Educational Reports Big Holiday Sale of Comedies

Two Chester comedies, issued through Educational exchanges, were selected by Dr. Hugo Riesenfeld as features of the special Christmas and pantomime program which he arranged for 2,000 tiny charges of the United Hebrew Charities at the New York Rivoli theatre, on four successive mornings.

Educational reports that there has been a demand for its product from all sections of the country for use at these special holiday showings and cites a list of thirty principal cities in which its pictures have been selected from the whole available product as having especial appeal at this season.

Organize New Equipment Company in New Orleans

Wyndham Robertson, formerly of Wyndham Robertson Moving Picture Supply Company of Houston, Tex., and for the last two years manager for H. K. Barnett Theatre Supply Company of New Orleans, has severed his connection with this firm to join J. H. Majeau, a New Orleans business man, in establishing a theatre equipment and supply business in New Orleans under the firm name of General Theatre Supply Company, Inc. It is capitalized at $10,000 with J. H. Majeau, president; Carroll B. Walmsley, director, and Wyndham Robertson, secretary and treasurer. Offices are located at 390 Dauphine street. This company will cover as its territory Louisiana, Mississippi, Arkansas, South Texas, Georgia, Alabama and Mexico.

Open Texas Playhouse

COMANCHE, TEX.—The Sunshine Theatre recently was opened to the public.

Two Large Chicago Houses Play Torchy Pictures Same Week

According to Educational a greater exhibitor interest in Torchy comedies is being shown than in any other series on the market. The New York office declares that every week sees a number of important first runs added to the list showing the pictures made from the stories by Sewell Ford and starring Johnny Hines.

An unusual incident is reported from Chicago where Balaban and Katz's splendid Central Park theatre showed "Torchy in High" after it had already been shown in the downtown district. During the same week the Randolph theatre was showing "Torchy's Millions." It was a regular Educational comedy week in Chicago for the Riviera, the other Balaban and Katz house, had "A Honeymoon Hero," a Christie, and Barbee's Loop the latest Chester, "A Tray Full of Trouble."
**Herald Holubar Film as a Sensation**

"Man, Woman—Marriage" Is the Result of Many Months

**By JACK NEVILLE**

**W** hat is the biggest film sensation of the year? Those who have been fortunate enough to obtain a glimpse of Allen Holubar's production, "Man, Woman, Marriage," starring Miss Dorothy Phillips and Mr. Louis Phillips, are agreed that Holubar's only picture of 1921 will be awarded that honor by America's fans millions.

For years it has been generally conceded by those in close touch with picture production that Allen Holubar has the requirements of a master director and that the charming Dorothy Phillips will some day be acknowledged as the greatest dramatic actress of the screen. Holubar created and Miss Phillips interpreted the leading role of "The Heart of Humanity," thought by many to be the best war picture turned out while the world was ablaze. Their "The Right to Happiness" and "Once to Every Woman" did much to add to Holubar's reputation as a creative genius and Miss Phillips' career as a dramatic actress.

With these big successes to their credit and with the time auspicious for a tremendous picture production from some one of the young producers Holubar's disciples, declare "Man, Woman, Marriage" to be the sensation the film world has expected during the last several years.

"Man, Woman, Marriage." Holubar's one production of 1920, is the result of many months in actual shooting, two years in study for the completion of the story, several months consumed in editing and titling and an expenditure of $400,000. "Man, Woman, Marriage" is a cinematomographic innovation. It is the work of a great creative genius and master director and the collaboration of a star who must be acknowledged as a master director, interpreter of a role requiring an extremely wide range of acting and the utilization of a great amount of ability along emotional lines.

As the title would indicate "Man, Woman," "Marriage" deals with the relationship of man and woman. It does not skim over the sex problem, but digs deep beneath the surface where it lays bare the human soul. It does not preach the false doctrines of sex attraction with its accompanying superficialities, but attacks the problem from a hitherto overlooked source—sex antagonism.

The story does not advocate the cause of the emancipation of woman on the grounds that she has progressed to a point where she no longer need remain under the dominance of man. "Man, Woman, Marriage" most conclusively, entertainingly and elaborately proves that woman has always been the equal of man and that the most shameful page in the history of human race has been man's treatment of woman.

There is nothing of the "new woman" in this gripping story. The heroine never has a single instant harnesses her soul with a spirit of militancy against man's domination and cruel treatment. She remains firm throughout all trials and tribulations and attains her goal by means of the strongest weapon divinely forged—faith.

"Man, Woman, Marriage" is destined to do much toward revolutionizing the silent drama. With its exposition it will create a demand for worthwhile pictures—pictures which teach a powerful and human lesson in an entertaining and artistic manner. It is a death blow at superficial clap-trapery and the dawn of a new screen era.

**Poor Grade of U. S. Films Exhibited in China, Says Consul**

(Washington Bureau, Exhibitors Herald)

**WASHINGTON, D. C., Dec. 28.—**The type of American motion pictures now shown in China is very poor, according to Vice-Consul Price, reporting to the department of commerce from Foochow, and some of the films are very old, often dating back ten or twelve years. In addition, the majority of pictures gives an erroneous idea of American life and standards.

Users of films in Foochow are trying to get better films, it is declared, but thus far without success. What is true of Foochow is representative of the vast majority of places in China where motion pictures are exhibited to Chinese audiences, it is pointed out.

The report states that a good American film exchange, covering all the China coast, with headquarters at Shanghai, furnishing up-to-date films, would be a help instead of a hindrance to the advancement of a better understanding between East and West, would undoubtedly be successful financially. Films could be sent out by regular circuit by registered mail and under contractual arrangements, whereby the temporary lessee becomes responsible for the films in his possession.

**Reopen Menasha Playhouse**

**MENASHA, WIS.**—The Orpheum theatre was recently reopened under the management of John Herzger.

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**Special Enlarges Its Production Schedule**

With Federated Handling the Distribution, Concern Will Double Its Activities

A greatly increased production schedule for 1921 has been arranged by Special Pictures Corporation, following the turning of its distribution over to Federated Film Exchanges of America and the elimination of its own exchange system.

With the money that has been used in maintaining its own distribution organization Special Pictures will be enabled to more than double production activities at its studios in Hollywood.

**Will Double Output**

According to Louis W. Thompson, president of Special, the output of Comclassics will be doubled. Instead of publishing one every two weeks there will be one issue a week. Such well-known stars as Ford Sterling, Neely Edwards, Charlotte Merriam, Stanley Laurel and Eddie Baker will be seen in the Comclassics, of which Reggie Morris will continue as director-general.

Louise Fazenda will return from her nation-wide popularity tour early in 1921, and all will be in readiness for her to start production within a week after her return. An internationally known comedy director has been engaged to handle her two-reelers, which are to be sponsored by the A. L. Hart productions, the producing unit that has been responsible for the Chester Conklin comedies.

**Will Start Expedition**

"Dick" Burrul, creator of the Sunset Burrud series of scenes, will start on another expedition early in 1921, while the best part of the travel pictures obtained during his "Tia Juana, Mexico to Nome, Alaska" jaunt are yet to be published.

Two two-reel Western companies will be working at the Special Pictures studio, the Art Acord company of which S. M. Piercy is president, and the "Broncho Billy" company, with G. M. Anderson at its head.
Mayflower Now Preparing to Begin Work on Production of "Aphrodite"

One of the early features to be made by Mayflower Photoplay Corporation in 1921 will be "Aphrodite," according to General Manager John W. McKay, who stated that the film rights to this spectacle along with the screen privileges of several other big offerings had been obtained some time ago when Mayflower was assembling its production plans for 1921. Preparatory work in connection with the filming of this feature is under way, Mr. McKay states. Within a short time he expects to announce the leading members of the cast. The Mayflower manager also said that for the present he preferred not to say who will direct this classic.

Negotiates for Three Plants

Mr. McKay stated that the company producing "Aphrodite" would be divided into three units, each working separate and apart from the other in three different studios, but all under the supervision of the director-in-chief. The studios that Mayflower has negotiated for are the Paragon, Solax and Biograph.

"The reason for dividing up the work in making this picture," Mr. McKay explained, "is so that the utmost speed may be maintained. Because of the great number of sets required and the limited capacity of the eastern studios it is very necessary that this method be pursued."

Cleveland Prepares Script

The scenario for "Aphrodite" has been in process of preparation for the past two months by Val Cleveland, author of "The Scoffer," an Allan Dwan production which is credited by the press with being one of the most powerful pictures of the year. It is expected that the script will be finished and ready for the director by January 1.

It is predicted by Mr. McKay that "Aphrodite" will be one of the sensations of 1921. The production will be lavish and stupendous, and no expense will be spared in procuring talent or in building sets. The Mayflower general manager intimated that this picture might be the only one, other than those already contracted for with Tucker and Walsh, that the company would finance next year. Present plans are to spend half a million dollars in the preparation of this offering.

Paramount "Magic Week" Brings Excellent Results At Boston Headquarters

"Magic Week" did magic business for the Boston exchange of Famous Players-Lasky Corporation, it is reported. The exchange, under the direction of Harry G. Ballance, district manager for Paramount’s New England territory as well as acting branch manager for the Boston exchange, staged a week’s drive recently. It was christened "Magic Week" because of the effect it was expected to have in counteracting rumors of business depression and in the stimulation of record sales for Paramount pictures especially.

The week offered an easily adaptable remedy for the so-called pre-holiday slump, disproving the antiquated theory that business around Christmas and Thanksgiving or other holidays must necessarily be dull for exchanges. The Boston exchange did a business of more than $40,000 for the week, compared with an average weekly business of about $30,000. The record for the week exceeded the record that the exchange established during Paramount Week last September.

Emerson and Loos Take Company Into Mexico for Scenes

(Special to Exhibitors Herald)

LOS ANGELES, Dec. 28.—A special train carried John Emerson and Anita Loos, with the entire company with which they are making “Wife Insur- ance,” their first special production. They will make scenes at Tijuana and the surrounding country in the Kingdom of Bunkonia, which is the locale in their new satire upon romantic melodrama.

Victor Fleming, who made “The Mollycoddle” and “When the Clouds Roll By” for Douglas Fairbanks, will direct the picture. Agents in Mexico and San Diego have for the last week been rounding up the personnel of two armies. One of these armies is composed of Mexicans, while the other is negro.

The party includes Basil Sydney, the noted Irish actor, who came from Lon- don to play the leading part; May Col- lins, ingénue in the stage success, “The Outrageous Mrs. Palmer” last season; Frank Lador, Roy Atwell, Olive Valerie, M. S. Epstein, business manager for Joseph M. Schenck, and James A. Creel- man of the Emerson-Loos organization.

Goldburg Is Leaving Frohman Corporation

Jessie J. Goldburg, secretary and general manager of the Frohman Amuse- ment Corporation, has resigned from that organization. His successor has not been named.

Mr. Goldburg is one of the pioneer motion picture executives, having or- ganized the first independent or state- right producing organization, and was thereafter connected with the various progressive movements connected with independent production and distribution.

Hale at Mayo Hospital

Albert W. Hale, who has been in Florida with American Bioscope Films, passed through Chicago on Friday, Dec. 24, en route to Rochester, Minn., to be treated at the Mayo Brothers hospital. The director has lost partial control of his left side and thus far specialists have been unable to diagnose his case.
“The Devil” With Arliss Will Have World Premiere at Strand Jan. 16

Elaborate Prologue Is Being Prepared by Plunkett and Moe Mark—Picture Booked by Other Large Theatres Throughout the Country

Associated Exhibitors announce that “The Devil,” starring George Arliss, to be distributed by Pathé Exchange, has been booked by Moe Mark for a pre-release showing at the Strand theatre in Cincinnati, and that he also has closed contracts insuring presentation of the picture in several other houses in which the management are associated.

The world premiere of the picture will take place at the Strand theatre beginning January 16 and plans have been completed by Joseph Plunkett, the managing director, for its presentation on a magnificent scale.

Rehearse Elaborate Prologue

One of the most elaborate prologues ever arranged for the Strand has been put into rehearsal and a special exploitation and advertising campaign is being prepared.

“It is not the policy of the Strand theatre to indulge in extravagant claims for any picture before it has been shown to the public, but we have had its appeal registered at the box office,” said Mr. Mark, in signing the contract, “but in the case of “The Devil,” I want to say that I regard this picture as the finest photo-dramatic triumph of the year. Associated Exhibitors have succeeded in getting one of the very best productions of dramatic entertainment which it has been my privilege to see this season. I am absolutely certain that it will be one of the biggest public favorites. I am glad to congratulate the Associated Exhibitors on this exceptionally fine production.”

Plunkett Is Enthusiastic

Mr. Mark is giving his personal attention to the forthcoming presentation at the Strand.

Mr. Plunkett is equally enthusiastic, and promises the New York public a great surprise and a real treat in the prologue and musical introduction and accompanying to the picture. He is of the belief that the photoplay will equal, if not eclipse, the tremendous success that the picture has enjoyed one of the longest runs in theatrical history.

“The Devil” was first shown in Budapest and then in Vienna and created a sensation. The following season it was shown in the theatres in every capitol in Europe. It created as big a sensation when it reached this country and after its long run in two theatres on Broadway it was shown in all the principal cities throughout the country.

Exhibitors Endorse It

The most satisfactory feature of the Associated Exhibitors production, from the standpoint of all who have seen the picture, is that the producers, Harry Leonhardt and Andrew Callaghan, were able to get Mr. Arliss to consent to perpetuate his masterful interpretation of the character of Dr. Muller.

The measure of the result is to be seen not alone in the action of Mr. Mark in seeking the picture just as soon as it was completed, but in the enthusiastic endorsement with which the picture has received from the other big exhibitors who have seen it.

In addition to the Strand showing, special arrangements are being made for exceptional presentation of the picture at Shea’s Hippodrome at Buffalo, at the Kansas City theatres of Sam Harding, at J. H. Cooper’s magnificent new house in Oklahoma City and at a theatre to be selected by Mr. Lubin in Cincinnati.

Negotiations are under way for its exhibition in several other leading theatres and in several cities long runs are planned for the picture. It will go from the Strand theatre in New York to the Strand in Brooklyn.

Cast Virtually All Star

The Stevens version of the play was the farcical delineation of the character, but Mr. Arliss presented the bantering, cynical devil. He was the well-groomed, well-mannered drawing room character, with his discreet smile and his clever, crafty suggestions which made him plausible and fascinating. It is this attractive, magnetic character that James Young, director of the picture, has put upon the screen.

The cast is virtually an all-star one, including Sylvia Breamer, Lucy Cotton, Edmond Lowe, Roland Bottomley and Mrs. Arliss.

Wisners to Build Theatre

MIDDLETOWN, N. Y.—Thomas W. and Clinton W. Wisner will erect a modern motion picture theatre at Greenwood Lake. They have purchased a site from the Windermere hotel company and work has been started on the construction of the house, which will have a seating capacity for 350 patrons.

Lasky Executives Attend Opening of Atlanta Playhouse

ATLANTA, GA.—A party of Famous Players-Lasky executives attended the opening on Monday, December 13, of the Howard theatre, S. A. Lynch’s new house in Atlanta.

The formal opening ceremonies included addresses by Governor Hugh Dorsey, Mayor Key and other prominent Atlanta men, all of whom paid tribute to the enterprise of S. A. Lynch and Troup Howard, the Southern financier, for whom the theatre was named and who was largely instrumental in its financing. The Howard theatre, costing more than a million dollars is one of the best edifices of its kind in the South. It seats 2,700 people and its interior, decorated after the Italian Renaissance period is richly beautiful. The opening attraction was Wallace Reid in “Always Audacious.”

Besides the Paramount executives and numerous other prominent film men of the South, the entire sales force of Southern Enterprises, Inc., the Paramount distributors in that territory, was present.

Those from New York representing Paramount were H. D. H. Connick, chairman of the finance committee; Al Lichtman, general manager of the policy; S. R. Kent, general sales manager; R. W. Saunders, comptroller; Lee Counsellman, representing President Adolph Zukor; Ralph Kohn, assistant secretary, and Jerome Beatty, director of publicity and advertising.

Missouri Theatre Reopens

KIRKSVILLE, Mo.—The Liberty theatre recently reopened its doors following repairs made necessary by a fire on December 4.

BAKER DIRECTS SCENE FOR “TEMPLE DUSK”

George D. Baker directing a scene for the Sawyer and Lubin production, which will be distributed by Metro. Anna Q. Nilsson has a prominent role.
With the Procession in Los Angeles

By Harry Hammond Beall

Gertrude Norman, who is playing the part of Grandma Baker in Irvin W. Williams' second independent production, "Partners of the Nile," was injured in an automobile accident recently and has been confined to a hospital. Her condition has been reported as serious, but hopeful.

Tsui Aoki, who has a role opposite her famous husband, Sesue Hayakawa, in his latest production, is also assisting Art Director Bob Ellis in appointing some of the magnificent Oriental sets in the picture.

Miss Margaret V. Sherlock, secretary of the Prison Reconstruction League of Seattle, Wash., has invited Marshall Neilan to stage a picture based on prison reconstruction. Every facility for the presentation of such a story is tendered the producer by a group of prominent prison authorities. Whether Mr. Neilan will accept the invitation or not remains to be seen.

C. Sharpe Minor, premiere organist, has been engaged by the Mission theatre to succeed Jesse Crawford, whose eastern contract prevented him from remaining longer at this Los Angeles playhouse.

Mary Miles Minter, who has completed the circus story "The Little Clown," by Avery Hopwood, is enjoying a much-needed rest. Miss Minter has worked continuously since the first of September and has richly earned a vacation.

After four days of illness, Harry Carey has returned to Universal City and has resumed work on "If Only Jim," a picture play based on Philip V. Mighles' well-known story "Bruyer Jim's Baby.

Carl Laemmle, president of Universal, has announced that Priscilla Dean's latest Jewel feature "Outside the Law," produced by Tod Browning, will have its world première in Los Angeles.

Work is expected to start on "Fatty" Arbuckle's new story by Frank Condon, "Three Miles," at the Lasky studio, Jan. 17. Mr. Arbuckle is expected back from Europe soon.

William C. de Mille, who has been spending several weeks in New York reviewing new plays, will return to the Lasky studio sometime during January, and will start on a Paramount Production, the nature of which has not as yet been announced.

Lila Lee spent the Xmas holidays in New York. She will return soon to Los Angeles, as she has been cast in an important role in a new Paramount production.

William Webb has been retained by William Fox to direct the new Fox star Harold Goodwine at the West Coast studios.

According to a cable from Havana, Erie Polo has begun work on his forthcoming Universal serial "The Seal of Satan," scenes of which are laid in the tropics. Inez McDonnell and Madge Lane are supporting the star as leading women.

Word was received in Los Angeles this week that Robert Wagner, who is directing "Resurrection Cove," a Cosmopolitan production at the New York studios, will leave shortly after Christmas, with the cast for Florida and the Bahama Islands, where several weeks will be spent. The cast includes Seena Owen, E. K. Lincoln, Henry Seder and others.

Two pretty and most promising ingenues, Helen Howard and Margery Prevoist have been cast for parts in the Metro all-star production of "What's the Matter With Mary?" Philip E. Rosen, who is directing the picture, is charmed with the work of these two girls and predicts a brilliant future for both of them.

Production of "The Millionaire Kid," which was delayed when its star, Gladys Walton and Astrae Short, her leading man, were injured in a glider held at Universal City. Harry Harris is directing the picture, the story for which was originally written by J. C. Hawks for Mary Pickford.

Hampton Del Ruth is now engaged in writing an original story at the Mayer studio, through special arrangement by Louis B. Mayer. This picture will be filmed for Associated First National distribution, either as an all-star production, or as a starring vehicle for Anita Stewart. It is said that the theme is of melodramatic nature, surcharged with heart interest touches and many sensational scenes.

Word was received here that "Lavender and Old Lace," the first production of the Renko Film Company, is to be distributed by Ernest Shipman and associates. H. J. Reynolds, president of the concern, will remain in New York for some time personally directing the exploitation campaign.

Edwin L. Hollywood
Associated with C. A. Weeks in Canwood Pictures Corporation, which is to make four productions a year. Irene Castle is to be the featured player.

Pauline Starke has been suffering from a serious infection of the eyes. While the company, directed by Reginald Barker, which is filming "Snow Blindness" for Goldwyn at Banff, Canada, she was suddenly taken with a condition that Miss Starke plays the part of a girl who goes blind. Russell Simpson, Mary Alden, Cullen Landis and H. Milton Ross are members of the all-star cast.

Metro has engaged Forrest Stanley, matinee idol and hero of many picture plays, to play opposite May Allison in "Big Game," her newest production. Dallas M. Fitzgerald has started filming this story of the far northwest woods at the Metro studio.

All writing records have been broken by Arthur Somers Roche, the latest acquisition of Metro's colony of famous writers, by producing a complete comedy drama in one week. The picture will be filmed in the near future and May Allison will be starred in it.

Bayard Veiller, Metro's chief of production, has selected Al J. Kelly, formerly a Metro assistant, director to direct Viola Dana in "Home Stuff," an original story by Agnes Johnstone and Frank Dazey.

Edna Shipman Combines

Holiday Play With Work

Edna Shipman, the charming little star of Legend Film Productions, Inc., left New York to spend Christmas with her parents in Los Angeles.

Edna Alexander, another Legend player, accompanied her to the coast. Miss Shipman's trip will combine business with pleasure, as a number of special exteriorst for a forthcoming Legend production will be filmed during her stay in the West. The initial Legend specials, a "Million—More or Less," and "Wanted—A Girl," are being made ready for early issue.

Alice Calhoun
Vitagraph Star
To the Motion Picture Industry!

and This Means Every Man Jack of You

Producers
Exhibitors
Advertising Men
Publicity Men
Exchangemen
Salesmen
Ticket-Sellers
Ticket-Takers
Operators
Ushers
E-V-E-R-Y-B-O-D-Y

Put Your Shoulder to the Wheel!
There's a Task to Be Done!

THIS MESSAGE CALLS FOR ACTION — READ THEN SIGN ON THE DOTTED LINE!
HERBERT HOOVER
Humanitarian,
International Statesman,
Has asked the Motion Picture Industry
To Save
250,000
STARVING CHILDREN

THE HON. FRANKLIN K. LANE
Proven Friend of the
Motion Picture Industry, Is
TREASURER OF THE HOOVER MOVEMENT

From the fullness of his knowledge, resulting from important service abroad during the late World War, Mr. Hoover is passing on to the American public the grave necessity of stretching out a helping hand to innocent sufferers from the Holocaust of Hate.

He pleads in the name of charity first. Three million, five hundred lives will be snuffed out before another harvest is garnered unless aid is rushed. Ten Dollars will save a life!

The movement is of almost equal importance because of its relation to international affairs. Starving millions on one side of the Atlantic mean disordered millions on the other.

Think of this as a charity of necessity!

THIS MESSAGE CALLS FOR ACTION — READ—THEN SIGN ON THE DOTTED LINE!
THE INDUSTRY HAS PLEDGED ITSELF,
The National Association of the Motion Picture Industry and Motion Picture Theatre Owners of America Acting as Spokesmen.

JANUARY 26th
Has Been Designated
MOTION PICTURE DAY

NINE BIG WELFARE ORGANIZATIONS
Covering Every Community in the Country
WILL HEARTILY CO-OPERATE

The American Relief Administration, the American Red Cross, the American Friends' Service Committee, the Jewish Joint Distribution Committee, the Federal Council of Churches of Christ in America, the Knights of Columbus, the Young Men's Christian Association, the Young Women's Christian Association, and the Literary Digest Appeal have been enlisted in the tremendous drive for funds which is to be made on Motion Picture Day.

These organizations will work out the details for the work of mercy in conjunction with each and every motion picture man who gets in touch with them.

There will be speakers of prominence to help arouse interest. There will be a general plan of operation suggested in Motion Picture Trade Papers later. Any plan which may be devised to collect plenty of money will be considered a good plan.

There are 250,000 Lives to Save. There Must Be Ten Dollars for Every Life. Our Goal Is Two Million, Five Hundred Thousand Dollars.

THIS MESSAGE CALLS FOR ACTION — READ—THEN SIGN ON THE DOTTED LINE!
THIS BIG PROJECT DEMANDS YOUR SERIOUS ATTENTION

The Motion Picture Industry is essentially "of the people"—or of the masses. Figuring only in the most practical and sordid way, it would be good business for the motion picture industry to spend Ten Dollars to save the life of any child. The per capita expenditure for motion pictures these days is a lot higher than Ten Dollars in seventy years, the normal lifetime.

In a higher plane, what industry owes more to the people—and to the children? It's the genuine heart-tug between motion pictures and the people that has resulted in the tremendous development of our business. We're the people's dearest friend—it's their right to come to us for help.

And from still another angle—and you motion picture folks everywhere ought to give this a lot of thought:—The time is at hand when the motion picture industry ought to welcome any opportunity to prove its tremendous strength, either for public welfare or for its own protection.

(Signed) WILLIAM A. BRADY,
President, N. A. M. P. I.

"THE INVISIBLE GUEST"

is an interesting, entertaining, and highly convincing tabloid feature (150 feet in length), which has been prepared for use in motion picture theatres to tell the Starving Children story to the public. Prints are available through the various distributing companies for the territories designated:

COMPANY DIVISION OF DISTRIBUTION
SELECT .................. Boston, Indianapolis, Charlotte
PARAMOUNT ............... New York, Des Moines, Atlanta
ROBERTSON-COLE ......... Albany, Kansas City, Milwaukee
UNIVERSAL ............... Los Angeles, Oklahoma City
GOLDWYN .................. Detroit, Omaha, Denver
VITAGRAPH ............... Buffalo, Dallas, Salt Lake City
PATHE ...................... Pittsburgh, San Francisco, Portland
METRO ..................... Philadelphia, St. Louis, Washington, D. C.
FOX ....................... Cincinnati, New Haven
REALART .................. Cleveland, Seattle
FIRST NATIONAL .......... Chicago, Minneapolis, New Orleans

Emergency Prints at the Following Cities: Butte, Spokane, Wichita, Sioux Falls, Fort Smith, Memphis—from the Universal Film Mfg. Co.

Get a Print Now and Run It at Every Show From Now Until January 26.

We're with you in the drive for the Starving Children of Europe and the honor of our industry. Count on us for full support.

(Owner or Manager). ..................................................

(Theatre) ......................................................................

(Address) ....................................................................

Mall this coupon to
Hoover Relief Motion Picture Division
West 49th Street, New York City

HERE'S THE DOTTED LINE—
Sign NOW!
Gardiner and Arrow
Close Big Contract
Syndicate Gets "Before the White Man Came" for 14 States

What is said to be one of the largest contracts ever closed for a single picture in the independent field has been negotiated between Gardiner Syndicate and Arrow Film Corporation for that company's special all-Indian feature "Before the White Man Came."

To Road Show Picture

Gardiner Syndicate has obtained the distribution rights for this production for Missouri, Kansas, Colorado, Utah, Wyoming, New Mexico, California, Arizona, Nevada, Louisiana, Mississippi, West Virginia, Western Pennsylvania, Greater New York and Northern New Jersey.

Gardiner states that it is its intention to put out road companies with this picture in each of the territories accompanied by an all-Indian band of twenty pieces and a full carload of exploitation help, scenery, lobby display, etc.

Attraction is Profitable

The syndicate has been handling this picture in the upper New York territory for some time past and states that it is one of the most profitable attractions that they have ever had. It is said to be the only feature production ever made which is enacted entirely by Indians, no white man or woman appearing in the cast.

The story is one of the chapters in the history of the Crow nation, and is a faithful picturization of the picturesque lives led by the original Americans before the white man came. It contains a strong love story. And, in addition, has a distinct value as an educational and historical document.

Open Bellingham Theatre

BELLENGHAM, WASH.—The New Liberty theatre has been opened for business. Jensen and Von Herberg are the owners of the house and Manager Kelstein is in active charge.

Popular Cast Supports Mae Marsh
In Film Marking Return to Screen

Several of the Actors Have been Starred in Their Own Right Many Times—Prominent in "The Little 'Fraid Lady" is Marshall

The cast chosen by Robertson-Cole to support Mae Marsh in "The Little 'Fraid Lady," which is based on the Marjorie Benton Cooke novel, "The Girl Who Lived in the Woods," and the production by which Miss Marsh has returned to the screen after an absence of two years is a distinguished one.

It contains several actors who have been starred in their own right, and who now lend their finished work to support "the whim girl of the screen," as Miss Marsh is designated in the press book which Robertson-Cole has issued to aid the exploitation of this picture.

Marshall in Cast

Pre-eminent in the cast is Tully Marshall, well known character actor. Mr. Marshall, a member of the older school of acting, won his way to legitimate recognition through a long career of one-night stands and stock engagements, during which he supported such notables as John McCullough, Joseph Jefferson, Fanny Davenport, Clara Morris and Lotta Crabtree.

Also in the cast is Gretchen Hartman, who has behind her all the traditions of acting, having been the daughter of an actress, made her debut at 7, and started at 9 to play juvenile roles in Shakespearean repertoire. Miss Hartman has been a star, and has supported many actors.

Meredith in Lead

Another actor in support is Charles Meredith, who is the leading man. Mr. Meredith graduated to screen acting from the narrower circle of the Washington Square players and Oliver Morosco's companies.

Kathleen Kirkman, who has been seen in many pictures of note, is another member of the cast. She has the part of Mrs. Helen Barrett, who is the mother of Bobby Barrett, a child whose affection for the leading character in "The Little 'Fraid Lady" is revealed by following the latter into all sorts of adventures.

Herbert Prior, who has a leading role, is a graduate of Oxford, who was on the stage fifteen years, leaving it to act for the old Biograph company.

Nephew in Support

George Bertholom Jr., the nephew of Miss Marsh, a child of 5, also is seen in "The Little 'Fraid Lady," as well as Jacques III, a bull dog which formerly was in vaudeville.

This group of actors move before a broad and diversified background in working out the story of "The Little 'Fraid Lady." All the way from the North Woods to Greenwich Village, runs the course of the story, which has to do with the adventures of a girl who runs away from the city to live in the wilds of the North woods.

Robertson-Cole, in publishing "The Little 'Fraid Lady," feels that it is a production which affords the exhibitor a splendid opportunity to draw a maximum business for several reasons.

Duluth Firm Leases the Best Theatre, Brainerd

BRainerd, MN.—William P. Myers and J. B. Clinton of Duluth have taken a fifteen-year lease and purchase option on the property of the Best theatre building owned by J. M. Hayes. It has been remodeled and redecorated and opened for the Christmas holiday patronage.

Myers and Clinton head a syndicate controlling and operating a dozen theatres and motion picture shows in Duluth, Proctor and Superior, Wis.

Plan Opening in Moline

MOline, Ill.—The new Capitol theatre, in the Kahl building, is expected to be opened to the public soon. J. H. Blanchard will be manager with Earl Killian for assistant

Two scenes from "The Little 'Fraid Lady," the Robertson-Cole special starring Mae Marsh.
HE'S A "GOOD LITTLE SCOUT"

Lila Lee Is a Pleasing Combination of Eager, Enthusiastic Youth and Capable, Clever Woman Who Is a Joy to Meet, Declares Doris Clare

By DORIS CLAIRE

"GOOD LITTLE SCOUT."

After all is said and done and remembered about Lila Lee, the youthful Paramount star, who recently visited Chicago, that is the predominant impression.

A delicious combination of eager, enthusiastic youth and capable, clever woman, this "little girl" screen celebrity is a joy to meet. There is genuine friendliness in the little hand that gives you a straight-from-the-shoulder grip in welcome. There is an honest frankness in her conversation that charms. There is a witchery about her naive security in the world's magic that demands as much admiration as the poise and lack of self-consciousness with which experience has tempered her graces.

SHE is 16 years old. The matter of age is one of apparent disturbance to her, and she worries a bit as she explains that in giving her age she usually plans it at 18. She exercises the logic that this number of years will satisfy the majority. Those who would have her 16, might accede her another two years. Those who know her to be 20, might make a concession of two years, she believes.

She is essentially youthful in appearance without being "kiddish." She has an enviable robust health and vigor, well rounded, sturdy form, boyishly bobbed brown hair and clear skin and shining brown eyes. Her hands, which, by the way, are the ones appearing in the majority of features where cutins show hands alone, are noticeably beautiful and she wore no rings nor adornments of any sort on occasion of her visit with the Exhibitors Herald scribe.

It was a highly interesting study in contrasts. One minute presented Lila Lee, a little girl brimming with excitement at the prospect of leaving for New York the following morning. She could "hardly wait" to be on her way! The next minute there was Lila Lee, the professional who is in a concentrated, serious consideration of her job—past, present and future. Then there was girlish little Miss Lee again, expressing pleasure in having so many pretty and kind people. Then there was temperamental, mature person, railing at someone who had offended her sense of justice in business deal of the morning, trying to soothe her own ruffled feathers.

She has ambitions, of course, and they are set toward the heavy in screen drama, with Norma Talmadge her love star. She was recently enthusiastic over her own appraisal of Miss Talmadge and longs to duplicate her success in vehicles similar to those in which Miss Talmadge plays.

She aspires to the feature of the sort of "Midsummer Madness," declaring its making her happiest, yet most exciting experience. It was rather by accident, she explained, that she was cast in the part of the young wife of Conrad Nagel, for she was used in an advertisement in place of a star whose type did not permit the response to the part sought by the director. What her next feature will be, she declares, a matter of ignorance to herself and the rest of the world. Nothing definite is in immediate prospect, she says. Meanwhile she is off on the hard to New York to acquire a supply of gowns that shall meet her needs for some time, as she does not expect to pass this way again in a long while.

Her Chicago visit was a part of her first vacation in two years and a half, she said. She was in the city for a week, spending much of the time with her parents, who live here, but making her headquarters at Hotel Sherman. She was accompanied by her sister, Peggy Lee.

PIONEER FILM MAN PLAYS WITH SESSUE HAYAKAWA

Charles West, one of the pioneer actors of pictures, but still a young leading man, has been added to the cast of Sessue Hayakawa’s latest feature which he is now filming under the direction of Colin Campbell.

West was for a while with the old Biograph Company and played with Mary Pickford in the "olden days" when the Biograph first opened East Coast studios. The other unknown players in the cast supporting the Japanese star are Tsuru Aoki (Mrs. Hayakawa), Myrtle Stedman and Henry Herbert.

MAIL AND FEMALE

LILA LEE

The Paramount star in a binful of coupons of a motion picture contest conducted by the Chicago Herald-Examiner.

Celebrated Will Issue Special Short Reels To Concentrate Effort

On Saturday, December 18, Celebrated Players Film Corporation of Chicago began the distribution of the short reel subjects of the Special Pictures Corporation. The local Special Pictures exchange has been closed.

The move was made, according to Louis W. Thompson, president of the Special Pictures, to better facilitate the distribution of Special pictures and in the belief that there are too many exchange systems in the business now, resulting in lost motion, duplication of effort and added cost to the exhibitor. The subjects that Celebrated will distribute under this new arrangement are: The Chester Conklin comedies, Ford Sterling comedies, Comicclassics, with Neely Edwards and Louise Fazenda. There will be four a month or one comedy a week.

Buys Corsicana Ideal

CORSICANA, TEX.—H. T. Smith has purchased the Ideal theatre from M. L. Levine and will assume management immediately. The latter will continue for a time his management of the Majestic, another local theatre which he owns.

Plan New Year Opening

ROCK ISLAND, ILL.—The new Fort Armstrong theatre at the corner of 19th street and Third avenue is expected to be ready for opening about January 1. Joe Quinn, present manager of the Majestic, will be in charge.

EVERYBODY "KNOWS THE HALLROOM BOYS"
Dorothy Farnum Is Bennett Scenarioist
Transfer Is Made by Special Arrangement With Joseph M. Schenck

Dorothy Farnum has been obtained as scenario writer for the Whitman Bennett productions for publication through Associated First National Pictures, Inc., by a special arrangement between Mr. Bennett and Joseph M. Schenck, who has Miss Farnum under contract.

Last Fall, after Miss Farnum had completed the script for "Good References," which was produced starring Constance Talmadge, arrangements were made whereby Miss Farnum took over the work of preparing the continuity for "The Great Adventure" and "Jim, the Penman," two Whitman Bennett productions starring Lionel Barrymore.

Mr. Bennett's desire to have her prepare the continuity for "Salvation Nell," which will be the second Whitman Bennett production for distribution by Associated First National Pictures, Inc., made it mandatory that she be relieved of her work on the Schenck productions if she was to do the work for the Bennett productions. The arrangement was then made which resulted in her transfer to the Whitman Bennett studio in Yonkers.

"Salvation Nell" will be the most pretentious production that has been planned by Mr. Bennett up to date. Miss Farnum has advanced enough on the script, so that the date of beginning production has been set for January 17.

Mammoth Picturization of Parrish Story Being Completed By Neilan
Reports Declare That More Than 2,000 Persons Appear in Film, Which Is Said to Be the Biggest Ever Attempted by Producer

News of the production of a mammoth film in which more than 2,000 persons appear and which has been going on quietly for the last four months, is disclosed in the initial announcement concerning this film, issued by Marshall Neilan.

Work on this film has been in progress simultaneously with the production of "Dinny" and "Not a Drum Was Heard."

Story by Parrish

The production, which is nearing completion under Mr. Neilan's personal direction, presents a visualization of "Bob Hampton of Placer," by Randall Parrish, whose many popular books have placed him among the foremost writers of western stories.

Laid in Montana and Wyoming in 1876 shortly after the close of the Civil War when the Indian uprisings startled the entire country, this subject offers Mr. Neilan the biggest production he has ever attempted to portray on the screen.

Custer Fight Reproduced

One of the great dramatic features of the story which serves as a spectacular climax, is the famous last stand of General Custer against the Sioux. In planning the reproduction of this episode, it was Mr. Neilan's ambition to stage a screen version of the famous massacre so that it would stand out at all times as a genuine accomplishment in motion pictures and serve as a striking tribute to the American frontiersmen. Scouts were sent to all parts of the west to obtain data involving locations and photographic tests and months of advance preparations were made before a single scene had been shot.

Arrangements for the engagement and handling of thousands of persons to, on and from distant locations and plans for the transportation of several carloads of technical apparatus in addition to thousands of uniforms, supplies, horses, ammunition, immense generators for night photography and other paraphernalia took much time and labor, especially in view of the unpopulated plains and mountain locations with difficult approaches.

Balloon Is Used

The use of a dirigible blimp in photographing the big scenes for this picture proved a great help in overcoming the problem of obtaining the desired effects for the screen in wild country.

All in all, the ambitions of Mr. Neilan were more than realized, according to those who have already seen the results on the screen. It is said that some of the most beautiful views ever photographed by a motion picture camera are included in the prairie, mountain and river reproductions included in these scenes.

Prominent Players in Cast

Another feature of the exceptional merits of this picture, it is pointed out, is the cast. James Kirkwood, in the title role; Wesley "Freckles" Barry in a part specially written into the scenario; Marjorie Daw, Pat O'Malley and Tom Gallery are among the prominent players, each a star in his or her own right, who portray the characters of the story. Marion Fairfax worked for months on the script. Ben Carre was technical director, and at the cameras are David Kesson, Jacques Bizeul, Victor Milner, Lyman Broening and William Horwitz.

The picture will be distributed by Associated First National soon after the first of the year.

Pennsylvania Men Will Build Big York Theatre

YORK, PA.—Jacob and Isaac Silverman, of Altoona, and Nathan Apell, of this city, have acquired valuable downtown properties for the erection of a theatre and arcade, representing an investment of close to $500,000.

The theatre will have exits on George street, Philadelphia street and Cherry alley.

Marshall Neilan recently scoured the city of Los Angeles for a freckle-faced partner to appear opposite Wesley Barry in a scene. Here's the result. There are 579 freckles in the bunch. Count 'em.
Bessie Love Stories Will Exploit Picture

Star’s “Good Night” Tales Are To Be Published to Advertise New Film

Bessie Love may be about to forsake children's roles in pictures, but she appears to be in no peril of losing her hold on the affections of the little folks. It is reported that her "good-night" stories, published in book form, are to be included in the exploitation of "Penny of Tophill Trail," the Western picture in which she is now engaged.

"Penny" will follow "Bonnie May" and "The Midlanders." The former is soon to be published by Federated, under the contract entered into with that organization by Andrew J. Callaghan Productions, Inc., and Arthur S. Kane Pictures Corporation. Information from Hollywood is to the effect that the production of "Penny of Tophill Trail" is progressing satisfactorily, and that, directed by Arthur Berthold and with such screen favorites as Wheeler Oakman, Patricia Palmer and Ray Cannon in important roles, this picture promises to maintain the very high standard set by the two which it is to follow.

Despite the pressing demands of production, Miss Love never permits any interference with her Friday evening "at homes'" to the kiddies in the neighborhood of her Laurel Canyon house. At these functions the little guests are regaled with taffy or chocolates, while their hostess reads to them chapters from her own delightful stories. Just as grownups are in the habit of calling Bessie Love "the Princess Charming," the kiddies have named her "Lady Bountiful."

A number of adults have been privileged to see some of the stories and it is in response to the demand from them, as well as the enthusiasm of the children, that it has been decided to print the tales in book form. The stories are declared to be charming romances, cleverly told.

Longer Runs the Thing
American Managers Say

American is realizing its aim of longer runs, according to branch managers' reports on the achievements in the larger cities. Reports from New York, St. Louis, San Francisco, Dallas and other points based on contracts signed for the latest specials, P. G. Wodehouse's "Their Mutual Child," "The Blue Moon," from David Anderson's novel of the same name; Margarita Fisher in "The Gamers," and Helen Jerome Eddy and Charles Clary in "A Light Woman," show that American's faith in the continued and cumulative drawing power of its productions in each neighborhood is justified.

Open Shelbyville Theatre

SHELBYVILLE, ILL.—The new motion picture theatre recently completed on the lot west of the Shelby County State bank was opened to the public on December 16. It was built at a cost of $40,000.

Pollard Goes to Baumer

Harry Pollard, who directed Madge Kennedy in "The Danger Game," and has made many features for American, Universal and Triangle, has been engaged by Baumer Films, Inc., producers of educational and industrial films, to supervise the production of several feature single reels.

Exhibitors Supply Company Installs Type-S Machines in Ascher House

Ascher Brothers' Portage Park theatre, Chicago, which opened on December 11, through the untiring efforts of George Mock, the expert Ascher projectionist, has one of the most complete equipped projection rooms in the Middle West. Exhibitors Supply Company, Middle Western representatives of Precision Machine Company, through one of its dealers, Mid-West Theatre Supply Company, equipped the theatre with two Type-S Projectors. These were considered by Mr. Mock to be the best machine to us to get a good clear picture in a throw of 132 feet.

Arc-Controls Installed

Realizing that the public has been educated up to the point of expecting constant and brilliant illumination on the screen, two Peerless Automatic Arc-Controls were installed—one for each machine. A large room, very well ventilated, houses the projectors; and one of the things that strikes the visitor upon entering is the clean, ship-shape appearance of this important unit of the theatre. Everything has been arranged and so located that the operator can give the finest projection with the least difficulty.

Room Is Fireproof

The projection room has bad special attention in respect to fire risk. It is positively fireproof. The openings are equipped with fireproof drop shutters. No detail as to the temporary storage of films has been neglected.

The Princess and Phoenix theatres at La Porte, Indiana, in order to meet the demand of the theatregoing public for projection on the screen of a clear, distinct, clean-cut picture, have installed Simplex Type-S Projection machines. According to Mr. Joseph Duffy, Chicago branch manager of Exhibitors Supply Company, this makes La Porte 100 per cent on Simplex machines.

Projection room at Ascher Brothers' Portage Park theatre in Chicago, equipped with two Simplex machines by Exhibitors Supply Company through one of its dealers, the Mid-West Theatre Supply Company. George Mock is the projectionist.

EVERYBODY "K" KNOWS THE "HALLROOM BOYS"

Alice Calhoun

Vitagraph Star

January 8, 1921
George Hamilton to State Right
Pictures for Various Producers

Pioneer Showman Now Has Three Films to Place
On the Market—Will Sell Twenty-Six
Subjects During the Year

George H. Hamilton, one of the oldest
showmen in the picture business, who
was responsible for the selling of "The
Son of Tarzan" for David P. Howells,
has started in business for himself with
offices at 729 Seventh avenue, New York.

Because of the rapid manner in which
he disposed of the states rights for "The
Son of Tarzan," selling the entire United
States in a period of six weeks, the own-
ers of the three pictures which he is now
handling induced him to handle their
product.

Handles Curwood Film

The three pictures for which he has
taken over the distribution, offering them
on the states rights market, are:
"Kazan," by James Oliver Curwood,
starring Jane Novak; "The Mask," by
Eugene Hornblow, starring Helda Nova,
Jack Holt and Mickey Moore, child ac-
tor, and a five-reel comedy, "Hey Rube."

Those who have seen the Curwood pic-
ture state that it is the greatest story
that has ever appeared on the screen
from the pen of this well-known writer.
Kazan is a savage and ferocious dog
sired by a wolf, who hates men with all
the hatred of his savage forbear. The
first kindness he ever received in his life
came from the hands of a woman and he
becomes her staunch friend and pro-
tector, finally saving her from worse than
death.

Produced by Selig

The scene is laid in the far north and is
an absorbing and thrilling story of red-
blooded men and women. The picture
was produced by Col. William N. Selig
and directed by Bertram Bracken.

"The Mask" is an exciting society
drama replete with action from start
to finish. The scene is laid in California
and the diamond field of South Africa.
One of the big smashing scenes is a
passenger liner blown up at sea. The
star is beautiful Helda Nova, and she
is ably supported by Jack Holt in a dual
role that calls for the utmost in acting.

"Hey Rube" is a five-reel comedy in
which a circus train is wrecked in a
country village. There are more than
500 animals in the picture, including
lions, tigers, leopards, elephants, bears,
monkeys and all the rest of the animals
that constitute a regular circus menagerie.
When this crowd of wild animals breaks
loose in a country village there are all
sorts and kinds of amusing complica-
tions to mention.

Mr. Hamilton expects to handle a total
of twenty-six pictures a year on the state
right market. He will deal direct with
the producer, obtaining full and complete
selling rights to the pictures which he
will handle. His unusual record as a
showman of many years' standing is a
surety that he will handle nothing but
box office winners. Mr. Hamilton ex-
pects to have the entire country sold on
these three pictures in less than one
month's time.

"The Purple Riders" Is
Story of Old Frontier

Designed to be a great classic of the
West that was and made by men who
lived in that same West in that day,
"The Purple Riders," Vitagraph's new
Western serial, is scheduled for issue
shortly after the new year.

Mr. Ryan plays the lead in the new
chapter play and is directing it. Asso-
ciated with him are some of the wildest
riders and ropers the West can offer,
it is said.

Elinor Field appears opposite Ryan.
Joseph Rickson personifies "The Black
Shadow." Ernest Shields' work is well
known in Vitagraph serials and he has an
important part in this production. Albert
E. Smith and Cleveland Moffett wrote
the story. Seven episodes have been seen
at Vitagraph's Eastern executive offices.

At the left is one of the high points in
"Wing Toy," which stars Shirley Mason
and at the right a dramatic scene from
"The Cheater Reformed," in which William Russell has the leading role.
New York Notes About Film Folk

By J. B.—


Tis a genuine pleasure indeed to send reciprocal greetings for a merry Christmas and well wishes for a Happy and Prosperous New Year to those of our friends whose cards with expressions of holiday sentiment came as a snowfall to form drifts upon our desk. Ours was a white Christmas, truly a white Christmas that was all the more beautiful because of the spirit that made it so, and as waves through the drifts was a matter of unalloyed delight.

In acknowledgment we heartily thank the following:

Mr. Lesley Mason, Mr. and Mrs. Merritt Crawford, Mr. and Mrs. J. Ray Murray and Helen, Mr. Martin J. Quigley, Mr. Hull Yearsley, Mr. C. Lang Cober Jr., Mr. Larry Harte, Mr. and Miss Louise Mckenna, Mr. G. Warren Landon, Mr. Oscar Cooper, Mr. Edmund C. Grainger, Mr. C. C. Burr, Miss T. L. Roper, Miss Regina B. Kuhn, Mr. Al Cormier, Mr. Nisbet Lindsay, John F. Chalmers, Mr. M. Lowell Cash, Mr. and Mrs. W. Ray Johnston, Miss Elaine Evans, Mr. Harry E. Nichols, Mr. E. J. Hudson, Mr. Act Berry, Mr. J. D. Williams, the RealArt Pictures Corporation, Mr. Al J. Mazur, Mr. R. W. Raremore, Mr. Sidney S. Cohen, Mr. William McCracken, Miss Lillian R. Gale, Arthur S. Kane Pictures Corporation, Mr. Samuel Golden, Mr. Maurice Meyers, Robertson-Cole Corporation, Mr. James O'Hoff, Mr. Kenneth O'Keeffe Reynolds, Mr. Harold Levy, Mr. Arthur James, Mr. and Mrs. Bert Adler, Mr. and Mrs. Tom North, Mr. Frederick H. Elliott, Mr. Wally Van, Mr. Joseph S. MacHensy, Mr. Bert L. Glyn, Mr. Jules Cowles, Mr. and Mrs. James B. Kelly, Mr. George Shove, Misses Norma, Constance and Natalie Talmadge, Mr. Alfred Walker, Mr. N. H. Kaiser, Miss Hope Hamilton, Mr. Rutgerd Neibell, Mr. Charlie Collins, Mr. George Clifford and Harry D. Wilson.

Over at the Friars Club, where he makes his headquarters whenever he reaches New York, David Horsey is telling the story of the sale at auction of his Los Angeles studios and effects. The sale was held a month ago, but since the story hasn't appeared in print, so far as we know, we shall tell it now. The pioneer producer's lease on the ground having expired he was left with choosing the alternative of retaining ownership in the buildings and equipment, or removing everything from the site, or selling out and letting the buyers do the moving. He decided upon the latter course—a sale at auction. The Horseplay set was a large one, occupying two square city blocks. On it were two stages, with dressing rooms, business offices, laboratory, each fully equipped with necessary appurtenances. The sale was a success. Office fixtures, scenery, rugs, properties were among those figures. Stage and dressing room equipment was gobbled up by ready buyers who did not think of hemming and hawing over it. The lumber and steel, of which the stages and dressing rooms were constructed, went quickly under the auctioneer’s hammer. They fought for it, the producer said, “and the fact that they paid me double what I paid didn’t matter. Except for the laboratory, which I wanted to keep, the whole lot was cleared.

Even the concrete walks around the animal cages were bought up. Some bidder got them for $11. He made little ones out of big one- and carried them away. The stucco fence that faced the street on Main street sold for ten cents a foot. I don’t know what the buyer wanted with the fence, but he paid for it so I’m satisfied. The only remaining thing I own on the lot is the laboratory building, which I’m going to move myself. You see, I’m going to reuse some of my productions, the Cul-Comedies, the Crane Whirl Features and the Bostock Wild Animal pictures. And I guess I’ll be producing again.

After the first of the year Fred Schaller will leave for the Pacific Coast to take charge of Variety’s advertising business there. He has been connected with the same publication in New York for ten years.

"Exhibitors should never neglect their equipment," the equipment men say, "and the time to have a perfectly equipped house is right now, when there is so much talk of slow business. The exhibitor with the perfectly equipped house is bound to win out over the one with the neglected equipment for the reason that when competition is keen the public goes where it gets the best." Perhaps this logic is one of the reasons for the large number of orders now being placed with S. S. Cassard for Powers projectors. Anyways, as vice-president and sales manager of the Nichols Power Company, Mr. Cassard’s volume of orders for projectors is larger than ever.

An Kessel, of Kessel and Bauman, last Tuesday for the Coast. He will be gone five weeks.

Chet Withey and Constance Talmadge, with the supporting cast, have returned from Miami, where Mr. Withey made pictures, for a brief trip to Toronto. Their picture is now being cut and titled in the Talmadge studios. When the work is completed Mr. Withey will continue a Patter of Elasticity by Frederick and Fanny Hatton, the next National feature in which Constance Talmadge will be starred.

Virginia Withey, wife of Chet and creator of the captivating heroine of "Flying Pat," also returned from Florida in time to see her picture at the Rialto theatre. The picture was hailed as a "screaming comedy." Dorothy Gish does some clever acting in the leading role.

Lawrence A. Urbaich, who for the past four years has been associated with the Motion Picture News and His Exhibitors’ Trade Review, has been engaged by the Motion Picture Journal as advertising manager. "Larry" made his first entry into the motion picture industry in 1916 as assistant studio manager for the Solax Film Corporation. He then went to the Motion Picture News to get his first training in the advertising branch of the industry and when the Exhibitors Trade Review was founded he joined hands with their advertising staff to continue the good work. He now works for the advertisers. After three and one-half years of faithful service on the Review Mr. Urbaich left to control the producing fields. Things did not turn out as he expected and the new year finds him back again in the trade paper field.

Lucile L. Stewart and Jolla Swarzine Goosn have been added to the all-star cast now engaged in filming the Walsh-Feldling Production Corporation’s first feature, under personal direction of Thomas B. Walsh, at the Glendale Studios. The others include Montague Love, Barbara Castleton, Macey Harlam, Edwards Davis and Victor Gilbert.

A. H. Fischer, film producer and owner of the studios hearing his name at New Rochelle, sailed this week for Europe. He will be gone about a month.

Robert Schable vows he has been the victim of all the meanest joke there ever was. "A fellow returning from a studio on which he had been shooting some closeups of ‘Temple Dusk,’ a George Baker production in which he plays the heavy lead, to find a beautifully engraved flask awaiting him. No name was signed to a card reading: ‘merrie merrie, cheer!!’ What was in the beautiful flask? Lemonade! ‘The only thing to do now is to make the lemon aid’! sighs Bob.

Decatur: Crescent Added

To an Illinois Circuit

DECATUR, ILL.—The Crescent theatre, 1640 East William street, has been sold to Mr. and Mrs. R. L. Gillett who have taken possession. It was formerly owned by the late A. R. Stevens.

The Crescent is now one of three theatres in other towns and in the Spring plan to make extensive improvements to the local house. C. E. Morrow is the manager.
They're both Madge Kennedy. It is a scene from "The Girl with the Jazz Heart," her latest Goldwyn feature, in which she plays a dual role.

Bessie Barriscale, star of "The Broken Gate," a W. W. Hodkinson current production.

Alvin Wyckoff, director of photography at the Lasky studios, Los Angeles.

People Who Make Picture Plays Popular

ERLY reports indicate unprecedented activity on the part of American exhibitors in providing special programs for the Christmas Holiday. And advertisements from all parts of the country indicate that more theaters will be the scene of Watch Parties on the night of December 31, 1920, than in any previous year.

The news is interesting as proof of the constantly advancing position of the theatre in national life.

The tendency is toward the institutional as opposed to the merely individual. The benefit that attaches to the increasingly marked estate is obvious.

When the public speaks and thinks of the theatre as on a par with the oldest established civic institutions the exhibitor has advanced accordingly.

"THE SONG OF THE SOUL" (Goldwyn) presents Vivian Martin in an exquisite role. Human story, deeply appealing and heartrending. The story of a wife's decision to remain blind that her husband's dread might not be realized when she sees his scarred face. Florida Everglades setting, highly colorful. An excellent investment.

"THE COAST OF OPPORTUNITY" (Hodkinson) is a story of the mining country of Mexico and the struggle of adversaries to keep a young American engineer, J. Warren Kerrigan, from claiming land containing valuable deposits. Atmosphere well caught. Interesting and entertaining.

"THE WRONG WOMAN" (Independent) is a society drama of melodramatic tinge starring Olive Tell that will meet general approval. Rapid of action, dramatic of sequence, absorbing and entertaining. The story of the love affairs of two sisters sought in marriage by the same man.

"THE LAND OF JAZZ" (Fox) offers Eileen Percy in a delightful role and a deliciously nonsensical vehicle that will relieve the most jaded fan. A riot of humorous situations, lively and highly entertaining. The romance of a pretty girl and a young doctor in an "insanitarium."

"WHITE YOUTH" (Universal) brings Edith Roberts in rather a weak vehicle, but redeemed by the good work and prettiness of the star. Effective atmosphere, set in the Louisiana country. Humorous touches and lively action.

"FIGHTING FATE" (Vitagraph) is a fifteen episode chapter play—a novelty in the serial line. Action kept exciting without exaggeration. New stunts for excitement, and locale largely in Mexico. A superior serial.

MR. WU" (Stoll) is a gripping five part drama taken from the stage success by H. M. Verner and Harold Owen. Maurice Elvey directed the screen version. Matheson Lang gives a powerful portrayal of a strong man seeking revenge for an injury done his daughter.

"THE PRICE OF SILENCE" (Sunrise) in which Peggy Hyland is the featured player is an adaptation of Augusta Evans' novel "At the Mercy of Tiberius." Miss Hyland gives a sympathetic portrayal of the much persecuted heroine and the support is good. The film is interesting although lacking in atmosphere.

"THE THIEF" (Fox) is a society drama packed with mystery and suspense, starring Pearl White in exceptional performance. She wears gorgeous clothes, a point to be stressed in exploitation. The story of a woman who steals from friends that she may dress to keep her husband's love, the one thing important to her. Should score heavily everywhere.

"HER FIRST ELOPEMENT" (Realart) gives Wanda Hawley opportunity to play a society girl wherein she qualifies capitaly. Fresh and wholesome and entertaining. Will be generally liked. The story of the frustrated scheme of an actress to marry money.

"THE ROOKIE'S RETURN" (Paramount) stars Douglas MacLean in a lively comedy drama of youthful frolicking. Ordinary of merit, but entertaining. Attractive setting. Deals with the plot by servants to claim a legacy entrusted to a returned soldier.

"THE EMPIRE OF DIAMONDS" (Pathé) is a typical French mystery feature with cast including both American and French actors. Scene in France. A story of the chase through Europe of diamond counterfeits by American dealers. Highly absorbing.

"SOMETHING DIFFERENT" (Reelart) adds another laurel to Constance Binney's wreath, presenting her in a Central American romance with locale effectively photographed in Cuba. Exciting and entertaining and thoroughly artistic.

"813" (Robertson-Cole) is an Arsene Lupin story of mystery and adventure, high class production of a highly exciting theme. It concerns an international plot against European power and is decidedly clever and of finished art.
CONSTANCE BINNEY IN
SOMETHING DIFFERENT
(REALART)
A picture that will please every type of audience and delight the following of this clever young star. It has excellent exploitation possibilities in its Spanish atmosphere. It provides excitement and entertainment and is artistic in every way. Directed by R. William Neill.

Here is exceptional opportunity for exploitation of a feature certain to meet with the favor of every audience everywhere. It is not a "big" picture, in the sense of the spectacular, but it is romance and youth and liveliness of action that includes a rebellion in Central America. Constance Binney is rapidly growing in skill as a screen actress and has a following that is increasing correspondingly. In this feature she is a willful, very pretty American girl meeting with adventures in Central America. The scenes were shot in Cuba, and the settings are uncommonly artistic and highly interesting. The Spanish atmosphere that colors it suggests interesting and effective exploitation out of the beaten track. The title should have good box office value.

Wearied of the monotony of existence, a young heiress and sweetheart of a cousin intermittently proposing, Alicia Lee seeks "something different" in a visit to Rosa Vargas, a school friend in Central America. En route she learns that the latter's husband is hostile to the president and is suspected of being the leader of revolutionists. Informed that all Calderons were brutes, when she accidentally falls into the care of Don Mariano Calderon, leader of the republic's army, she is unable to see his real kindness and his worth until she has had an exciting and romantic term of imprisonment in his home, and falls in love with him. Once again back in Newport she meets him again, shorn of his power, and capitolizes to her love for him.

PEGGY HYLAND IN
THE PRICE OF SILENCE
(SUNRISE PICTURES CORP.)
A six-reel drama based on Augusta J. Wilson's novel, "At the Mercy of Tiberius," with Peggy Hyland appearing as the heroine who demonstrates her willingness to sacrifice herself to save her brother, whom she believes to be guilty of the murder for which she is held. A generally acceptable offering.

"The Price of Silence" is an acceptable picture and will probably be found satisfactory entertainment by the majority of picturegoers. The plot is familiar, that of a girl maintaining stony silence in the face of a murder charge in order to protect a weak-charactered brother whom she believes to be the murderer, but through the introduction of a mystery element a bit of suspense is developed and the interest fairly well sustained throughout. Inconsistencies, mechanical twists and faulty titles rob the picture of some of its value. A surprise scene is used for the climax in order to substantiate the girl's innocence. This scene is the finding of an impression of the murdered man's figure on the window glass, the impress being made by the lightning which caused his death. Handled as it is, the scene is hardly convincing.

The story obtained its original title from the chief male figure, Lenox Dunbar, who, as district attorney, pursued the self-sacrificing heroine with the unmercifulness of the Roman. And as relentlessly as he had pursued her so he fought for her when he believed her innocent.

As for the acting, each member of the cast serves satisfactorily. Peggy Hyland plays the tortured heroine, with Tom Chatterton appearing opposite. Campbell Gyllen is the murdered Colonel. Fred Leroy Granville directed.

CHESTER PLAYERS IN
YOU'LL BE SURPRISED
(EDUCATIONAL)
A lively turtle—yes, there can be such a thing, this two-reeler proves—joins the group of clever juvenile and animal funmakers in this latest Chester comedy. It carries the same merit of the previous Chesters—"Four Times Foiled," a "Tray Full of Trouble" and others—and they have established enviable favor, meeting with the greatest enthusiasm everywhere.

The turtle springs the trick that caps the climax in this story, crawling beneath a wall and setting fire by means of a candle attached to his back to explosives within the fortress of the kidnappers of the baby. The baby is this time a different one from the little one who has been seen with the Chester players before, but he is clever. Snookey, the monkey, appears this time as a hobo and puts over more of his amazing tricks and comedy. Ida and the burro, the horse and the collie dog, provide other interesting touches. The Chester comedies are gold mines for the exhibitor and he who passes them up is missing one of the season's hits.
J. WARREN KERRIGAN IN
THE COAST OF OPPORTUNITY
(HODKINSON)
The name of the star will carry the greatest weight in the advertising of this feature. A stirring story of Mexican copper mining, rapid of action, suspense well sustained and characterizations good. Atmosphere well caught. A Robert Brunton production directed by Ernest C. Warde.

A feature that holds excitement and interest well, although not reaching any uncommon heights, is offered in this latest feature of J. Warren Kerrigan's, valuable in large part because of his popularity. The whole is pictorially effective. Fritz Brunette and Flo Hollister play two feminine parts in able way. Eddy Hearu and William V. Mong are among others in the cast.

The story is that of Dick Bristow, an American mining engineer, who discovers a rich vein of copper in Mexican property apparently worthless. He obtains an option on it from Juleen Marr, an unprincipled railway owner. The property is owned by the latter's niece, Janet. Marr learns the land's value and attempts to obtain it through unscrupulous methods. The climax comes when Janet takes a hand and orders the uncle to go through with the deal when Bristow demands the purchase. Bristow also wins the love of Janet and all ends happily.

CHRISTIE PLAYERS IN
MR. FATIMA
(EDUCATIONAL)
Eddie Barry in the role of an Oriental dancer, vampire and the hit of the boardwalk on a California beach. He assumes the role to earn money to get home to his sweetheart, the coi, having been rescued by a father whose patience and generosity have been exhausted. A pal in the same boat financially and sentimentally aids in the deception and the entertainment that the two stage is good for many a hearty roar of laughter. The picture is one of dash and spirit and should make a great hit wherever shown.

Two pretty girls play the parts of the sweethearts and others of the cast are as skilful as they.

WANDA HAWLEY IN
HER FIRST ELOPEMENT
(REALART)
First-class comedy cleverly played and attractively presented. Fresh and wholesome and highly entertaining. Capital cast headed by a thoroughly attractive and skilful star. Should please generally.

Wanda Hawley has established a reputation for a certain sort of high-grade, attractive comedy that she well sustains in this latest of her features. It is of refreshing character, sprightly of plot, smooth and rapid of action and is excellently presented by a cast including other well-known screen actors, among them Herbert Standing, just returned to the screen after a long illness. Interesting examples of California's diversity of scenery are offered in artistic settings. The star wears pretty gowns, as do the other women of the cast, among them Nell Craig, who gives especially good support as Lotta St. Regis.

The plot concerns two families, both of whom strive to break the hold of a notorious actress on the younger men of the clan. Adrian Maitland seeks to save his younger brother from her wiles by kidnapping the actress and taking her to sea aboard his yacht. Christina Elliott, in sympathy for a young cousin who is infatuated with Lotta, decides to befriend her. Going to her cottage she meets Maitland, and, to reward him for a past indifference towards her, she allows him to believe her to be Lotta. He makes love to her on the yacht and discovers after several hours' voyage that he has the wrong lady. Complications pile up to make much fun, and the disentanglement is cleverly brought about with a novelty of working.

A SPECIAL CAST IN
THE EMPIRE OF DIAMONDS
(PATHE)
A picture sumptuously set in France and in and about the Casino at Monte Carlo, worth stressing in advertising. Abounds with mystery and the dramatic, both are delicately and artistically presented. The cast includes both American and French actors. Directed by Leonce Perret.

A feature particularly refreshing of setting, for its scenes were made in France and the Moore screen plays thoughtfully caught by the camera. It should please universally because of the varied points of appeal that are embodied within it. Startled the dramatic force is strong and the mystery element good, there is a delicate artistry about the whole that will appeal to the discriminating.

The tale deals with diamond counters, and the effort of American dealers to trace them that their own reputation and business might be saved. Matthew Versigny, head of the American house, discovers that for years they have been buying and selling spurious diamonds. He goes to France to collect the fraud, and his search takes him to London, Paris, Nice, Monte Carlo, Mentone and other European places. He tries to corner the guilty man they spring a trap on him and place the blame of their illegal trade upon him with the aid of his sister and her fiance, Paul Bernac, a special agent of the French secret service. Versigny is cleared and the real villain caught and forced to confess.

Scenes that show capitably the Flower Carnival at Nice, an annual foreign event of note, are among the many beautiful shots that make the picture uncommonly good scenically.

JOHNNY HINES IN
TORCHY TURNS CUPID
(EDUCATIONAL)
The inimitable and agile Torchy, trying his best to run a particular portion of the universe and incidentally stirring up troubles for himself, appears in this fun picture. His smoothness disarms him from the situations that pile up about him, and the wedding of his friends, which is his first started romance, finally is brought about after a stream of interruptions.

Somebody steals—or is believed to have stolen—a diamond bracelet from among the bride's gifts. A detective is employed to find it. The bride's brother, who comes, rumor has it, from the penitentiary is kept out of the way by Torchy until the time comes for the ceremony. He is hailed by the bride as the chaplain at the prison and Torchy's machinations suffer temporary. The bracelet is discovered at last and all ends merrily. The Torchy comedies are first rate, wholesome, bright fun and should come with the general audience everywhere.
THE LAND OF JAZZ

(FOX)

Absurd nonsense that will refresh and entertain the most jaded of picture patrons. Distinctly novel of trend, highly imaginary. A riot of fun, lively and pleasant.

Directed by Jules Furthman.

Nonsense as delicious as that of Carroll's "Alice in Wonderland"—of the impossible, imaginative sort, highly exaggerated and highly humorous—is dispensed in this comedy-drama, which is refreshingly novel. It portrays excitement about a sanitarium on Nut Island, with Dr. Carruthers in charge.

His patients suffer from illusions, and the manner in which the insanity idea is handled should not give offense.

To persuade Dr. Carruthers to change his opinion about her friend, Nancy Lee (Ruth Stonehouse), who is his fiancé, and whom he believes unfaithful, Nim Dumbarton (Eileen Percy) makes her way to this "sanitarium" and poses as a patient. The excitement that this affords her has a climax in an intoxicating fling of dancing to jazz music indulged in by the various "freaks" of the place, and then the plot is seeking to rescue Nina. All ends, as it is carried from the first, in delightfully foolish vein, and in the mating of the Doctor and Nina.

Herbert Hayes makes a most likable Dr. Carruthers.

Titles are clever enough, and carry such humor as the words put into the mouths of those who imagine himself Jack, the Giant Killer, when he says: "I've heard the beans talk about you."

Scenes of Operating surround the shore scenes making especially effective setting.

WHITE YOUTH

(UNIVERSAL)

A romance of the Louisiana county interestingly set, moderately entertaining. The good work of the star is the biggest value. A humorous tinge. Excellent impersonations. Directed by Norman Dawn.

The patronage that is educated to the good screen work of Edith Roberts, who established herself strongly in favor with her skill in "An Adorable Savage," should be drawn by the use of her name in advertising this feature. It will altogether approve of the art she manifests in this new character of Alice Belmore, although it seems disappointed in the exaggerations of the story given her vehicle. The atmosphere of the French-Creole country of the South is well caught, and maintaining the festival on the Feast of St. Anne is especially interesting. Arthur Gregg plays the part of Burt Striker interestingly.

The story takes Alicia Belmore home from school in a convent to meet the man her grandfather has chosen for her to wed. This is in accordance with his insistence that she marry the aged friend as he dictates, she gives her heart to Burt Striker, a young man of the swamps who has at her disposal, a stall on his wine cellar door. An elopement planned by the two meets with interference of the father and would-be fiancé, but the wedding is finally effected and all is happily brought to an end.

WEDGWOOD NOWELL IN

813

(ROBERTSON-COLE)

The master crook of fiction, Arsene Lupin, in a play of mystery and adventure, delicate and subtle, cleverly twisted, thoroughly absorbing plot. Trick photography. Directed by Scott Sidney.

The cleverness of the characteristic Lupin mystery story has been caught by the camera with fidelity in this screen transcription of one of the well-known stories. The inability to anticipate a single move of Lupin's keeps the interest tense and the intelligence baffled to the very end of the feature. Clever trick photography adds a great deal to the feature. A delicately injected romance is another pleasant point of production. Wedgwood Nowell plays the lead easily and agreeably, Kathryn Adams is a beautiful feminine lead as Dolores Castlegate. The support is admirable.

In the story Robert Castlegate, the "Diamond King," returns to France from Africa. He schemes to give power to a certain prince by means of his great wealth, and make him a ruling force in Europe. The plans, outlined on paper, are concealed in a place known only to himself. Lupin begins a search for the papers in the interests of France. German agents are also looking for them. Castlegate is found murdered under circumstances convicting Lupin. Mysterious messages refute Lupin's guilt, but authorities do not recognize it until the real murderer is found at the story's end.

VANITY PLAYERS IN

MIND YOUR BUSINESS

(EDUCATIONAL)

The popular newly wedded are burlesqued in this bright bit of fun. The one-reel comedy introduces first two young women friends, one married and one single. The latter scorns the former's complete faith in her husband, and the two hatch a plan to put him to test. The single friend makes a date to meet him in a cafe. Unknown to her he sends a friend and the fun is on. Misunderstandings come, of course, the married folks getting deep into difficulties with the wife's belief that her husband did fall victim to another's charms, and the trouble tangles until all is cleared and the single folks brought into one another's arms and happiness restored in the waltz of Helen Darling, Dorothy Devore and Eddie Baker supply the bulk of fun.

THE SONG OF THE SOUL

(GOLDFWYN)

An exquisite picture of high grade, certain to make vivi and unforgetable impression upon all who view it. One of the most worthwhile productions of the year. Star beautiful, story human and appealing, a tinge of humor and exciting climaxes. Directed by John W. Noble.

Vivian Martin in "The Song of the Soul" is one of the outstanding personalities of the season's picture. She is given a part with an appeal most forceful, that of a blind girl, and her natural sweetness and youthfulness contribute much to her charm in the role. The locale is that of the Florida Everglades, an interesting touch of educational value. Camera and art work are uncommonly excellent in every way. One of the rarest characterizations is given by Ricca Allen in the part of Jinny, and there is a baby who is completely captivating. The feature should be a strong drawing card. The story, adapted from William J. Locke's "An Old World Romance," is that of the meeting of Barbara Seaforth, the blind girl, and Jerry Wendover (Fritz Leiber) in the backwoods of the Florida swamp country. The latter res-
A scene from "The Hoolie's Return," in which Thomas H. Ince presents Douglas MacLean, a Paramount picture. Doris May appears in support.

and entertaining. Directed by Ivan Abramson.

A comedy-drama giving Douglas MacLean and Doris May opportunity for youthful rollicking well met. Wholesome and entertaining, but not out of the ordinary in any way. Rather new of plot, attractive of setting and well photographed. Directed by Jack Nelson for Thomas H. Ince.

The favorable reputation that this young and popular star established for his excellent performance in "32½ Hours Leave" is the most valuable point to be stressed in advertising this latest of his features. It is an event that better vehicles than this cannot be found for the star, for he has the ability, the looks, the pep and the popularity to put over features that carry more tremendous emotion than this one. However, there is nothing to be condemned about it except its comparatively small production which, it is uncertainly not be passed by. It will provide wholesome entertainment and a number of laughs. Its action proceeds with an agreeable rapidity and keeps the audience peppy through practically its whole length.

Douglas MacLean as the rookie comes back from war to find that his aunt has left instructions in her will that four servants be given legacies immediately if Mr. MacLean, the man she left everything, occurs within the year. He is reported dead, and when the discovery comes that he is alive, he evolves a plan to force their dismissal to hasten the gifts of the aunt, which were, in the event of the nephew's survival, to be given them when he leave. Meeting the father of Alicia, a girl whom he previously has met and loved, he persuades him, learning that a law to aid him with domestic difficulties. Dad's family believe him kidnapped. When he learns of the rookie's claim as his daughter's, he determines to bring them together. Another suitor, jealous of the girl's favor, interferes, and things move lively in effort to prevent the meeting. All ends happily with the reunion of the lovers and the return of Dad to the bosom of his family.

William Duncan in FIGHTING FATE
(VITAGRAPH)

A fifteen-episode chapter play presenting William Duncan and Edith Johnson in a serial that really is "different," according to the first three reels. A play acclaimed to contain no exaggerations and only logical action. A topnotch production. Directed by William Duncan.

The "logical chapter play" makes its bow to the screen with this late offering of Vitagraph, starring William Duncan and Edith Johnson. Three episodes were shown the trade and if their appeal is any criterion the whole will score a great hit. It is clever, logical drama, as it produces no unnecessary and are their aim to make each chapter a feature of its own kind, and lead the whole to a dream climax as cast as it.

The story deals with Kern Lambert, who, when wrongly suspected of murder, determines to prove his innocence and restore the family, for which he has been officially refused. He steals from them a map showing where the late Duncan's treasure is hidden in Mexico, and travels there with Josephine, posing as Judson Cross, a dead gangster. His special trick is to steal the gangster's picture and then the ranch. Kern follows by air and rescues her, and is again attacked. The gangsters, reaching Mexico, obtain the aid of Kern and his friends are imprisoned. Josephine succeeds in escaping. The escape of others of the party from prison brings a strong climax which is worked out with exciting and absorbing sequence to the conclusion.
MATHERSON LANG IN

MR. WU
(STOLL FILM CORP. OF AM.)

A gripping five-reel drama, starring Matheson Lang, the eminent English actor. "Mr. Wu" was originally a highly successful stage play, also starring Mr. Lang, written by H. M. Vernon and Harold Owen. The screen version was made under the stage direction of Maurice Elvey, chief of the Stoll directional staff, and Barry Bernard, art director.

Mr. Wu, or Wu, Li Chang, is the dominating power in Kowloon, China. Matheson Lang in this role renders a powerful portrayal of a strong man seeking revenge for the iniquity against his daughter, Nang Ping, by the young Englishman, Basil Gregory, son of Arthur Gregory, trader and financier. The closeups of Mr. Lang and the semi-closeups are excellent. Here is skillful histrionic ability taking the place of sumptuous scenery and crowds of people. To see the play of emotions sweep across Mr. Lang's expressive face is a treat, a rare treat, one that cannot fail to enthrall universal admiration by its very artlessness.

The lightings are for the most part good and the direction is adequate. Although the location is China, most of the people can be singled out as Anglo-Saxons, despite their Oriental garb. But this is not a defect. The acting of Mr. Lang so dominates the entire production that such a thing as an Anglo-Saxon attempting to be a Chinaman is a mere trifle.

Lillah McCarthy as Mrs. Gregory is also excellent. She is convincing and sincere as the mother of the erring son. Meggie Albanesi, as Nang Ping, daughter of Mr. Wu, does good work, and Teddy Arundel, as Arthur Gregory, does commendable work.

For the extremely particular, Mr. Wu may seem to be an exaggerated story of the conflict between a powerful Chinese house and the Anglo-Saxon house which has done wrong to the Chinese house. But to those chiefly interested in dramatic situations and artistic dramatic acting, this picture will be welcomed. All in all, "Mr. Wu" lends itself to unusual exploitation, partly due to the relationship of China to the rest of the world at this time, and is a good box office attraction.

Briefly, the story has to do with Wu Li Chang, an influential and wealthy Chinese merchant of Kowloon, and the slow but sinister schemes for revenge which he puts into motion against the Gregory family when he believes that young Gregory has outraged his only daughter. According to the custom of China, Wu puts a reward on death, thus exciting her sin. He puts the boy in prison.

Mrs. Gregory, alarmed by her son's all-night absence, seeks her husband's aid. She suspects Wu, having an inkling of her son's romance. Wu appears at Gregory's office, when summoned, smiling and inscrutable. Because he says he has been insulted by Gregory, he refuses to permit him to enter the house, saying Mrs. Gregory and her servant alone shall come that night, at which time he, Wu, will seek to find her son.

Mrs. Gregory is given a bottle of poison by her faithful maid. She pours it into a teacup when Wu disappears into the adjoining room. He, seeing her preparing the drink, seizes the cup with mock gallantry, demanding that he be permitted to drink from his guest's cup. The poison seizes him. He staggers around the room, swinging his sword at Mrs. Gregory. The sword strikes the gong, which is the signal for young Gregory to be freed. All the doors of Wu's house are opened and the Gregories, accompanied by the maid, rush out to safety. The next day they sail for home.

DeMille's Picture Is Called "Sermon"

Peoria Newspaper Writer Urges Attendance in Special Comment

"One of the best ways to combat any disposition on the part of hometown reformers to force anti-motion picture legislation is to play pictures of such merit and fine appeal as to demand the praise of even the most rabid reformer," says Dee Robinson, owner of the Madison and other theatres in Peoria, Ill. "I feel that in playing Cecil B. DeMille's Paramount production, 'Something to Think About,' I have done much to gain support from the best element in Peoria. And it is gratifying to say that, while playing such a fine picture of lofty sentiment, I also did a very splendid business, having a standout on the last day of a seven-day run."

Wins Special Comment

Illustrating how deep an impression "Something to Think About" made in his city, Mr. Robinson transmits a clipping from the Peoria Journal-Transcript, being the leading article under "Talk of the Town," by W. J. Leach, special writer. His comment is as follows:

"Peoria has not had a better sermon in many days than the one preached at the Madison theatre during the past week under the title, 'Something to Think About.' It is a moving picture play with a religious teaching in which all the cookies are on the very bottom shelf.

"Big religious truths have been put into plays before, but not often has the truth been put so simply. In such plays as Charles Rand Kennedy's 'Servant In the House' and Jerome K. Jerome's 'Passing of the Third Floor Back,' the author has gotten at big spiritual truths, but they have seemed a bit too poetical for the average man or woman. They savored a little of 'high brow' effort.

"Good for Church People

"In the picture play which has just been shown at the Madison the same great spiritual truths are applied in the simplest possible way to the solving of the commonest and more perplexing problems of everyday life. Had I known of this story a week ago, I should have been glad to advise all my friends in all the churches to take advantage of the show.

"Ministers could do their congregations a great service by keeping an eye out for these good things and informing their congregations when there is something so well worth while. It is a service young people especially need."
Interesting Folks
On the West Coast

Jack Pickford in a scene from the adapted George Ade story "Just Out of College," being distributed through Goldwyn.

William A. Seiter, veteran actor and director, who has just signed with Thomas H. Ince to direct Douglas MacLean in "Bellboy 13" for Paramount.

A unique pose of Universal's winsome star, Gladys Walton, appearing in "Risky Business."

Latest portrait of Betty Compson, whose first personally produced picture, "Prisoners of Love," is being distributed by Goldwyn.
First National

45 Minutes from Broadway with Charles Ray.—Very good picture. If your patrons like Ray, get this one.—T. C. Burr, Orpheum theatre, Lancaster, Wis.—Neighborhood patronage.

The Perfect Woman, with Constance Talmadge. —The perfect woman proved to be one of the star’s best bets. Drew big and satisfied them all.—Pfieffer Brothers, Opera House, Kenton, O.—General patronage.

45 Minutes from Broadway with Charles Ray.—A good story and a good star, and then it did not draw.—O. R. Haus, Scenic theatre, Hastings, Minn.—Neighborhood patronage.

Yes or No, with Norma Talmadge.—This is a good picture. Good acting. Norma plays a dual role. Pleased audience.—Grand theatre, Lake City, 1a.—General patronage.

Go and Get It, a Marshall Neilan production.—Absolutely the best picture ever shown in my house, and I consider that I have used a lot of good ones.—Grafton Nutter, Royal theatre, Republic, Kans.—Neighborhood patronage.

The Fighting Shepherdess with Anita Stewart.—One of the best Stewart pictures I have played. Should draw well anywhere.—B. C. Bacon, Star theatre, Viroqua, Wis.—Neighborhood patronage.

The Notorious Miss Lisle, with Katherine MacDonald.—This is a good picture, as are all First National, but Katherine MacDonald isn’t as widely known as the Talmadges, but a good actress.—W. W. Woltz, Star theatre, Lake City, Ia.—General patronage.

A Temperamental Wife, with Constance Talmadge.—A dandy picture that will stand a little raise in admission. Didn’t know it was so good until I saw it. Will please any crowd.—Grafton Nutter, Royal theatre, Republic, Kans.—Neighborhood patronage.

Tarzan of the Apes and The Romance of Tarzan, with Elmo Lincoln.—Biggest money-making picture in my eight years experience. Have played repeats on both in three houses. You can’t go wrong.—J. B. Stine, Gem theatre, Clinton, Ind.—General patronage.

Her Kingdom of Dreams, with Anita Stewart.—Good in every way. Lost money on account of local conditions. Ran at 10 and 20 cents. Only disappointment was that Wesley Barret had such a minor part.—J. J. Kudlacek, Swan theatre, Swanton, Neb.—Neighborhood patronage.

In the Heart of a Fool, an Allan Dwan production.—This is really a big picture with a good cast.—Crystal theatre, Burlington, Wis.—General patronage.

45 Minutes from Broadway, with Charles Ray.—My patrons don’t like Ray in a rube character, so this one suited them.—W. H. Mart, Strand theatre, Grinnell, 1a.

Back to God’s Country, with Nell Shipman. —One of the really big pictures of the year. Very drawing power. Very good.—F. Zimmerman, Rex theatre, Aurora, Minn.—Small town patronage.

GO AND GET IT, a Marshall Neilan production.—This is a dandy, boys. Book it and boost it. One lady stopped at the box office and said, “I’ve seen thousands of pictures, but that’s the best I ever saw.”—W. W. Woltz, Star theatre, Lake City, Ia.—General patronage.

In Wrong, with Jack Pickford.—The best Pickford we have had excepting Little Shepherd of Kingdom Come. Use as little stock advertising as possible, as it is misleading.—Hardin Enterprise Company, Odean theatre, Hardin, Mo.—Neighborhood patronage.

The Jack Knife Man, a King Vidor production.—Good. Something different. Pleased my patrons 30 per cent.—C. F. Buswell, Empress theatre, Akron, Ia.—Neighborhood patronage.

Auction of Souls, with Aurora Mardiganian.—Very good, but did not draw at this time. Conditions against putting this kind of picture over.—S. J. Oska, Burley theatre, Burley, Idaho.—General patronage.

In Old Kentucky, with Anita Stewart.—We have not had a picture before or since that we did the record breaking business on as we did with this. This exhibitor who gave us not book this is losing money.—C. E. Power, Power’s theatre, North Branch, Minn.—Country patronage.

Mary Reegan, with Anita Stewart.—Extra good picture. Pleased a mixed audience.—H. Daniel, Grand theatre, Oswego, Kan.

Go and Get It, a Marshall Neilan production.—A winner. Many said it was the best picture they ever saw.—Crystal theatre, Burlington, Wis.—General patronage.

Romance of Tarzan, with Elmo Lincoln.—Held up good for two days. Almost equal to Tarzan of the Apes, larger.—George E. Taylor, Idle Hour theatre, Dunlap, Ia.—Neighborhood patronage.

A Burglar by Proxy, with Jack Pickford.—Good picture.—Electric theatre, Garden City, Kan.

FOX

The Scuttlers, with William Farnum.—A good picture. Very good comments. Played on Sunday. Good for any theatre.—Spaulding Brothers, Gem theatre, Taylorville, Ill.—Neighborhood patronage.

Just Pals, with Buck Jones.—Here is one that surely pleased our audiences. Just the kind that your patrons will like.—Packed houses.—A. H. Schur, Grand theatre, St. Marys, 0.—General patronage.

Sunset Sprague, with Buck Jones.—A very good picture. Will please all Western fans.—George E. Taylor, Idle Hour theatre, Dunlap, Ia.—Neighborhood patronage.

THE HUSBAND HUNTER, with Eileen Percy.—One of the snappiest comedies we have shown in some time and oh, man, Eileen can shake a needed shoulder. This star is coming with a rush. Book this one and clean up on a clean comedy.—Smith Read, Patriot theatre, DeKalb, Tex.—Small town patronage.

The Thief, with Pearl White.—This one is as good as The White Moll. Don’t be afraid to go the limit on advertising and see your box office grow.—G. M. McClain, Star theatre, Barry, Ill.—Small town patronage.

Lost Money, with Madeline Traverse.—Good clean story and enjoyed by patrons.—Auditorium theatre, Carleton, Neb.—Small town patronage.

Eastward Ho, with William Russell.—This one got many good comments. Russell always please here.—L. A.

SHIRLEY MASON

In a scene from “Elm of Youth,” in which William Fox presents the little star.
Hasse, Majestic theatre, Mauston, Wis.

The Lincoln Highwayman, with William Russell.—Good one. Had them all guessing to the last minute.—Auditorium theatre, Carleton, Neb.—Small town patronage.

The Joyous Troublemakers, with William Farnum.—Fine picture. Farnum puts it over good. No crowd for some reason.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

The Last of the Dusches, with William Farnum.—Fine picture. Pleased those who "do not like westerns" as well as those who do. The best western ever run.—C. D. McConnell, Grand theatre, Prattville, Ala.—Neighborhood patronage.

Forbidden Trails, with Buck Jones.—No name for it. Mr. X. you may do as you like. This is enough for me. I am off of Fox for life.—W. F. Baker, Boone Way theatre, Mt. Vernon, Ky.—Neighborhood patronage.

Girl of My Heart, with Shirley Mason.—Very good, but I have had her in several better than this one.—George E. Taylor, Idle Hour theatre, Dunlap, Ia.—Neighborhood patronage.

The White Moll, with Pearl White.—A peach of a picture. Don't be afraid of this one. Book it and see for yourself.—G. H. McClain, Star theatre, Harry, Ill.—Small town patronage.

Wolves of the Night, with William Farnum.—Fine picture. Pleased ninety per cent, which is going some. Better than many special.—C. D. McConnell, Grand theatre, Prattville, Ala.—Neighborhood patronage.

Estate's Harvest, with Shirley Mason.—I thought this was one of the best program pictures I ever ran. Attendance good. Photography very good. Fox service O. K.—F. Zimmerman, Rex theatre, Aurora, Minn.—Small town patronage.

Girl of My Heart, with Shirley Mason.—A good picture with a good moral. My patrons came out with a smile and said, "Fine."—W. W. Woltz, Star theatre, Lake City, Ia.—General patronage.

The Adventurer, with William Farnum.—Patrons who like costume plays enjoyed this. A visitor in town from Madrid, Spain, severely criticizes the types. The comedy vein throughout the play saves it.—O. R. Nation, Grand theatre, Davis, Cal.—Neighborhood patronage.

The Orphan, with William Farnum.—When you say William Farnum, enough said. Get ready for a house full. This is what he has always done for me.—Harry Woodruff, Palace theatre, Wil- low City, N. D.—Neighborhood patronage.

Goldwyn

Honest Hutch, with Will Rogers.—This is one of the finest. Rogers is an artist. Played this with an Educational comedy, A Fresh Start. People declared it splendid.—Mrs. James Webb, Cozy theatre, Union, Ore.—Small town patronage.

Honest Hutch, with Will Rogers.—Up to the usual high standard set by Will Rogers. Business very good.—Pfeiffer Brothers, Opera House, Kenton, O.—General patronage.

Double Dyer, Deceiver, with Jack Pickford.—Here is a mighty clever little picture.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

Stop Thief, with Tom Moore.—Business good, but picture considered silly by some people.—John Hafner, Princess theatre, Donora, Pa.—Neighborhood patronage.

The Truth, with Madge Kennedy.—This is a light comedy drama. Fair. Pleased about 80%.—Mrs. James Webb, Cozy theatre, Union, Ore.—Small town patronage.

The Racing Strain, with Mae Marsh.—Poor picture. Horse race only redeeming feature. No story.—G. G. Bandy, Rex theatre, Hutchinson, Minn.—Small town patronage.

The Man Who Had Everything, with Jack Pickford.—This is a peach. Pickford is coming back with some real pictures. Keep up the good work, Jack; we're for you. Business big.—Pfeiffer Brothers, Opera House, Kenton, O.—General patronage.

The Woman on the Index, with Pauline Frederick.—Leave this one alone. No good. Poor story and star very poor.—G. G. Bandy, Rex theatre, Hutchinson, Minn.—Small town patronage.

Almost a Husband, with Will Rogers.—A clever picture. Full of wit and will please all.—C. M. McClain, Star theatre, Barry Ill.—Small town patronage.

The Silver Horde, a Rex Beach production.—This is a splendid production. You will make no mistake. Some fuss about the fish scene being too long, but that is no detriment to it at all.—Mrs. James Webb, Cozy theatre, Union, Ore.—Small town patronage.

Through the Wrong Door, with Madge Kennedy.—Pleased all.—L. A. Hasse, Majestic theatre, Mauston, Wis.

Sandy Burke of the U-Bar-U, with Louis Lynnson.—This is good and most everybody pleased. You will make no mistake in booking it for a program picture.—Mrs. James Webb, Cozy theatre, Union, Ore.—Small town patronage.

Upstairs, with Mabel Normand.—Not much to it. Too silly for my people.—L. A. Hasse, Majestic theatre, Mauston, Wis.

Hodkinson

King Spruce, with Mitchell Lewis.—Not much of a picture—Herman Blo- meke, Opera House, Springfield, Minn.—Home patronage.

A Thousand to One, with Hobart Bos- worth.—A powerful melodrama with Bosworth displaying unusual skill in several fights of the rugged people of the Northeast. It is a thriller and will please all. Played a pre-release showing for two days.—T. M. David, Queen theatre, Durant, Okla.—General patronage.

Riders of the Dawn, with a special cast.—Splendid picture. Held its own in the face of a big fair. Good cast. Patrons who read the book said it hardly followed it at all, but the picture is mighty good entertainment.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

Number 99, with J. Warren Kerrigan.—The best one we had of Kerri-
January 8, 1921

EXHIBITORS HERALD

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THE AMERICAN BEAUTY'S NEW PICTURE

Katherine MacDonald in "My Lady's Latchkey," a First National attraction.

In the Shadow of the Dome

A David G. Fischer Production

gans, but don't go too strong on it.—Herman Blomeke, Opera House, Springfield, Minn.—Home patronage.

Riders of the Dawn, with Roy Stewart.—Picture well received, but was not the knockout I expected. No comments.—Custer Carland, Victoria theatre, Frankfort, Mich.

The White Man's Chance, with J. Warren Kerrigan.—This would be good if you could read the title. Poor photography.—Herman Blomeke, Opera House, Springfield, Minn.—Home patronage.

Metro

The Cheater, with May Allison.—May Allison always goes good here. This one proved to be one of her best. Business very good.—Pfeiffer Brothers, Opera House, Kenton, O.—General patronage.

Love, Honor and Obey, with a special cast.—Good picture. A few out of focus closeups, but few pictures have any better scenes.—A. A. Spradling, Opera House, Merna, Neb.—Small town patronage.

The Cheater, with May Allison.—Fine picture. Pleased large crowd and will stand out as one of star's best to date.—Smith Read, Patriot theatre, DeKalb, Tex.—Small town patronage.

The Misfit Wife, with Alice Lake.—Great picture. Story fine. Acting is immense. Play it and boost it.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

ALIAS JIMMY VALENTINE, with Bert Lytell.—It's a pipin' right from the home orchard. Splendid production that drew heavy increase in business the second night. Book it and promise them anything. It's the show that brings home the bacon. Gee, but it's good.—J. C. Jenkins, Auditorium theatre, Neligh, Neb.—Neighborhood patronage.

Held in Trust, with May Allison.—Splendid picture with star in heavier role than previous pictures. Story will hold attention of almost any audience and please them.—Smith Read, Patriot theatre, DeKalb, Tex.—Small town patronage.

Madame X, with Pauline Frederick.—Since we played this picture we have received so many requests that we have booked it back for a return engagement. We consider it one of the year's greatest.—Pfeiffer Brothers, Opera House, Kenton, O.—General patronage.

The Best of Luck, with all star cast.—Rather melodramatic, but not so as to hurt. No particular draft for second night, showing in small town. Ending rather disappointing, due to fault of director. Did had an opportunity, but slipped a cog. It's all right, but don't advance your prices.—J. C. Jenkins, Auditorium theatre, Neligh, Neb.—Neighborhood patronage.

A Chorus Girl's Romance, with Viola Dana.—Excellent. Broke our house record for attendance.—L. M. Kuhns, Gibson, N. M.—Mining camp patronage.

Paramount

Humoresque, with a special cast.—They boosted this better than any picture the house has shown in past four years.—W. H. Mart, Strand theatre, Grinnell, la.

The Cradle of Courage, with William S. Hart.—Good picture. Will please nearly everyone.—Homer Thompson, Ruby theatre, Forts, Mont.

The Round Up, with Roscoe Arbuckle.—Pretty fair picture, but Fatty hasn't much of a part and is not particularly good. His two-reel comedies are much better.—L. M. Kuhns, Gibson theatre, Gibson, N. M.—Mining camp patronage.

The sax Best Cellars, with Bryant Washburn.—Here is a peppy lively comedy throughout. A dandy. Don't miss this one.—G. G. Bandy, Rex theatre, Hutchinson, Minn.—Small town patronage.

String Beans, with Charles Ray.—Excellent. Pleased them all. Ray always packs them in for us.—J. B. Endert, Endert theatre, Crescent City, Cal.—General patronage.

Easy to Get, with Margarette Clark.—An extra good picture. Very entertaining and pleased all. This charming little actress is a favorite here.—C. H. Batson, Gem theatre, Kouts, Ind.—Neighborhood patronage.

RUSTLING A BRIDE, with Lila Lee.—Very pleasing Western romance. Strange to say, Western subjects are more pleasing than any other. Our city is on the most western point on the Pacific Coast. When we advertise a Western story we count on big business.—J. B. Endert, Endert theatre, Crescent City, Cal.—General patronage.

The Dark Mirror, with Dorothy Dalton.—Miss Dalton is about finished as a star and a drawing card in this burg.—John Hafner, Princess theatre, Donora, Pa.—Neighborhood patronage.

On the Quiet, with John Barrymore.—Excellent comedy-drama. As a character actor, Barrymore is without a peer.—J. Herbert Talbert, Legion theatre, Norwich, K.—Small town patronage.

The Silver King, with William Faverham.—Paramount special of a high class. Such picture as this does credit to the producer as well as the house that shows it. It's a safe bet that it will please.—J. B. Endert, Endert theatre, Crescent City, Cal.—General patronage.

Held By the Enemy, with a special cast.—This theme is too old. People do not like war pictures.—Homer Thompson, Ruby theatre, Three Forks, Mont.
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Pathe

Felix O'Day, with H. B. Warner.—We took a flyer on this one and it turned out fine. More productions of this class and Warner is made for us. Corking business three days.—W. A. White, Hippodrome, San Jose, Cal.—Down-town patronage.

Rio Grande, with a special cast.—A fair picture. Nothing to rave over. Good Western and Mexican entertainment.—G. G. Bandy, Rex theatre, Hutchinson, Minn.—Small town patronage.

Sherry, with a special cast.—Pathe has sure got a winner in this one. It is one of the best pictures we have run date. Fair business. Deserves better.—A. H. Schurr, Grand theatre, St. Marys, O.—General patronage.

Rio Grande, with a special cast.—An extra good picture. Will take to it. Saw any audience.—G. M. McClain, Star theatre, Barry, Ill.—Small town patronage.


My Husband's Other Wife, with a special cast.—A picture that will bring the crowd. Pleased everyone.—Community theatre, Granwood, Ind.—Neighborhood patronage.

Twin Pawns, with Mae Murray.—I can't say much for this one, as it is not so good. A fair story, but does not end right. Seems as if it was a bit off in the middle. Should add more to it.—A. H. Schurr, Grand theatre, St. Marys, O.—General patronage.

The Little Cafe, with Max Linder.—If you like American comedy lay off this one. Star is good, but patrons don't like it. French.—G. M. McClain, Star theatre, Barry, Ill.—Small town patronage.

The Cry of the Weak, with Fannie Ward.—Good picture. Full house.—J. S. Holmes, Perry theatre, Perry, Ark.

Realart

Eyes of the Heart, with Mary Miles Minter.—A very good and pleasing picture. Miss Minter is a favorite here.—Barney Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

Eyes of the Heart, with Mary Miles Minter.—The moral is good, but the picture does not please our patrons. G. M. McClain, Star theatre, Barry, Ill.—Small town patronage.

Her Beloved Villain, with Wanda Hawley.—Here is a dandy good picture and Wanda Hawley and Tully Marshall are certainly fine. Plenty of laughs. Fair business.—A. H. Schurr, Grand theatre, St. Marys, O.—General patronage.

Her First Elopement, with Wanda Hawley.—Good picture program.—Hermin Blomke, Opera house, Springfield, Minn.—Home patronage.

Sweet Lavender, with Mary Miles Minter.—All-star cast makes a dandy, clean picture.—O. E. Pierce, Theatreohram theatre, Portland, Ind.—General patronage.

The Deep Purple, with a special cast.—A-1 picture, although I did next to nothing. Had a sure fine production. Plenty good enough for any theatre.- Book it.—O. R. Haus, Scenic theatre, Hastings, Minn.—Neighborhood patronage.

A Cumberland Romance, with Mary Miles Minter.—A very pleasing picture. In fact, all Minters are a success here.—L. R. Ledou, Larabee Opera House, Isabel, Kan.—Small town patronage.

Sweet Lavender, with Mary Miles Minter.—A good little star in a fair picture. It made a hit with the ladies.—Herman Blomke, Opera House, Springfield, Minn.—Home patronage.

Robertson-Cole

Seeing It Through, with ZaSn Pitts.—Just an average little program picture, but clean and a nice picture for Sunday. Not big.—O. R. Haus, Scenic theatre, Hastings, Minn.—Neighborhood patronage.

All of a Sudden Norma, with Bessie Barriscale.—This did not take well. Ending poor, I'd advise to leave it alone.—Mrs. James Webb, Cozy theatre, Union, Ore.—Small town patronage.

The Prodigal Priest, with William Desmond.—Very nice picture. Good comedy in it.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

Squaw, the Bride of the Lumberjacks, and The Heart of Juana, with Peter Michieletto.—Three fine Western subjects well produced. Good stories and a pleasing capable star. Made money on all three.—J. B. Stine, Gem theatre, Clinton, Ind.—General patronage.

Mints of Hell, with William Desmond.—Fair picture. Settings are certainly pretty. It's an outdoor picture that will please a majority of fans.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

A Heart in Pawn, with Susse Haya-kawa.—The star good as usual. He and his wife do some wonderful acting. This is tragedy, so did not take well here.—Mrs. James Webb, Cozy theatre, Union, Ore.—Small town patronage.

The Heart of Juana, with a special cast. I didn't take it well because the story was queer.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

Selznick

Darling Mine, with Olive Thomas.—This is about the best Olive Thomas has produced. Business was, of course, great, as she had plenty of publicity just prior to our showing this picture.—John Hafner, Princess theatre, Donora, Pa.—Neighborhood patronage.

Out of the Storm, with Barbara Castleton. —I thought it was very good, but comments on it were not too favorable.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

Children of Destiny, with Edith Halor.—Pleased about 50 per cent. Too mushy for small town patronage.—Peter Krauth, Denon theatre, Denison, Ia.—Neighborhood patronage.

Panthea, with Norma Talmadge.—This is the best reissue I ever played. Story has a low moral, but they all came.—Peter Krauth, Denison theatre, Durant, Okla.—General patronage.

Romance and Arabella, with Constance Talmadge.—Constance Talmadge is a great picture. Everybody liked this picture pleased. I would call it a good program picture.—Mrs. Lloyd Junkin, Queen theatre, Aspermont, Tex.—Small town patronage.

A Pair of Silk Stockings, with Constance Talmadge.—Was a whirlwind. Everyone liked it. This star draws for me.—Peter Krauth, Denison theatre, Red Lake Falls, Minn.—Neighborhood patronage.

The Last of His People, with Mitchell Lewis.—This is very good picture of the great Northwest. It holds attention to the very last.—Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

The Death Dance, with Alice Brady.—Was good picture. Well liked by all.

CONWAY THEARLE
As he appears in "The Road to Ambition," a Selznick picture.

Marys, O.—General patronage.

The New York Idea, with Alice Brady.—Pleased, but our patrons do not like Brady as well as other Realart stars.—Hardin Enterprise Company, Odeon theatre, Hardin, Mo.—Neighborhood patronage.

Soldiers of Fortune, with a special cast.—Picture good, but business poor.—L. R. Ledou, Isabel, Kan.—Small town patronage.

The Luck of the Irish, an Allan Dwon production.—A picture with a punch. Will please any audience.—Crystal theatre, Burlington, Wis.—General patronage.

Oh Lady, Lady! with Bebe Daniels.—A good picture.—Herman Blomke, Opera House, Springfield, Minn.—Home patronage.

The New York Idea, with Alice Brady.—A pretty picture, that's all. No good for small town patronage.—Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

The Mystery of the Yellow Room, with a special cast.—A picture with a touch of crime to please most people. Requires close attention to get anything out of it.—Hardin Enterprise Company, Odeon theatre, Hardin, Mo.—Neighborhood patronage.

Soldiers of Fortune, with a special cast.—A very good South American picture in seven reels. Held up all the way. Can't go wrong on this one.—O. R. Haus, Scenic theatre, Hastings, Minn.—Neighborhood patronage.

A Cumberland Romance, with Mary Miles Minter.—A very pleasing picture. In fact, all Minters are a success here.—L. R. Ledou, Larabee Opera House, Isabel, Kan.—Small town patronage.

Sweet Lavender, with Mary Miles Minter.—A good little star in a fair picture. It made a hit with the ladies.—Herman Blomke, Opera House, Springfield, Minn.—Home patronage.

Dancing Pawns

ASHEVILLE, N. C.

Dancing Pawns

117 N. Spruce St.

1-8-21

By Special Cable

Mr. and Mrs. A. B. Roberson, with whom is Miss Leah Seawright and Miss Talitha Webb, have returned from a trip to New York, where they attended the premiere of "Dancing Pawns", the latest production of Proctor's Inc. Mr. Roberson, who is the managing director of the company, has been absent from Asheville for the past three months, and his return is welcome news to the city's theatre goers. The production has received favorable reviews in New York, and it is expected to do well in Asheville, where the company has a loyal following.
EXHIBITORS

IRENE RICH

Apparign opposite Charles Clary in the cast-Can Film Co. production—Sunset Jones.

THE MARK OF ZORRO, with Douglas Fairbanks.—A regular knockout. The best he has done. Costume angle did not hurt it. Snowstorm killed second day.—W. H. Mart, Strand theatre, Grinnell, la.

THE MOLLYCADDLE, with Douglas Fairbanks.—Brought good business and pleased most all of them. Not Fairbanks best, but satisfactory.—Guster Carland, Victoria theatre, Frankfort, Mich.

Down on the Farm, with a special cast.—My patrons didn't like it all, the little folks, but had a good house.—Edward Lindsey, Lindsey theatre, Industry, Ill.—Neighborhood patronage.

Down on the Farm, with a special cast.—My patrons didn't like it at all. Booked for two days, pulled it off after first day.—W. H. Mart, Strand theatre, Grinnell, la.

Down on the Farm, with a special cast.—Have played many two-reel Mack Sennett's that were better.—Custer Carland, Victoria theatre, Frankfort, Mich.

THE GILDED DREAM, with Carmel Myers.—Big business. People liked return of this star. Did good in Blue Birds.

W. G. Sturgiss, Imperial theatre, Toronto, Ont.—Neighborhood patronage.

In Folly's Trail, with Carmel Myers.—Good picture to fair Sunday business.—J. B. Stine, Gem theatre, Clinton, Ind.—General patronage.

The Red Lane, with Frank Mayo.—A fine human interest story that pleased my patrons. Will go over big in small towns.—B. C. Bacon, Star theatre, Viroqua, Wis.—Neighborhood patronage.

Ticket's in, with Frank Mayo.—This is an exceptional picture in which Frank Mayo shines. The race horse scene is especially good. If you want action as well as real entertaining book it.—I. T. Hicker, Star theatre, Des Moines, la.—Transient patronage.

Once to Every Woman, with Dorothy Phillips.—A wonderful picture for a large town and people educated to this sort of thing, but not a picture to make a reputation for a small town exhibitor. Made money on it, but not what I should have made.—W. C. Whitt, Home theatre, Anderson, Cal.

Blue Streak McCoy, with Harry Carey.—Harry Carey always makes good. This is not Carey's best, but the people think he is all right.—Herman Bloomke, Opera House, Springfield, Minn.—Home patronage.

Blue Streak McCoy, with Harry Carey.—This was a cracker jack Western with our favorite Carey. Broke all of my records, give us more like this.—I. T. Hicker, Star theatre, Des Moines, la.—Transient patronage.

Under Crimson Skies, with Elmo Lincoln.—A picture that should have gone big in my town, but didn't. Lost another second day than it made the first. Picture is a thriller, but a good one.—J. B. Stine, Gem theatre, Clinton, Ind.—General patronage.

Wanted at Headquarters, with a special cast.—Extra good business. Please wonderfully, account Canadian North-west Police Story.—W. G. Sturgiss, Imperial theatre, Toronto, Ont.—Neighborhood patronage.

Locked Lips, with Tsuru Aoki.—One of the poorest pictures we have seen. A few more like this and we would close up. No more Universal programs for us. Business very poor.—Pfeiffer Brothers, Opera House, Kenton, O.—General patronage.

The Brute Breaker, with Frank Mayo.—Lots of action.—George E. Taylor, Idle Hour theatre, Dunlap, la.—Neighborhood patronage.

Blue Streak McCoy, with Harry Carey. A fair picture, but I do not think it up to the standard of Carey's pictures. Had a full house. Everybody seemed to be satisfied.—Spalding Brothers, Gem theatre, Taylorville, Ill.—Neighborhood patronage.

Human Stuff, with Harry Carey.—The same old story. Carey always pleasing for us.—Mrs. James Webb, Cozy theatre, Union, Ore.—Small town patronage.

Fixed By George (Universal), with business. Patrons liked it very much.—Eddie Lyons and Lee Moran.—Good W. G. Sturgiss, Imperial theatre, Toronto, Ont.—Neighborhood patronage.

The Red Lane, with Frank Mayo.—Good outdoor story. Full of pep and action.—Played with full house by business.—J. B. Stine, Gem theatre, Clinton, Ind.—General patronage.

The Red Lane, with Frank Mayo.—Very good program picture. Mayo gets more popular with each picture. Universal's new star series is A-1.—T. C. Burr, Orpheum theatre, Lancaster, Wis.—Neighborhood patronage.

Fixed By George, with Eddie Lyons and Lee Moran.—Good program picture. Comedy is fair in spots.—Herman Bloomke, Opera House, Springfield, Minn.—Home patronage.

Gun Fighting Gentlemen, with Harry Carey.—This is a splendid production, and will pack them in. Thought it better than Overland Red.—Mrs. James Webb, Cozy theatre, Union, Ore.—Small town patronage.

Everything But the Truth, La La Luville and Once a Plumber, with Eddie Lyons and Lee Moran.—First one failed to draw. Second did slightly better. Third one drew fair business. But they're real comedies. You've read some knockers on them, but if your patrons are human they'll like them.—J. B. Stine, Gem theatre, Clinton, Ind.—General patronage.

Forbidden, with Mildred Harris Chapman.—Title might be misleading. Picture very good and work of star and cast cannot be improved upon. Never fail to draw with Mildred. Wish we had more like her.—P. G. Thiel, Orpheum theatre, Mantitowoc, Wis.—General patronage.

The Sundown Trail, with Monroe Salvisbury.—Very fine. Sell-back week will help a lot.—A. L. Hepp, Idylhour theatre, Greeley, Neb.

The Adorable Savage, with Edith Roberts.—Biggest drawing card Edith Roberts has made. Played to Sunday business and packed 100 per cent. You can't go wrong on this one.—J. B. Stine, Gem theatre, Clinton, Ind.—General patronage.

Bullet Proof, with Harry Carey. —Extra good business. Carey big favorite here.—W. G. Sturgiss, Imperial theatre, Toronto, Ont.—Neighborhood patronage.

Vitagraph

The Purple Cipher, with Earle Williams—A mystery that holds attention and pleased.—Peter Krauth, Denison theatre, Denison, la.—Neighborhood Patronage.

The General Girl, with Corinne Griffin.—A dandy picture. First reel is especially novel and excellent throughout. Everybody pleased. Title is good
A SCENE FROM "THE DAUGHTER OF THE DON"

The climax in the new feature being distributed by the Arrow Film Corporation

drawing card.—C. H. Cannon, Gem theatre, Kouts, Ind.—Neighborhood patronage.

The Garter Girl, with Corinne Griffith.—A good picture. Patrons like this one.
—T. C. Burr, Orpheum theatre, Lancaster, Wis.—Neighborhood patronage.

The Courage of Marge O'Done, with a special cast.—A-I. Big business. First class. Play it up big. It will satisfy everybody.—Homer Thompson, Ruby theatre, Three Forks, Mont.

The Purple Cipher, with Earle Williams.—As cleverly arranged a mystery story as The Thirteenth Chair, and you can advertise and boost this one.—T. M. Davidge, Queen theatre, Durant, Okla.—General patronage.

The Island of Regeneration, with Antonio Moreno.—Very poor.—L. M. Kuhns, Gibson theatre, Gibson, N. M.—Mining camp patronage.

Specials

Honeymoon Ranch (Lubin), with a special cast.—Placed to standing room three days here. Strong posters pulled in crowds. Allene Ray pleasing as star. Picture very well received. Best Western show here for long time. Patrons asked for others like it. Full of action and suspense and the kind that draws crowds back to see more of the same kind. Allene Ray looks like a sure bet as publicity she is getting as Fame and Fortune winner is adding to her popula-

ty.—E. M. McDavitt, Key theatre, Houston, Tex.

Up In Mary's Attic (Fine Arts), special cast.—It will have all the balled-headed that it is standing up in order to get in. It is a box office winner.—T. M. Davidge, The Queen theatre, Durant, Okla.—General patronage.

The Unknown Ranger (Aywon), with Rex Ray.—Poor.—O. R. Nation, Grand theatre, Davis, Calif.—Neighborhood patronage.

The Sacred Flame (Schomer), with Emily Stevens.—This is one of the best I have ever run. Pleased everyone.—J. A. Wright, Lone Star theatre, Ovalo, Tex.—Small town patronage.

The Chamber Mystery (Arrow), with a special cast.—Many good laughs in this one. Patrons said the best show in five years. Kept the audience in an uproar from beginning to end.—W. F. Baker, Boone Way theatre, Mt. Vernon, Ky.—Neighborhood patronage.

When Arizona Won (Arrow), with Shorty Hamilton.—This is splendid. A touch of war. A good Western and some society.—Mrs. James Webb, Cozy theatre, Union, Ore.—Small town patronage.

Eyes of Youth (Equity), with Clara Kimball Young.—I liked it, but it showed to poor crowds, and opinion was divided.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

Sky Fire (Pinnacle), with Neal Hart.—Not as good as expected, too slow and draggy. Consider this a class B picture.—G. W. Johnson, Mystic theatre, Marmarth, N. D.

For the Soul of Rafael (Equity), with Clara Kimball Young.—This picture shows that a lot of money has been spent on it, but Young is dead. She will not draw any more.—T. M. Davidge, Queen theatre, Durant, Okla.—General patronage.

The Blindness of Youth (Garson), with all-star cast.—This is just a fair picture. Did not hear any favorable comments.—J. A. Wright, Lone Star theatre, Ovalo, Tex.—Small town patronage.

Serials

The Flaming Disk (Universal), with Elmo Lincoln.—Very good serial. You cannot go wrong on this one. Elmo Lincoln a big drawing power.—E. M. Storey, Overland theatre, Chicago, Ill.—Neighborhood patronage.

The Lost City (Warner Bros.), with Juanita Hansen.—I run this serial on Saturdays and get a packed house on each episode. My patrons all like the fighting Irishman in this serial.—J. A. Wright, Lone Star theatre, Ovalo, Tex.—Small town patronage.

Bride 13 (Fox), with a special cast.—Too gruesome and too much objectionable connection in connection with it. People refused to allow children. Came out after several episodes has been shown.—Auditorium theatre, Carleton, Neb.—Small town patronage.

Hidden Dangers (Vitagraph), with Joe Ryan and Jean Paige.—A very impossible story, but it seems to be holding up good. Business good.—A. H. Schurr, Grand theatre, St. Marys, O.—General patronage.

Hidden Dangers (Vitagraph), with a special cast.—Not worthy of the name Vitagraph. I am on the 5th episode and now wish I had never seen the first episode and looking forward to the last of it. It is without doubt a foolish production, to say the least of it.—L. C. Gelbird, Gem theatre, Springdale, Ark.

The Lion Man (Universal), with Jack Perrin.—On the 10th episode. Full of ginger and attendance picking up.—E. Pierce, Theatourm theatre, Portland, Ind.—General patronage.

Ruth of the Rockies (Pathé), with Ruth Roland.—Am on second episode. It is starting out real interesting.—W. Waltz, Star theatre, Lake City, Ia.—General patronage.

The Whirlwind (Republic), with a special cast. This does not draw for us. Have run 12 episodes. Had to put on
another serial to hold them. Lay off this.—Spalding Bros., Gem theatre, Taylor- 
vilte, 111.—Neighborhood patronage.

Daredevil Jack (Pathé), with Jack Dempsey.—Am on the thirteenth epis- 
sode and it has dwindled down to less than expenses. Dempsey may be all 
right between the ropes, but not as the screen star, although he is said to be 
going strong where they appreciate good things. Hurrah for Jack—J. C. Jenkins, 
Auditorium theatre, Neill, Neb.—Neigh-
borhood patronage.

FIGHTING FATE (Vitagraph), with William Duncan.—Just con- 
tracted for FIGHTING FATE, Bill Duncan's new serial, after screening 
the first two episodes. Consider it first-class in production, story and 
thrills. The bear and mule fight is a 
scream in episode 1. 1 am running 
two serials on Wednesday and this 
makes a second for Saturday 
night.—Harry Thred, Scenic theatre, Holstein, 1a.—Neighborhood 
patronage.

The Veiled Mystery (Vitagraph), with Antonio Moreno.—On seventh 
episode, Moreno has a better chance in 
spite of money conditions. Is pleasing all.—George E. 
Taylor, Idle Hour theatre, Dunlap, 1a.— 
Neighborhood patronage.

Bride 13 (Fox), with a special cast. 
Poor serial after the censors here got 
through cutting. About twelve hundred 
feet in each chapter.—E. M. Storey, 
Overland theatre, Chicago, 111.—Neigh-
borhood patronage.

The Veiled Mystery (Vitagraph) with 
Antonio Moreno.—Holding up great and 
pleasing everyone. Stores close in 
time to allow clerks to see last show. 
Note Vitagraph putting Moreno in features 
which is good move, as Tony is too good 
a star to be in serials.—Harry Threde, 
Scenic theatre, Holstein, 1a.—Neighborhood 
patronage.

Daredevil Jack (Pathé), with Jack Dempsey.—Am on my 15th episode 
and will say I never saw a serial hold up as 
strong as this one. If you get off with 
the right foot here you won't have 
any trouble.—G. M. McClain, Star the-
aatre, Barry, Ill.—Small town patronage.

The Veiled Mystery (Vitagraph), with 
Antonio Moreno.—Very fine serial. Good, 
clean picture. Have played seven epis-
isodes and interest increases. Vitagraph 
is a sure bet.—C. H. Cannon, Gem the-
aatre, Koutz, Ind.—Neighborhood patron-
age.

Short Subjects

Up in Betty's Bedroom (Special).— 
This comedy proved to be distinct from 
anything being made now. They are ex-
cessively clever comedies and subtitles 
are pleasingly humorous.—T. M. 
Davidge, Queen theatre, Durant, Ok. — 
General patronage.

An Eastern Westerner (Pathé), with 
Harold Lloyd.—Good Lloyd comedy. 
Helped get the people in here.—E. M. 
Cowles, Orpheum theatre, Pelican Rapi-
ds, Md.—Neighborhood patronage.

Betty Marie's Roundup (Pathé), with 
Marie Osborne.—The best of the three 
comedies. Sunshine Sammy is a good 
actor. The people sure did laugh at this 
picture.—R. O. Baker, Baker's Electric 
there, McCune, Kan.—Small town pat-
ronage.

One Week and Convict 13 (Metro), 
with Buster Keaton.—First a riot. Sec-
ond not so good, but better than other

so-called high class comedies. If book-
ing again would use Convict 13 first.—O. 
R. Nation, Grand theatre, Davis, Cal.— 
Neighborhood patronage.

The Garage (Paramount), with Roscoe 
Arbuckle.—Here's a real comedy. Put 
Arbuckle comedies to pull up Hidden 
Dangers serial and they are life savers. 
This is the best one yet.—C. D. McCon- 
nell, Grand theatre, Prattville, Ala.— 
Neighborhood patronage.

One Week (Metro), with Buster Kea-
ton.—Certainly is good. Buster is all 
there.—Alvin S, Frank, Jewel theatre, 
Lafayette, Colo.—Neighborhood patron-
age.

Fox Sunshine Comedies, with a 
special cast.—They sure please the people. 
Can't be beat. Clean and entertaining. 
A. J. Staggel, Opera House, Fayette, 
Iowa.

Bear Skin Beauties (Universal), with 
a special cast. Good comedy that has pull 
if you display photos.—O. E. Pierce, 
Theatorium theatre, Portland, Ind.— 
General patronage.

The Grocery Clerk (Vitagraph), with 
Larry Semon.—Positively the very best 
comedy that we ever run. You can boost 
it to the sky and it will hold up 
with any program.—A. H. Schurr, Grand 
thatre, St. Marys, 0.—General patronage.

Toonerville Trolley (First National), 
with a special cast.—A good two-reel 
picture. Not slapstick. Had many 
compliments on it.—W. Waltz, Star theatre, 
Lake City, 1a.—General patronage.

His Royal Symes (Pathé), with Har-
old Lloyd.—All the Lloyds are fine. 
You can't beat Lloyd.—Alvin S. Frank, 
Jewel theatre, Lafayette, Colo.—Neigh-
borhood patronage.

The Hobo of Pizen City (Pathé), with 
special cast.—Why do they make these? 
There is no excuse for them. Abso-
lutely the worst Westerns I ever played. 
T. M. Davidge, Queen theatre, Durant, 
Okla.—General patronage.

Father's Close Shave (Christie), with 
Johnny Ray.—Not much good.—R. O. 
Baker, Baker's Electric theatre, McCune, 
Kan.—Small town patronage.

Father's Close Shave (Christie), with 
Johnny Ray.—Great disappointment. 
Thankful that I have but one more of 
these to play.—O. R. Nation, Grand the-
atre, Davis, Cal.—Neighborhood patron-
age.

The Grocery Clerk (Vitagraph), with 
Larry Semon.—Best Semon I have yet 
played.—Alvin S, Frank, Jewel theatre, 
Lafayette, Colo.—Neighborhood patron-
age.

A David G. Fischer 
Production

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Box Office Reports Tell the Whole 
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Report Regularly on 
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Every Week What Pictures 
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Fill in this blank now and send 
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Title .................................
Star ................................
Producer ............................
Remarks ............................

Title .................................
Star ................................
Producer ............................
Remarks ............................

Exhibitor ............................
Name of Theatre ......................
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City ................................
State ...............................
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That they have taken over the Distribution of the Special Picture Corporation Comedies Consisting of—

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Two Reel Comedies. One a Month

Chester Conklin
Two Reel Riot. One a Month

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Two Reel Comedies. One every Four Weeks

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With Neely Edwards, Charlotte Merriam and other well known Comedy Stars. Two a Month

The cream of the Comedy Market. Now Booking
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THEY HAVE PROVED TO BE THE BEST OF THEIR KIND ON THE MARKET TO-DAY AND ARE GETTING BETTER WITH EVERY RELEASE—HAVE YOU BOOKED THEM?

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ILLINOIS & INDIANA

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A Pioneer Picture
Edward Goddard Presents

Miss Jose Collins
in "WHERE IS MY HUSBAND?"

With Godfrey Tearle

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Released January 17th!

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Chicago

Pioneer Film Corporation of Illinois

Telephones Harrison 8157-8158
Everybody was so busy last week chasing out to buy Christmas cards to answer those received from people they didn’t expect to write that Chicago’s film trade was more rialto than usual.

Clyde Eckhardt, manager of the Fox film exchange, was overcome with emotion last week when one of his advertising employees presented him with a box of Wrigley’s juicy fruit gum.

Speaking of Fox, the Chicago office will occupy the new building at 901-92-94 within a week or ten days and everyone is aglow with excitement.

To celebrate Christmas, Eckhardt called all the salesmen off the road December 23, giving them two days for Christmas shopping before the holiday. Dave MacBeth, the Shakespearean cashier, went to New York for the holidays and Jack Lorenz, of the office force, beat it for St. Paul.

District Manager Wolsberg, Local Manager Block and Exploitation Expert Door of the Paramount, received highly valued Christmas presents in the form of desk sets made at Great Lakes from aero plane parts. The cards bore the compliments of Lt. Commander E. E. Wilson.

All employees of the Famous Players exchange here were made happy by Christmas bonuses—that is all except two. These unfortunate individuals are regarded by the Chicago office as being from the home office, and by the home office as being attached to the Chicago office. It’s a long, sad story.

James H. Costou gave himself a Christmas present by adding the New Regent theatre, 69th and Halsted, to his string of south side houses which includes the Drexel, Lexington, Imperial and Harvard.

And Lila Lee, Paramount star, played “Sante” to several exhibitors by making personal appearances and attracting record houses. Among the theatres down state who benefited are the Decatur Bijou, Peoria Madison, and Rock Island Majestic.

J. F. Dittman, well-known Freepost theatre owner, selected Christmas day as an appropriate occasion to announce to his patrons that he will build a new 500-seat house there.

Richard Fox, who covers Indiana for Blackstone Pictures, booked Mary Miles Minter and William Russell features from a score of houses for the holidays.

Peter Kitchos, well-known west side exhibitor, was struck by a taxi last a few days ago. At St. Ann’s hospital it was found that he had sustained a broken leg.

Eddie Brichetto has been made Indiana salesman for Stoll films, and E. C. Davies has been shifted to Illinois, where he will confine his efforts to the key cities.

Walter Seymour, district manager for Hodkinson, who has been out of town for weeks, arrived back in Chicago just in time to spend Christmas.

Joe Lyon, who resigned the Chicago management of the American Film Company to join the Hodkinson sales force, is burning things up on the new job.

R. E. Neils, formerly of Cincinnati, is the new Chicago manager for American and has started auspiciously making an enviable record in his first few days.

L. A. Rozelle, assistant manager of Robinson-Cole, reports that “Kismet” has been booked in practically every key city in his territory and the exhibitors booking it are planning record exploitation stunts.

Sid Goldman, the guiding genius for Associated Producers, will be in his permanent offices within a short time. In his temporary quarters, he has been smashing sales record and when he gets all set with steam heat—watch him.

Morris Klein, president of Blackstone Pictures, is clearing up his work so that he can get to New York a few days after the first of the year to purchase pictures.

Mayer, of Superior Screen Service, has found a novel means of keeping the pan- handles out of the office. He polished up his “cruelty to animals” star and pinned it on his vest. All the weary willies wander right by now.

The boys at the Pathe office, together with the clerks, raised a pool of $33 on

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Finishes First Film

Gertrude Olmstead

The winner of a Chicago $10,000 beauty contest, who has completed "Tipped Off," her initial Universal picture, is in two reels. Hoot Gibson is the male lead.

Friday, called up the Tribune Goodfellows editor and sent four baskets of good things to worthy families. The boys delivered the baskets personally and left a whole year full of good cheer behind.

Ben Peabell is just exuding the Christmas spirit these days. Stoll pictures are going over fine, but what tickles Ben most is the fact that he has booked "Squandered Lives" in at the State-Lake theatre, against still competition, five other big pictures having tried to nose the Stoll feature out.

E. F. Tarbell was the happy recipient of a beautiful watch fob on Christmas, the gift of the employees of the Vitagraph office.

W. L. Hill up at Universal is preparing a mammoth advertising campaign for "Outside the Law" the new Friscoella Dean feature. Folks who ride the L. C. and read the papers are going to see a lot of Hill’s stuff.

The next meeting of the Motion Picture Press Club will be held at the Stratford Hotel on January 7, at which time an interesting session is promised.

Harry C. Moir, operating the Rose, Alcazar and Boston theatres, presented all of the employees with life insurance policies as Christmas gifts.
SHOTS AND MISSES

By Mac

Edwin Silverman, manager of the Select exchange tells us three new representatives have been added to the local sales, E. W. Johnson, formerly of the Universal, will cover the north side, L. Y. Crump, the popular ex-Pathe expert on the south side, and Ben Weissenbach, erstwhile Associated purveyor to watch affairs on the west side. Giving the personnel a careless "onset over," they all look to smash records of all sorts.

Didya notice that snappy book-mark that Charlie Ryan, manager of the Garfield theatre is dealing out to his patrons for Xmas week. Looks like "Chick" is getting them lined up for some big features for the coming year. You know, the kind that have been read by seven hundred million in book form before Los Angeles started to work on them.

Cecil Maberry, manager of the local Goldwyn exchange, packed the ol' grip for a trip to Kansas City enroute to his home at Sayre, Okla. Be careful, Cecil, to pick out one of those "tame" bronchos after the Yuletide feast. You'll enjoy your ride with more comfort.

Del Goodman of the local United Artists exchange pulls a pippin this week. It seems that Chas. Smith (an ol' vet in the game) and the intrepid at., 1921, have the pleasure of a conference with Del, who he claimed to know well, but forgot his moniker. After a brief chat, manager Smith of the Grove theatre, Elgin, dismissed the intrepid Goodman with, "Sorry we can't use your stuff, but say where can I look those new Fairbanks and Pickford features?" Latest reports state that Del came to several hours later. Looked like a close call with the Elgin state hospital nearby, at that.

B. T. PHILPS of the Unity Photoplays screened the Fritzie Ridgway and Thunderbolt Jack productions at the Manhattan theatre for the benefit of his company's many Hoosier clients. For a spell it looked as though Philips would have to wire Manager FRANK FLANDERS for assistance to help him gather in the contracts. Fair enough, "B. T."

Rumors have been heard heretofore that Lee Woodway of the Select exchange is taking up a course in bacteria medica so it looks like Lee will soon carry the prefix "Doctor." Here's hoping he will practice in Chicago. Madison and Clark streets would make a good "location," and we have been assured by Irv Mack that he can make any number of prescriptions printed at a moment's notice.

FRANK YOUNG, one of Goldwyn's busiest sales representatives, was caught the other eve lugging home an entire railroad system for junior Young to ruin the hardwood floors of the Young domicile during the Yuletide week. Why not buy M. K. T. or C. & GT. West. Stocks might go up some day, besides, you will have happy neighbors and save the rugs and hardwood floors.

With the deomairn L. A. BALLARD returning to United Artists, after a brief stopover with the Stoll Films, looks like that recent "rumor" with regard to Crex Smith, manager of the United Artists exchange resigning that someone guessed wrong. We knew all the time that Crex just couldn't tolerate the Windy City.

Yes, we know that Jack Miller of the Palaisence theatre is married, but that's no reason the youngster managing the Park theatre needs call him Daddy. To get this straight for all time, the new manager is a recent importation from York State, b'gosh, and he is Jack's baby brother. Welcome to our city, Miller junior!

Director Is Enthusiastic
About New Arrow Feature

Word has been received by Arrow Film Corporation from Dramafilms that Will Bradley, the director of "The Tame Cat," has just returned from Charleston, S. C., where he shot the final scenes on this production, which is now being cut and titled and will be ready for early publication.

Bradley states that he believes this will be one of the most remarkable productions seen in some time, as it is an unusual story which affords an opportunity for remarkable photographic effects and good character delineation.

Opened on December 27
ANSONIA, CONN.—The new Capitol theatre, which was built by J. J. Hoffman, opened its doors December 27. The theatre has been under construction for the last year and its cost runs close to $300,000.

PALISADE FILM LABORATORIES, INC.

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It is strictly a religious production of the life of Ireland's patron Saint. It is authoritative. It is not a propaganda play and has absolutely nothing of a political nature in it. It is one of the greatest Irish stories ever produced on the screen. Seeing this picture of other days will encourage the Irish people to hold up in their present trials.

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Every family will be waiting to see this masterpiece of Ireland's own patron Saint.

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4-1918 Motor driven. Mutoscopes, high pedestal, outside shutter. Price, each $250.00
2-1918 Mutoscopes, motor driven; short pedestal; outside shutter. Price, each $250.00
2-1914 Mutoscopes, motor driven; outside shutters: short pedestal. Price, each $200.00
4-1914 Powers, 6-A Motor driven: each $250.00
2-1914A Powers, motor driven; head mechanism: 6 months old. Price, each $375.00
2-1916 Powers; hand driven: each $175.00
2-1916 Simplex: Bell & Howell lamp houses: each $300.00

Price on all machines above includes lenses, condensers, slide carriers, etc.

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TECHNICAL brilliance is just as much a factor in the production of a picture as in the making of Rothacker Prints. Fortified by the knowledge of the requirements of producer and exhibitor alike, it is obvious that Rothacker Prints enjoy a prestige for quality difficult to measure in mere dollars.

Rothacker Film Mfg. Co. Chicago

There are reasons—Come and see them.
Guide to Current Pictures

AMERICAN FILM COMPANY
Distributed Through Path Exchange.

FLYING "A" SPECIALS
"The Valley of Tomorrow," six reels, with William Russell.
"The Honey, Bee," six reels, with Margarita Syvra.
"Dangerous Liaison," six reels, with Margarita Fisher.
"The House of Tora," six reels, with Seena Owen.
"Peggy Rebelle," six reels, with Marley Miles Minter.
"A Live-Wire Hike," six reels, with Wm. Russell.
"A Light Woman," six reels, with Helen Jerome Eddy.
"The Blue Moon," six reels, with Pell Trenton and Elmor Field.
"Their Mutual Child," six reels, with Margarita Fisher and Nigel Barrie.

ARROW FILM CORPORATION
"Fool's Gold," six reels, with Mitchell Lewis.
"When the Desert Smiled," five reels, with Neal Hart.
"The Mysterious Mr. Browning," five reels, with Walter Miller.
"The Profiteer," six parts, with Alma Hannon.
"The Sunset Princess," five parts, with Majorie Daw.
"Miss Arizona," five parts, with Gertrude Bondhill.
"Wolves of the Desert," six reels, with Cobb and Johnson.
"The Desert Scorpion," six reels, with Cobb and Johnson.
"The Chamber Mystery," five reels.
"Circumstantial Evidence," five reels.
"The Wall Street Mystery," five reels.
"The Unseen Witness," five reels.
"The Bromley Case," five reels.
"Woman's Man," five reels, featuring Romane Fielding.
"Love's Forgiveness," five reels, featuring Ora Cares.
"The Black Lagoon," five reels, with all-star cast.
"Bachelor Apartments," five reels, with Georgia Hopkins.
"Ten," feature serial, five reels.

ARROW-HANK MANN COMEDIES
One issued every other week.

MURIEL OSTRICHE PRODUCTIONS
Two-reel comedies, one each month.

BLAZED TRAIL PRODUCTIONS
One issued every other week.

LONE STAR WESTERNS
One every other week.

ARROW-NORTHWOOD DRAMAS
"The Stranger," two reels.
"Breed of the North," two reels.
"A Fight for a Soul," two reels.
"Behold the Brave," two reels.
"Quicksands," two reels.
"Border River," two reels.
"In the River," two reels.
"Three and a Girl," two reels.
"Raiders of the North," two reels.
"A Knight of the Plains," two reels.
"The Man of Brawn," two reels.

ASSOCIATED EXHIBITORS
Distributed through Path Exchange.
Oct. 1—"The Eddie Woman," six reels, with Geraldine Farrar.

ASSOCIATED PRODUCERS, INC.

THOMAS H. INCE PRODUCTIONS
"Homespun Folks," six reels, with Lloyd Hughes.
"Loving Lips," six reels, with House Peters and Francisco Vidor.

J. P. FISHER READ, JR., PRODUCTIONS
"The Leopard Woman," seven reels, with Louise Glaum.
"A Thousand to One," six reels, with Hobart Bosworth.
"Love," six reels, with Louise Glaum.

ALLAN DWAN PRODUCTIONS
"The Forbidden Thing," six reels, with James Kirkwood.

Maurice Tourneur Productions
"The Last of the Mohicans," six reels, with James Kirkwood.

MACK SENNIT PRODUCTIONS
"A Small Town Idol," five reels, with Ben Turpin.

AYWON FILM CORPORATION
"Up in Mary's Attic," six reels, with Eva Novak.
"Women Above Reproach," six reels, with Florence Chase.
"The Passion of Man," six reels.
"Women of Mystery," five reels, with Grace Cunard and Francie Ford.
"When Quinched Did Hide," five reels, with Charlie Joy.
"Thirty Years Between," five reels, with Vera Stewart.

CAPITAL FILM COMPANY

FRITZI RIDGEWAY PRODUCTIONS
"Bandit of Hell's Gap," two reels.
"A Traitor's Vengeance," two reels.
"The Girl of the West," two reels.
"Almost an Outlaw," two reels.
"The Avenging Trail," two reels.
"Western Rays," two reels.
"Shadows of the Past," two reels.
"A Fight to a Finish," two reels.

LESTER CUNEO PRODUCTIONS
"Lone Hand Wilson," five reels.

C. B. C. FILM SALES

SCREEN SNAPSHOTs
Bi-Monthly News Reel of Filmsland.

HALL ROOM BOY COMedIES

Nov. 15—"Tired and Fired." Dec. 1—"A Close shave." Dec. 15—"This Is the Life.

FEATURES
"The Victim," state rights feature, six reels.
"Dangerous Love," six reels.

STAR RANCH WESTERNS
Dec. 1—"The Mormon Trail," two reels.
Dec. 15—"The Man Hater," two reels.
Dec. 26—"A Desperate Tenderfoot," two reels.

CELEBRATED PLAYERS FILM CORPORATION
GUMPS CARTOON COMedIES

EXHIBITORS HERALD

CHRISTIE COMEDIES, TWO REELS

"Elsie Mr. Caroline," (Bobby Vernon.)

"A Scandie Siren," (Ray Timmer.)

"Out for Murder," (Ray Timmer.)

"Seven Bald Faces," (Bobby Vernon.)

"Don't Blame Him, Work," (Harry Gribbin.)

"Striking Models." (A Homegrown Hero.)

"Shuffle the Cards," (Johnny Hines.)

"Going Through the Rye." (My Patina.)

"Back From the Front." (Dining Room, Kitchen and Sink.)

TORCHY COMEDIES, TWO REELS

"Torczy," (Johnny Hines.)

"Torczy Comes Through," (Johnny Hines.)

"Torczy's Millions," (Johnny Hines.)

"Torczy's Double Triumph," (Johnny Hines.)

MERMAID COMEDIES, TWO REELS

"A Freak Start," (Jimmie Adama.)

"Duck Inn," (Lloyd Hamilton.)

"Dynamite," (Jimmie Adama.)

"Simp," (Jimmie Adama.)

"The Simp," (Lloyd Hamilton.)

"April Fool." (High and Dry.)

SPECIALS


ROBERT C. BRUCE "SCENICS BEAUTIFUL," ONE REEL


CHESTER-OUTING SCENICS, ONE REEL


CHESTER SCENICS, ONE REEL


EQUITY PICTURES


FAMOUS PLAYERS-LASKY CORP.

PARAMOUNT-ARTCRAFT PRODUCTIONS


Sept. 2. "The Village Stagg." seven reels, with Douglas MacLean.

Sept. 3. "Lady Rose's Daughter," five reels, with Elise Ferguson.

Sept. 5. "What's the Hurry," five reels, with Dorothy Dalton.


Nov. 28. "Ideals of Clay," seven reels, George Fitzmaurice production.

Nov. 29. "A Romantic Adventure," five reels, with Dorothy Dalton.

Dec. 5. "Conrad in Quest of His Youth," six reels, with Thomas Meighan.


FEDERATED EXCHANGES

SPECIALS


MONTY BANKS COMEDIES


FIDELITY PICTURES COMPANY


FILM MARKET, INC.


FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

"Go and Get It," seven reels, Marshall Nellan Production.

"The Perfect Woman," five reels, with Constance Talmadge.

"Notorious Miss Lisle," five reels, with Katherine MacDonald.

"Jack-Knife Man," five reels, King Vidor special.

"Forty-Five Minutes from Broadway," six reels, with Charles Ray.

"Good References," six reels, with Constance Talmadge.

"In the Heart of a Fool," seven reels, Allan Dwan special.

"Curtain," five reels, with Katherine MacDonald.

"Harriet and the Piper," six reels, with Anita Stewart.

"The Braided Woman," seven reels, with Norma Talmadge.

"The Mister Mink," six reels, with Lionel Barrymore.

"What Woman Love," six reels, with Annette Kellerman.

"The Kick in High Life," two reels, with H. Lehrman production.

"Tonerville Trolley," two reels, with Dan Mason.

"Peaceful Valley," six reels, with Charles Ray.

"Nanada of North," six reels, Curwood production.

"Wine Ends," five reels, with Mrs. Carter DeFavere.

"Old Dad," six reels, with Mildred Harris Chaplin.

"Wet and Warm," two reels, with Henry Lehrman production.

"The Devil's Garden," six reels, with Lionel Barrymore.

"Dangerous Business," five reels, with Constance Talmadge.

"Love, Honor and Ohev," Mack Sennett comedy.

"Unseen Forces," with All-Star Cast.

"Dinny," seven reels, with Wesley Barry, a Marshall Nellan production.

FORWARD FILM DISTRIBUTORS, INC.

"Youth's Desire," five reels.

FOX FILM CORPORATION

FOX SPECIALS


"If I Were King," with William Farnum.


"While New York Sleeps," with All Star Cast.

"The Face at Your Window," with All Star Cast.

"Blind Wives," with All Star Cast.

"A Connecticut Yankee in King Arthur's Court," with All Star Cast.

"Skirts," six reels, with Special Cast.

WILLIAM FARNUM SERIES

"Drew Harlan."

"The Sculptors."

PEARL WHITE SERIES

"The Tiger's Crib."

"The Thief."

"The Mountain Woman."

TOM MIX SERIES

"The Untamed."

"The Texan."

"Prairie Trails."

WILLIAM RUSSELL SERIES

"The Man Who Dared."

"The Challenge of the Law."

"The Iron Rider."
SHIRLEY MASON SERIES
"Chin Toy," five reels.
"Flame of Youth," six reels.
"Girl of Manhattan," five reels.
"Gee Whiz, Kate!" five reels.

GEORGE WALSH SERIES
"Berlin," three reels.
"The Preacher and the Professor," six reels.
"A Man’s Life," five reels.

26TH CENTURY BRAND
"Firebrand Trevisa," five reels.
"The Hound and the Fox," five reels.
"The Lutes," six reels.
"Sunset Spray," five reels.
"The Bride," five reels.
"The Young Guard," five reels.

FOX NEWS
"Bride 13," in 15 episodes.
"Funtom," twenty episodes.

SUNSHINE COMEDIES
"The Cow Punchers.
"Home Sweet Home.
"Napoleon.
"The Song Birds.
"Mary’s Little Lobster.
"A Wailer’s Wasted Life.
"His Wife’s Cater.
"Farraday Falls.
"Chase Me.
"An Elephant’s Nightmare.
"The Hooligan’s Shirt.
"Pretty Lady.
"Her Doggone Wedding.
"Pals and Petticoats.
"The Slicker.

CLYDE COOK COMEDIES
"The Huntsmen.
"All Wrong.
"Don’t Fiddle.

MUTT AND JEFF CARTOONS
"League of Nations.
"A Tight Rope Romance.
"Farm Efficiency.
"The Medicine Man.
"Home Brew.
"Gun Shop Work.
"A Hard Luck Santa Claus.
"All Stuck Up.
"Sherlock Hawkins & Co.
"Northwoods.
"On the Job.
"The Pappoose.
"The Hypnotist.
"The Parlor Bolehrist.
"Hot Dogs.
"The Merry Cafe.
"The Tailor Shop.
"The Brave Torosador.
"The Politician.
"The High Cost of Living.
"Cleopatra.
"Flip Jack.

MURRAY W. GARSSON
"A Dream of Fair Women.

GEOR�ICAL FEATURE FILM CORPORATION
"America Wonderlands," every week.

GOLDWYN PICTURES CORPORATION
GOLDWYN STAR PRODUCTIONS
"Out of the Storm," five reels.
"Let Me Call Jim," five reels.
"The Great Bubble," five reels.
"The Thin Princess," five reels.
"Roads of Destiny," five reels.
"Double-decker Decider," five reels.
"The Truth," five reels.
"Scratch My Back," five reels.
"Officer 666," five reels.
"Cupid, the Cupomancer," five reels.
"Man Who Had Everything," five reels.
"Girl With the Jazz Heart," five reels.
"It’s a Great Life," five reels.
"The Revenge of Tarzan," five reels.
"Going Some," five reels.
"Cupid the Cupomancer," five reels.
"The North Wind’s Malice," five reels.
"The Penalty," five reels.
"Earthbound," seven reels.
"Stop Thief," five reels.

FORD EDUCATIONAL WEEKLY
"Hating a Circus.
"Airship.
"In the Glory of the Past.

CAPITOL COMEDIES
"The Little Dear," two reels.
"A Sure Cure," two reels.

BENSON STAR SERIES
High Pockets," five reels.

GOLDWYN-BAY PICTOGRAPH
"In Far Away New Zealand.
"Get Fettered Makers of the Caribbean.

W. W. HODKINSON CORPORATION
Distributed through the Pathé Exchange

ZANE GREY PICTURES, INC

BENJAMIN H. HAMPTON PRODUCTIONS
"The Dwelling Place of Light," by Winston Churchill.

J. PARKER READ, JR., PRODUCTIONS
"The Brave Master," by Hobart Bosworth.

DESTRICK-BECK, INC.
"The Harvest Moon," six reels.

DIAL FILM CO. PRODUCTIONS

LOUIS TRACY PRODUCTIONS
The Silent Barrier," six reels.

ROBERT BRUNTON PRODUCTIONS
"No. 99," five reels.

NATIONAL-BILLIE RHODES PRODUCTIONS

JOSEPH LEVERING PRODUCTIONS
"His Temporary Wife," six reels.

IRVIN V. WILLAT PRODUCTIONS
"Down Home," all Star Cast.

INDEPENDENT FILMS ASSOCIATION
NEAL HART SERIES
Oct. 1—"Hell’s Oasis," five reels.
Nov. 15—"Skyline," five reels.
Jan. 1—"The Lumberjack," five reels.

DAFPOOL TWINS COMEDIES
Nov. 16—"Cedarcreek Farm," two reels.
Dec. 1—"Don’t Never Marry," two reels.

JANS PICTURES, INC
"Madonnas and Men," six reels.
"Love Without Question," seven reels.
"A Woman’s Business," five reels.
"Wings of Pride," five reels.

VICTOR KREMER PRODUCTIONS
"Voice of," six reels.

BERT LUBAN
"Bennymoon Ranch," five reels.

HOOTON & MILLER PRODUCTIONS
"The Baby," five reels.

"Madam X," six reels.
"His Own Law," six reels.
"Honest Hutch," five reels.
"Milestones," six reels.
"What Happened to Rosa," seven reels.


"Having a Circus.
"Airship.
"Between Friends.

"For the Future.

"For the Future.

"The Little Dear," two reels.
"A Sure Cure," two reels.

"Girl With the Jazz Heart," five reels.
"It’s a Great Life," five reels.
"The Revenge of Tarzan," five reels.
"Going Some," five reels.
"Cupid the Cupomancer," five reels.
"The North Wind’s Malice," five reels.
"The Penalty," five reels.
"Earthbound," seven reels.
"Stop Thief," five reels.


"The Brave Master," by Hobart Bosworth.

"Love Madness," by Louise Glau.

"The Harvest Moon," six reels.


"The Silent Barrier," six reels.

"No. 99," five reels.


"His Temporary Wife," six reels.

"Down Home," all Star Cast.
METRO PICTURES CORPORATION

METRO SPECIALS

“Clothes,” six reels, with All Star Cast.
“The Sapho Head,” six reels, with Crane-Keaton.
“Blacksmith,” six reels, with Viola Dana.
Oct. 25—“Body and Soul,” six reels, with Alice Lake.
Nov. 1—“The Fatal Hour,” six reels, with All Star Cast.
Nov. 4—“Are All Men Alienate?” six reels, with May Allison.
Nov. 15—“Someone in the House,” six reels, with All Star Cast.
Nov. 22—“The Misleading Lady,” six reels, with Bert Lytell.
Dec. 18—“Hearts Are Trumps,” six reels, with All Star Cast.
Dec. 20—“The Devil’s Own Child,” six reels, with All Star Cast.
Dec. 27—“Cinderella’s Twin,” six reels, with Viola Dana.

NAZIMova PRODUCTIONS

“The Heart of a Child,” seven reels, with Nazimova.
“Madame Peacock,” seven reels with Nazimova.
“Millions,” six reels, with Nazimova.

MAURICE TOURNEUR PRODUCTIONS

Sept. 27—“The Great Redeemer,” six reels, All Star Cast.

S. L. PRODUCTIONS

Sept. 9—“Love, Honor and Obed,” six reels, with All Star Cast.

ROBERT HARRON PRODUCTIONS

“Coincidence,” six reels, with Robert Harron.

BUSTER KEATON COMEDIES

Sept. 1—“One Week,” two reels.
Oct. 7—“Convict 18,” two reels.
Dec. 22—“The Scarecrow,” two reels.

PATHE EXCHANGE, INC.

EDGAR LEWIS PRODUCTIONS

Aug. 29—“Lahuna,” seven reels.
No. 7—“A Beggar in Purple,” six reels.

J. STUART BLACKTON PRODUCTIONS

Sept. 6—“House of the Tolling Bell,” six reels, with Bruce Gordon and May McAvoy.
Oct. 19—“Forbidden Valley,” six reels, with Bruce Gordon and May McAvoy.

JESSE D. HAMPTON PRODUCTIONS

Aug. 15—“The Girl in the Web,” six reels, with Blanche Sweet.
Sept. 13—“Felix O’Day,” five reels, with H. E. Warner.
Sept. 23—“Object—Marriage,” five reels, with Blanche Sweet.
Oct. 24—“Half a Chance,” seven reels, with Mahlon Hamilton.
Nov. 11—“Her Unwilling Husband,” five reels, with Blanche Sweet.
Dec. 5—“Divorce,” two reels, with H. B. Warner.
Jan. 2—“That Girl Montana,” five reels, with Blanche Sweet.

ROBT. BRUNET PRODUCTIONS

“Devil to Pay,” six reels, with Fritz Brumette and Roy Stewart.

PERRIT PICTURES, INC.

Dec. 19—“The Empire of Diamonds,” six reels.

GEORGE B. SEITZ, INC.

Dec. 26—“Rogues and Romance,” six reels, with Geo. B. Seitz and Jane Capote.

PIONEER FILM CORP.

Thoughtless Women,” six reels, with Alma Rubens.
“The Place of Honeymoons,” six reels, with Emily Stevens and Montags Love.
“Where Is My Husband?” six reels, with Joe Collins and Godfrey Tearle.
“What Women Want,” five reels, with Louise Huff.
“Finders Keepers,” five reels, with Violet Mersereau and Edmund Cobb.
Midnight Gambles,” six reels, with Marie Doro and Godfrey Tearle.
“Bobbies,” five reels, with Mary Anderson.
“The Inner Voice,” six reels, with E. K. Lincoln.
“His Brother’s Keeper,” six reels, with Martha Mansfield.
“A Moment’s Madness,” six reels, with Margarette Nnamou.
“Out of the Depths,” five reels, with Violet Mersereau and Edmund Cobb.
“Emptv Arms,” five reels, with Gall Kane and Thurlow Hall.
“Idle Hands,” five reels, with Gall Kane and J. Herbert Frank.
“A Good Woman,” five reels, with Gall Kane and J. Herbert Frank.
“Nick Carter Series,” six reels.

LIKE MuLLEsS FILM-OsOPHY

One- Half Reel.

SONNY SERIES
Two Reels.

REALART PICTURES

SPECIAL FEATURES

“The Soul of Youth,” six reels, a Taylor production.
“The Furnace,” seven reels, a Wm. D. Taylor production.

STAR PRODUCTIONS

“Jenny Be Good,” five reels, with Mary Miles Minter.
“Miss Hobbs,” six reels, with Wanda Hawley.
“A Cumberland Romance,” six reels, with Mary Miles Minter.
“A Dark Lantern,” five reels, with Alice Brady.
“Midnight,” five reels, with Constance Binney.
“Sweet Lavender,” five reels, with Mary Miles Minter.
“Food for Scandal,” five reels, with Wanda Hawley.
“eyes of the Heart,” five reels, with Mary Miles Minter.
“Her Beloved Villain,” five reels, with Wanda Hawley.
“Hers First Episode,” five reels, with Wanda Hawley.
“Yo! Never Can Tell,” six reels, with Bebe Daniels.
“Ob Lady Lady,” five reels, with Bebe Daniels.
“Blackbirds,” five reels, with Janice Johnson.

REELCRAFT PICTURES

BILLY WEST COMEDIES

“That Dreamer,” two reels.
“Hands Up,” two reels.

TEXAS GUNNAN WESTERNS

“The Desert Vulture,” two reels.
“The Girl of the Rancho.”

ALICE HOWELL COMEDIES

“Convoic’s Happy Bride,” two reels.
“Squarer Time,” two reels.

WILLIAM FRaney COMEDIES

“The Bath Bub,” one reel.
“The Cameraman,” one reel.
“The Thief,” one reel.
“The Messenger,” one reel.
“The Lawyer,” one reel.
“The Taxi- Driver,” one reel.

GALE HENRY COMEDIES

“Her Honor the Scrublady,” two reels.
“Street,” two reels.

ROYAL COMEDIES

Sept. 15—“The Pickin’ Hoo-doo,” two reels, with Billy B. Van.
“Notices Mr. Sands,” five reels, with Bessie Barriscale.
Nov. 1—“When the Cat’s Away,” two reels.
Oct. 20—“Married to Order,” with Bebe Hardy and Rosemary Theo.
Nov. 8—“Oh Bony,” with Sammy Burns.
Nov. 29—“He Looks Like Him,” with Keller Twins.
Dec. 1—“I’ll Say He Forgot,” with Oris Harlan.
Dec. 19—“Welcome Home,” with Oris Harlan.

MILBURN MORANTI COMEDIES

“Barber Shop Gossip,” two reels.
“Double Trouble,” two reels.
“Lazy Lem,” two reels.

MATTy HOIBERT

“She’s a Vamp,” two reels.
“Circus Days,” two reels.
“A Bold Bad Pirate,” two reels.
“Summer Days,” two reels.
“Sunshine,” two reels.

ROBERTSON-COLE PICTURES

SUPERIOR PICTURES

“Devil’s Claim,” six reels, with Sesame Hayakawa.
“Notorious Mrs. Sands,” five reels, with Bessie Barriscale.
“Uncharted Channels,” five reels, with H. B. Warner.
June 20—“Heart of Twenty,” five reels, with Zane Pitts.

SPECIALS

“Devil’s Claim,” seven reels, with Georges Carpentier.
“Eating Lamb,” five reels, with Sesame Hayakawa.
“Moon MADness,” six reels, with All Star Cast.
Aug. 1—“Life’s Twists,” six reels, with Hattie Barriscale.
Aug. 15—“Arabian Knight,” five reels, with Sesame Hayakawa.
Aug. 29—“Big Happenings,” seven reels, with Dustin Farnum.
Sept. 12—“Occasionally Yours,” six reels, with Lew Cody.
“Risoer,” nine reels, with Oris Skinner.

MARTIN JOHNSON PICTURES

“Lonely South Pacific Missions.”
“Recruiting in the Solomonas.”
“City of Broken Old Men.”
“Marooned in the South Seas.”
ADVENTURE SCENICS

RUSSELL-GREIVER-RUSSELL
TUSK COMEDIES
Dec. 29—"New Rathie," one reel.
Dec. 27—"A Slick Derriver," one reel.
Jan. 5—"Buried Alive," one reel.
Jan. 10—"From Kichen to Throne," one reel.

S. E. ENTERPRISES
"It Might Happen to You," five reels, with Billy Mason.

LEWIS J. SELZNICK ENTERPRISES

SELCZIN PICTURES

Distributed by Select Exchanges.

"Pantso," five reels, with Norma Talmadge.
"Dancing Mimes," five reels, with Oliver Thomas.
"The Point of View," five reels, with Elaine Hammerstein.
"The Poor Sipp" five reels, with Owen Moore.
"Everybody's Sweetheart," five reels, with Olive Thomas.
"Dangerous Paradise," five reels, Special Cast.
"Red Foam," five reels, Ralph Ince production.
"The Daughter Pays," five reels, with Elaine Hammerstein.
"Broadway and Home," with Eugene O'Brien.
"The Real to Ambush," with Conway Tearce.

SELECT PICTURES

Distributed by Select Exchanges.

"The Seeds of Vengeance," five reels, with Bernard Durning.
"Fast Outside the Door," five reels, with Edith Hallor.
"Man's Playground," five reels, with Grace Davison.
"Children Not Wanted," five reels, with Edith Day.

"Mountain Madness," five reels, with special cast.

SELZNICK NEWS
Twice a week news reel.

HERBERT KAUFMAN MASTERPIECES

"Pity the Poor," one reel.

SOCIETY BAD-MAN," one reel.

"Dictionary of Success," one reel.

"A Certain Rich Man" one reel.

"The Tailor and the Tailor," one reel.

"Who Threw the Brick?" one reel.

"Johonie," one reel.

"Little Red Riding Hood," one reel.

NATIONAL PICTURES

Distributed by Select Exchanges.

"Out of the Snows," five reels, with Ralph Ince.
"The Palace of Diamonds," five reels, with Grace Davison.
"Marauders Hearts," five reels, with Conway Tearce.
"Who Am I?" five reels, Special Cast.

KINGRAMS

Twice a Week News Reel.

PRIZMA PICTURES

"Bosh, Where Is Thy Sting?" one reel.

D. N. SCHWAB PRODUCTIONS

"Pickle Woman," five reels, state right feature.

"Girls Don't Gamble," five reels, state right feature.

SPECIAL PICTURES CORPORATION
COMICLASSIC
Oct. 8—"Up in Betty's Bedroom," two reels, with Charlotte Merriam.

Oct. 15—"The Mark of Zorro," two reels, with Nesty Edwards.

Oct. 21—"A Seminary Scandal," two reels, with Charlotte Merriam.

Nov. 1—"Watch Your Husband," two reels, with Merriam and Edwards.

SUNSET BURRUD SCENIC STORIES
One Each Week, One Reel.

CLAYPLAY COMEDIES
One Each Week, One Reel.

CHERRY COMEDIES

Chester Conklin
Oct. 7—"Home Rule," two reels.
Nov. 14—"Who Am I?" two reels.

STOLL FILM CORPORATION
January—"Squandered Lives.
January—"The Hundredth Chance.
January—"Mr. W.
January—"The Fire of Crooning Water.

UNITED ARTISTS CORPORATION
June 27—"Suds," five reels, with Mary Pickford.
Sept. 8—"The Love Flower," seven reels, D. W. Griffith production.
Sept. 15—"The Mark of Zorro," with Douglas Fairbanks.
Jan. 9—"The Love Light," eight reels, with Mary Pickford.

UNIVERSAL FILM MFG. COMPANY

UNIVERSAL FEATURES

"Alias Miss Dody," five reels, with Edith Roberts.
"Dynam Stuff," five reels, with Harry Carey.
"The Red Lane," five reels, with Frank Mayo.
"The Girl in the Rain," five reels, with Ann Cornwall.
"La La Lucille," five reels, with Lyons and Moran.
"Under Northern Lights," five reels, with Virginia Fiars.
"Blue Streak McGee," five reels, with Harry Carey.
"In Polly's Walk," five reels, with Lanel Myers.

JEWEL PRODUCTIONS

"The Devil's Pass Key," seven reels, with special cast.
"Once to Every Woman," six reels, with Dorothy Phillips.

VITAGRAPH

ALICE JOYCE SPECIAL PRODUCTIONS

"The Vic of Fools," five reels.

EARTH Williams PRODUCTIONS

"A Master Stroke," five reels.

"The Romance of the Silent Star," five reels.

"The Purple Cipher," five reels.

CORNIE GRIFFITH PRODUCTIONS

"The Broadway Bubble," five reels.


"It Isn't Being Done This Season.

ALICE CALHOUN PRODUCTIONS

"Princess Jones," five reels.

ANTONIO MORENO PRODUCTIONS

"Three Sevens," five reels.

VITAGRAPH SUPER-FEATURES

"The Courage of Marge O'Donnell," seven reels (James Oliver Curwood).
"Dead Men Tell No Tales," seven reels.
"Tom Terriss Production," six reels.

LARRY SEMON COMEDIES

"The Suitor," two reels.

"The Stage Hand," two reels.

"The Sportsman," two reels.

JIMMY AUBREY COMEDIES

"The Back Yard," two reels.

"The Decorator," two reels.

"His Janah Day," two reels.

CURRENT SERIALS

ARROW, "Lightning Bryce," with Ann Little and Jack Hoxie.
ARROW, "The Laming Peel," with Anne Luther and George Lupino.
FOX, "Bride Thirteen," with All Star Cast.
PATHE, "Trained by Three," with Frank Mannon and Stuart Holmes.
PATHE, "Velvet Fingertips," with Geo. B. Seitz and Margarete Court.
UNIVERSAL, "The Vanishing Dagger," with Eddie Polo.
VITAGRAPH, "Ridden Danger," with Joe Ryan and Jean Paige.
VITAGRAPH, "The Veiled Mystery," with Antonio Moreno.
VITAGRAPH, "The Purple Riders," with Joe Ryan and Elmer Field.
VITAGRAPH, "Fighting Fate," with William Duncan and Edith Johnson.
Optimists on America

The members of Associated Producers predict for the new year tremendous prosperity in all lines of business, including the motion picture theatres, despite necessary readjustment of industry and standards of living.

Those who would seek at this time to "talk a depression into being" are fools and the enemies of this, the greatest and most prosperous country the world has ever known.

J. PARKER READ, JR. THOMAS H. INCE
MACK Sennett MARSHALL NEILAN ALLAN DWAN
GEORGE LOANE TUCKER MAURICE TOURONEUR
C. GARDNER SULLIVAN

ASSOCIATED PRODUCERS, INC.
729 SEVENTH AVENUE, NEW YORK CITY
The Most Amazing American Melodrama ever Screened...

NOW!

Carl Laemmle announces the release of
The New UNIVERSAL—JEWEL Production de Luxe
"OUTSIDE THE LAW."

TOD BROWNING'S TREMENDOUS THRILLER
starring

PRISCILLA DEAN

Supported by LON CHANEY
SAYS WID: "The first episode starts off with a bang—it's fast, and there is an abundance of thrills throughout the first two episodes reviewed which give promise of more to come. The story is a good one—and the picture has been well made. Suspense is sustained admirably."

"A Red Hot Thriller"

"If your patrons like red hot thrillers, this one looks as though it will fill the bill excellently. It is a good one."

'**The DIAMOND QUEEN**'

**UNIVERSAL'S STRANGE AND STARTLING SERIAL**

**STARRING EILEEN SEDGWICK**

**DIRECTED BY EDWARD KULL**
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rapture

of
first-love;

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agony
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illusion;

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Compson's
marvelous
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of
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beautiful
Blanche
Davis
in
"Prisoners
of
Love".

Betty

Compson

THE

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Blanche

Davis

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"Prisoners

of

Love".

Prisoners

of

Love

by

Catherine

Henry

Personally

Produced

by

Betty

Compson

Directed

by

Arthur

Rosson

Distributed

by

Goldwyn
"Believe Me, Sidney!"

Mr. Sidney Goldman,
306 South Pabst Av.,
Chicago, Ill.

My dear Sidney:

Just a few words in regard to the way in which I have put over the Maurice Tourneur production, "The Last of the Mohicans".

First allow me to thank you for writing our Superintendent of schools here and for sending me a copy of your letter to him. That gave me a "lead off" and if you don't think I took advantage of it you should have seen my business on the opening yesterday. Also allow me to thank you for sending me the print three days in advance so that I could get an advance showing.

When the print arrived I got busy and phoned the leaders of the following: The Ministerial Alliance, Women's Club, I.W.O.A., I.W.O.A. Schools, City Officials, Board of Education, Public Library and St. Victor's College. They all responded at the private showing and when the picture had finished I eagerly handed them the enclosed card which I had printed for the occasion. Within twenty four hours they all had returned their cards with "THE LAST OF THE MOHICANS" written on it. That was all I needed - I went from there! Heavy on the newspapers, my screen and lobby. The results were wonderful.

Friendly competitors told me to lay off of "Last of the Mohicans", in fact I was skeptical myself but I knew from criticisms that the production was there and also know if I could get the folks interested in the education of the community boys, that the picture would please and believe me, Sidney, that's the answer! It did please them and it pleased the kids that crave "LINCH PITCHERS" too.

Show this letter to exhibitors and they can use the same ideas and clean up the same as I have. Much success to you.

Sincerely,

[Signature]

'Last of the Mohicans' - Maurice Tourneur presents An American Drama Eternal - By James Fenimore Cooper

Directed by Maurice Tourneur and Clarence L. Brown

J. Parker Read Jr. - Mack Sennett - Marshall Neilan - Allan Dwan
George Loane Tucker - Maurice Tourneur - Thomas H. Ince - C. Gardner Sullivan

Associated Producers Inc.

Home Offices: 729 Seventh Ave., New York City
MARY PICKFORD'S
New Production - To be released January Ninth
"THE LOVE LIGHT"
A Picture that will carry to your screen all the beauty, charm and art that have made Mary Pickford the most beloved girl in the world.

UNITED ARTISTS CORPORATION
MARY PICKFORD - CHARLIE CHAPLIN - DOUGLAS FAIRBANKS - D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT
"It took a picture like 'The Mark of Zorro' to do it," says Mr. Schenck of the Marcus Loew Offices

Mr. Hiram Abrams, Pres.,
United Artists Corporation
729 Seventh Avenue, New York City.

Dear Mr. Abrams:

I have just returned to my office from a screening of Douglas Fairbanks' new picture "The Mark of Zorro", and I cannot refrain from telling you that I think it is really the most wonderful picture he has made.

We believe the picture is so big that we have decided to play this feature in our theatres a full week instead of our usual policy which has always been to play everything three or four days.

It took a picture like the "Mark of Zorro" to do it.

Best wishes and kindest regards.

Yours very truly,

[Signature]

A WEEK AT THE MARCUS LOEW THEATRES
INSTEAD OF THE USUAL THREE OR FOUR DAYS-

DOUGLAS FAIRBANKS'
newest picture
"The Mark of Zorro"
From the "All Story Weekly" Novel "The Curse of Capistrano" by
Johnston McCulley. Directed by FRED NIBLO

UNITED ARTISTS CORPORATION
MARY PICKFORD - CHARLIE CHARLIE - DOUGLAS FAIRBANKS - D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT
THIRD RECORD SMASHED

ROBERTSON-COE'S

THIRD SHOWING OF

OTIS SKINNER IN

"KISMET"

by

Edward Knoblock

Directed by

GASNIER

W. Moore's

RIALTO

WESTERN UNION
TELEGRAM

RECEIVED AT 225 WEST 520 STREET, NEW YORK CITY

93FY FE 45 3 EXTRA

CA WASHINGTON DC 1157A NOV 27 1920

A S KIRKPATRICK

ROBT COLE DIST CORPN NEW YORK

POPULAR DEMAND COMPELS TO KEEP KISMET OVER FOR INDEFINITE RUN.

BUSINESS LARGEST IN HISTORY RIALTO THEATRE

TOM MOBROE

PRES RIALTO THEATRE

1246 P.
PLAY THESE—AT REALART'S RISK!
AND DON'T LOOK FOR THE JOKER, BECAUSE THERE IS NONE

Five big Mayflower Specials—five of the most lavish feature productions of the year—
No advance payment—no percentage—
Play the pictures—then pay Realart what the pictures prove they are honestly worth.
Your box office is the jury—
Realart takes the risk!

CONSULT THE NEAREST BRANCH OFFICE FOR DATES

Realart Pictures Corporation, 469 Fifth Avenue, New York
Booking Brains

WHEN you book a Paramount Picture, you are booking a staff of advertisers, publicity experts, artists and exploitation men, to prepare your advertising and publicity and put your show over.

A staff that no theatre in the world could afford to hire — you get for nothing!

And — more than that — you’re getting the right to use a trade-mark that has already cost over a million dollars — and is worth it, to you!

Paramount Pictures
Lewis J. Selznick, presents
Conway Tearle
in Elaine Stern's
"The Road of Ambition"
Directed by William P.S. Earle
I'd Book CONWAY TEARLE "THE ROAD OF AMBITION"

Because I know that Conway Tearle is a corking good actor and has a whale of a following among the folks who attend my theatre.

Because I know that "THE ROAD OF AMBITION" has a story which will strike home in any community. It has an unusual breadth of appeal. There is inspiration for the man who works with his hands. There is real satisfaction for those who know the modern society atmosphere and all too often see it completely lost on the photoplay screen.

Because It is my belief that "THE ROAD OF AMBITION" has in it those balanced elements of interest which will make it appeal with equal strength to both men and women—and there are not many pictures that do this.

Because I am convinced that Conway Tearle's work in this production brings to the screen a type of motion picture hero that is just a little different—and just a little more pleasing—than any I have seen in a Coon's age.

One of the Selznick "Hands"
The Acknowledged Classic of the Screen

Lewis J. Selznick
Presents
WILLIAM FAVERSHAM
in
THE SIN THAT WAS HIS
A
HOBART HENLEY
Production
BY
FRANK L. PACKARD

THOUSANDS of people who were slow to acquire "the motion picture habit" are crowding theatres everywhere to see this mighty masterwork. "THE SIN THAT WAS HIS" is making new picture patrons. It affords a golden opportunity for every exhibitor to prove once and for all the power of the screen to provide real drama that is at once elevating and entertaining.

Faversham, "foremost motion picture actor in serious roles," has been given a wonderful vehicle in this Frank L. Packard story faultlessly brought to the screen under the direction of Hobart Henley.
MARTHA MANSFIELD
Selznick Star

Will make four big productions in her first Star Series.

For months we've been preparing for these productions. The stories have been carefully chosen to suit this "most photographed girl in the world."

They're modern society dramas with a punch, each one possessed of a brand new idea.

The first, ready March 30, will be an Alan Crosland Production.

Book Them All!
from the novel by
Harry Leon Wilson
With An All Star Cast Including
Joseph Dowling - Niles Welch
Claire Adams - Robert McKim
Directed by JACK CONWAY
Produced by
Great Authors Pictures, Inc.

Distributed by
W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
through PAID Exchange, Inc.
"A Benj. B. Hampton Production

The Spenders"

"The Spice of The Program"
does not mean merely a short reel subject. "The Spice of the Program" means THE QUALITY SHORT REEL SUBJECTS for which Educational is famous, and for which the above trade mark stands.

230 Quality Releases for 1921

Robert C. Bruce Scenics
Torchy Comedies       Vanity Comedies
Mermaid Comedies      Gaiety Comedies
Christie Comedies     Chester Outings
Chester Comedies      Chester Screenics

Specials in slow motion
LIKE
"The Race of the Age"   "Babe Ruth"
"Annette Kellerman"     "Polo" etc.
EVERY exhibitor in the country will be able, starting January 30th, to book from his local Educational Exchange a single super news weekly, rivalling in quality any ever shown by the biggest city exhibitors who have been buying three or four news weeklies and cutting them down to one.

*All the forces formerly producing KINOGRAMS—*

*all the forces formerly producing the GAUMONT News Weekly—*

*all the forces formerly producing another News Weekly—*

begin contributing their best on January 30th, 1921, to produce (Super) KINOGRAMS for

---

**Educational Pictures**

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, INC., E. W. HAMMONS, President
The Cream of Three News Services for the Price of One

In fifty key centers of the world's news, motion picture reporters who are expert news cameramen will vie with each other in sending in the most important, novel, interesting and history-making shots of the day for their three original organizations.

You and your audiences will get only the best shots from all three in (Super) KINOGRAMS.

And this accomplishment means more to you than just a better news weekly. It means that in future you can get your news reel from the same reliable source which, even now, offers you every other item needed for your program except features.
INDEPENDENT EXCHANGE ME

Does National Publicity of this kind mean anything to You?

NOW READ TWO SPECIAL PRODUCTIONS

For territories comp. Latin American Count apply to L.H. Allen, 126 West 4 New York, N.Y.
Starring

RUBY E. DE REMER

Endorsed and Distributed by
ARROW FILM CORPORATION
W.E. SHALLENBERGER, PRES.
220 WEST 42nd ST
NEW YORK
WANTED—BY A RICH AND beautiful girl, a husband who will meet all eugenic requirements. Ancestors on both sides of family must be O. K. Ruth Bannister.

Samuel S. Hutchinson Presents

THEIR

Produced by American Film Co., Inc. Samuel S. Hutchinson, Pres. Distributed by PATHE'
Love played a minor role in the making of the match. Kirk and Ruth were married because "Aunt Lora" thought them perfect physical specimens—fit mates by all the laws of eugenics.

Edward Hemmer Productions

Featuring

Margaret Beecher

in

SUNSHINE HARBOR

By Jerome Wilson

The Playhouse Bryant 4193
Cleveland's Two Leading Theatres
The Strand and The Metropolitan

Are Playing it Neck and Neck This Week

"WOMEN MEN LOVE"

By Charles T. and Frank Dazey

The Premier State-Right Feature of 1921
with

WILLIAM DESMOND
MARTHA MANSFIELD   MARGUERITE MARSH
Evan Burrows Fontaine and Denton Vane

Directed by Samuel R. Bradley

Seven Territories Sold in Seven Days

For Particulars Communicate with SYD ROSENTHAL
in Association with

SIMMONS, DOUGLAS & SCHEUER
117 West 46th Street       New York City

Mr. Harry A. Sherman,
Fitzgerald Bldg.,
New York, N. Y.

Dear Mr. Sherman:

After giving your plan of distribution considerable thought and investigation we believe it will be a winner.

There is a big market for good pictures at a reasonable price and you may expect from this office hearty co-operation.

Most sincerely yours,

ASSOCIATED FIRST NATIONAL PICTURES INC.

J. F. Cabot
Manager

JFC:A.
Everyday
more people
say
"Sherman is right"
YOU ARE BUYING CAT IN THE BAG

WHEN YOU BUY

"TOP NOTCH COMEDIES"

2 Reels Each

One Every Second Week

BECAUSE WE DO NOT SCREEN!!

BUT WE TELL YOU EXACTLY
WHAT IS IN THE BAG

THEREFORE YOU DO NOT RUN ANY RISK
BUYING CAT IN THE BAG

WHEN YOU ARE DEALING WITH

The Top Notch Producing & Distributing Company

1879 W. 25th St., Cleveland, Ohio

WIRE COLLECT FOR AN IMMEDIATE OFFER

See Opposite Page for Details
on "TOP NOTCH" Comedies
TOP NOTCH" COMEDIES

Are Semi Slapstick Situation Comedies with 5 Reel Situation Scenarios cut down to Snappy 2 Reelers.

Hundreds of Newspapers and dozens of Magazines for the past 6 months are advertising to the theatre-going public a great title contest: whereby 78 one hundred dollars cash prizes are offered for the 3 best titles on each and every "TOP NOTCH" comedy.

By THE TOP NOTCH PRODUCING & DISTRIBUTING COMPANY 20,000 free stock posters are also distributed free of charge to theatre owners, to advertise this title contest.

Lotos, Posters and Film Runners in any number will be furnished FREE OF CHARGE on application, to help in increasing the popularity of "TOP NOTCH" comedies instantaneous

First release scheduled for January 15th
Harry Hellman, Royal Theatre, Albany, N.Y.
"I have received my franchise and consider it some Christmas present as I know my theatre is insured to the limit for the finest pictures that money, brains and organization can buy." -- THAT'S ANOTHER REASON WHY

A Round the World Drama

Albert A. Kaufman presents a

Sidney A. Franklin Production

"NOT GUILTY"

Adapted from the story "Parrot & Company"
By Harold McGrath

A picture that will lure your audiences from the Western World across the Seven Seas into many strange lands. They will see strange sights of unique Oriental dances, thousands of women bathing in the Sacred Ganges; they will experience wild and thrilling adventures, spiced with love and romance.

A First National Attraction

Foreign Representative, David P. Howells, Inc.
729 Seventh Ave., New York City
George A. Mitchell, Orpheum Theatre, Darlington, Wis.

"I consider the Franchise the best buy I ever made. I am more than pleased with the pictures and the price." — THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

Of Tremendous Power

On the edge of civilization, where East meets West, the man who had fled, an outlaw, from a Western civilization, was battling for life with Eastern cut-throats seeking to rob him of the Rajah's diamond, when suddenly, like an apparition from another world, She appeared—the woman he loved, the woman he had renounced, the woman he had never hoped to see again. His hands slipped from the bandit's throat and—

One of the many smashing scenes that will hold your patrons spellbound.
NEWS OF THE WEEK

Spoor Perfects Stereoscopic Camera After Years of Study
Police Hold Sunday Charity Concert in Atlanta Theatre
Fire Destroys Lieber Building in Indianapolis
Saxe and Grauman Lease Three Theatres in Chicago from More
District of Columbia, Maryland and Virginia Exhibitors to Meet on January 26 and 27
Three News Weeklies will be Merged by Educational
Organization is Completed by Wyoming Exhibitors
Baby Show Yields Big Returns at Commerce, Ga
First National De Luxe Films Rated as "Big Five"
English Film Official Guest at Laemmle Dinner in New York
Sir Gilbert Parker and His Studio Activity
Motion Pictures Attracted by Club Women of Illinois
Shallenberger Appoints C. M. White and T. A. Curran to Sales Force
W. R. Rothacker Cuts Stock Melon for His Employees
Sterling McPherson Appointed District Manager of Universal Exchanges in Canada
Robertson-Cole is to Distribute "One Man in a Million"
Industry Leaders Certain that Hoover Fund will be Raised

REVIEWS

"Blind Lights," Fox, with Special Cast
"Nineteen and Phyllis," First National, with Charles Ray
"The Scoundrels," Fox, with William Farnum
"Hearts Up," Universal, with Harry Carey
"The Silver Lining," Metro, with Jewel Carmen
"Number 17," Fox, with George Walsh
"That Girl Montana," Pathe, with Blanche Sweet
"Habit," First National, with Mildred Harris
"The Scoundrels," Vitagraph, with Larry Semmes
"Billions," Metro, with Nazimova
"The Torrent," Universal, with Eva Novak
"The Hundredth Chance," Stoll, with Special Cast
"Flame of Youth," Fox, with Shirley Mason

DEPARTMENTS

Exhibitors Advertising
New York Notes About Film Folk
What the Picture Did for Me
Chicago Trade Events
Guide to Current Pictures

ADVERTISERS

American Film Corporation
Arrow Film Corporation
Associated Producers
Aywon Film Corporation
George B. Baker
Bass Camera Company
George Beban
C. B. C. Film Sales Corporation
Celebrated Players Film Corporation
Lew Cody
Eastman Kodak Company
Educational Films Corporation
Exhibitors Supply Company
Famous Players-Lasky Corporation
First National Exhibitors Circuit, Inc.
David G. Fischer
Goldwyn Pictures Corporation
Edward Hemmings Productions
W. W. Hodkinson Corporation
Minusa Cine Sreen Company
Monsoon Cooling System
New York Institute of Photography
Palsade Film Laboratories, Inc.
Palmer Photo Play Corporation
Pathé Exchange, Inc.
Realart Pictures Corporation
Robertson-Cole Distributing Corporation
Rothacker Film Manufacturing Company
Selznick Enterprises
Sherman Productions Corporation
Simons, Douglas and Scheuer
Stoll Film Corporation of America
Stoll Top Notch Producing and Distributing Company
Typhoon Fan Company
United Artists Distributing Corporation
Universal Film Manufacturing Company
Vitagraph, Inc.
A. F. Williams

Volume XII
January 15, 1921
Number 3

Subscription Price United States, Cuba, Hawaii, Porto Rico and Philippine Islands, $1.00 a Year, Fifteen Cents a Copy.
Canada, $1.50 a Year. Foreign, $2.00 a Year.
Sets Holiday Crowds Rocking with Laughter!

Big New York and Brooklyn Strand Theatres crowded to the doors to see Arthur S. Kane's presentation of

Charles Ray in

“19 and Phyllis”

Critics Call His Latest Independent Production His Best Picture

Patrons Give Picture Tremendous Ovation

By Frederick Stowers
Directed by Joseph DeGrasse

A First National Attraction

Foreign Representative, David P. Howells Inc.
729 Seventh Ave., New York City
C. A. Smith, Star Theatre, Chillicothe, Ohio.

"All! First National pictures are top notchers. All franchise holders know that they do not have to bid for the service next season after establishing the product in his house."—THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere.

THIS is a picture of the screen's most delightful comedienne, Miss Constance Talmadge, reproduced from a still from her newest picture, "Mamma's Affair." We think it is the most ravishingly beautiful, the most fascinating and enticing picture of this winsome screen star. It speaks for the photoplay. The picture is a Joseph M. Schenck production, adapted by John Emerson and Anita Loos from the famous stage success by Rachael Barton Butler and directed by Victor Fleming. It is a First National Attraction.
Admission Prices

By MARTIN J. QUIGLEY

THE next few months will see considerable discussion of the subject of admission prices. There will be some misinformed and timid theatre men who will be inclined to view the schedule of admission charges that has been put into effect during the past three years as equivalent in its own sphere to thirty-five cent sugar and twenty-four dollar shoes.

In any consideration of current automobile prices the public mind will not turn back to what the motor car manufacturer received when he was making one and two cylinder cars. The one and two cylinder car would not be wanted today at any price. This situation strikes very close to the real truth of the exhibitor's admission price problem.

Theatre admission prices—referring only to the motion picture theatre—have not been inflated. The exhibitor did not leap upon a public accustomed on every side to being robbed during recent abnormal times and levy an excessive tribute. Admission prices have merely kept pace with the public's demand for better and more costly motion picture entertainment. The one cylinder motion picture is not wanted by the public today at any price and it neither wants nor expects current picture values at nickelodeon prices.

In certain instances the public may feel that admission prices have increased merely in sympathy with commodity prices and consequently with commodity prices dropping theatre prices will follow the same course. It is very pertinent to the exhibitor's interest as well as being his duty to the industry at large to conduct a campaign of education and enlightenment to correct this impression.

It does not require an expert in economics to understand that regardless of any readjustment taking place in the general commercial structure of the country motion pictures that cost one hundred thousand dollars to produce cannot be sold to the public at prices which obtained when the average picture cost from twenty to twenty-five thousand dollars to produce. And this fact is the crux of the entire situation: The huge increase in production costs is attributable in the main to the public's demand for better pictures which obviously cost more money to make.

For example: Some time ago the public was content with stories which could be purchased from hack writers for a few hundred dollars. Today, in order to meet the public's demand, the entire world is combed for the best brains in the writing profession and internationally famous authors are set to the task of writing for the screen. This is the industry's answer to the demand for better stories. Certainly the public does not expect the industry to be purely philanthropic in its efforts to answer this demand.

SETTIONS must be constructed today with absolute fidelity to the real. When stories require it journeys of hundreds of miles must be made to locations where genuinely applicable backgrounds may be obtained. Players who in other days were sufficiently strong to carry productions as stars now find places in the cast, adding immeasurably to the total effectiveness of productions and also adding greatly to the cost.

An indispensable element in the production of a good picture is time—and a lot of it. And time means expense. Curtail on this expense and the chance of producing a great picture is minimized. Practically without exception there has been a period of time expended in the making of great pictures that is hardly understandable by anyone unfamiliar with the intricacies of the art.

Your public should know these facts. Do not permit them to become inclined, through ignorance of the truth, toward an attitude which would tend to rob them of acceptable screen entertainment.
Fred B. Warren, general manager of distribution of Associated Producers, Inc., is planning upon returning to Los Angeles within a short time.

George H. Davis who has disposed of practically all of his territory for "Isabel" is contemplating returning to the West Coast, where he will remain for several months.

Hunt Stromberg, exploitation chief of Thomas H. Ince, is expected in Chicago this week where he will stage a special exploitation stunt for "Lying Lips," a forthcoming Associated Producers feature.

John C. Ragland, general manager of Arthur S. Kane Pictures Corporation, is back in Los Angeles spending the holidays at Louisville, Ky.

W. C. Hermann, special representative of Universal Film Mfg. Company, has just completed a three months tour of the "Big U" exchange and returned to the home office.

A. H. Woods viewed D. W. Griffith's "Way Down East" from the rear of the house at his Woods theatre on New Years day. He spent Dec. 31 and Jan 1 in Chicago.

Rex Ingram is expected to arrive in New York this week with the first print of Metro's big production of "The Four Horsemen of the Apocalypse."

Bere Daniels, the Realart star, spent her Christmas holidays at her old home in Dallas, Texas. Old time friends in the Texan city arranged several parties in her honor. Her next picture will be an adaptation of a Saturday Evening Post story by Nina Wilcox Putnam.

Joe Hopf, who is one of the big men in the film business in the Central West, expects to open his Fort Armstrong theater at Rock Island, Ill., early this month. The house seats 1,700 and in its decorative scheme carries out the Indian traditions.

Victor Herbert has been prevailed upon to write the music for Mack Sennett's Broadway revue.

Dorothy Dalton, the Paramount star, has returned to Los Angeles. Miss Dalton has been away from sunny California for over two years.

Everything is all set for the Theatre Owners Chamber of Commerce ball to be held in the Astor Hotel, New York, Jan. 5. More than 1000 tickets had been disposed of on Saturday.

Hobart Bosworth to properly celebrate the Christmas season took unto himself a wife. The Thomas H. Ince star was wedded to Mrs. Cecile Pericival, at San Diego. She was formerly connected with the research department of the Ince studios.

Mrs. Tod Browning, wife of the Universal director, was stricken seriously ill a few days before Christmas and Mr. Browning was unable to come East with the print of "Outside the Law" the Universal-Jewel production.

Thomas Buchanan who recently resigned as associate editor of Goldwyn Pictures at Culver City, has joined the Jesse Lasky forces where he would be associated with Frank E. Woods.

After three weeks spent on the Western Front supervising "Wife Insurance" their initial special feature which Victor Fleming is directing, John Emerson, Anita Loos, and James Creelman, their special publicity representative returned to New York.

Waterson R. Rothacker left Jan 3 for New York where he expects to remain for a week.

That A. P. story sent out from New York stating that the "fewer and better pictures movement had thrown 50,000 actors out of work and closed down all the big studios in the country," caused no end of trouble for the producers. Stories like that do immeasurable injury to the industry and to state that the producers have cut down their working forces fifty per cent is ridiculous upon its face. All of the big companies were mentioned in the news item.

Sylvia Breakner has signed a contract to appear in Rulaiay productions under director general Lloyd R. Carleton. She has been appearing in Sidney A. Franklin features.

W. W. Hordokin completed a tour of the exchanges in the Central West and returned to New York last week.

Julius Laemmle, the thirteen-year-old son and heir of the president of Universal Film Mfg. Company, spent his holidays in Chicago. At the Universal exchange he discussed pictures and the different phases of the business like a veteran. A chip off the old block.

The Jacksonville, Florida, Chamber of Commerce has taken over ten thousand feet of film in and around that city which it will use to advertise the city and surrounding country.

M. E. Mazur, special representative of Sherman Productions Corporation, has been promoted to treasurer of that company.

Jesse L. Lasky, vice-president of Famous Players-Lasky, was registered at the Blackstone Hotel, Chicago, two days last week.

Vera Gordon, who played the mother in "Humoresque," entertained the inmates of Sing Sing prison on New Year's Day. Virginia Valli and Edith Stockton aided her with the program.

George Perry, vice-president of Perry Plays, Inc., has signed Robert Z. Leonard to direct the first production for that company. It will be started about January 10.

Mary Miles Minter is in the east enjoying a brief vacation. On her return to Los Angeles, she will make plans for an elaborate home to be built on property which she recently purchased in Laughlin Park.

That's the way to write it.

Try it on your woodstock, remington, underwood or dixiana.

They're putting stripes on the street cars in Chicago, but the stranglers would rather see the traction officials in stripes.

That $10 presidential inauguration won't make a very big hit with the bootleggers.

Those congressmen who want to further burden the film business with a lot of taxes, probably think because it is the silent drama it won't say a word.

The "ax" of tax certainly hit the business in the neck. It has ripped all the feathers out of the moose that laid the golden eggs, they want its wishbone and drumsticks.

By the way, I wonder if that new picture of Marshall Neilan's "Not a Drum Was Heard" is propaganda for the Blue Sunday boys.

If it refers to snare drums in our orchestra pits, I'm sure it is.

Those birds are certainly going to make it pleasant for us, are they not. You said it. They are not.

On the level, how'd you like to have a Blue Inspector wake you up out of a nice slumber on a Sunday morn and trot you off to church, just because the Sunday previous you had walked through the park without your blue glasses.

Stick to Your Stick, Babe.

Babe Ruth says he's going to get 100 home runs this season. Last year he dropped $57,000 in the picture business and he got 24 home runs. He probably figures that if he devotes his whole time to b.b. he can double last year's record.

If Congress is going to build any more ships they ought to limit the profiteers to one-half of one per cent.

But Don't Get Anywhere

Dear A. J., M. P. World: I see you printed "Martin Quigley says the World moves." I asked M. J. if he thought that and he replied, "Yes, round in circles."

Pleased the Ladies

Didja notice what pretty bands the Xmas cigars had this year? Those manufacturers certainly know the value of good printing.

Wrong Again

"Slight Earthquake in Los Angeles" headline. Must have been someone shaking for the drinks. Earthquakes are unknown there. A native son told me so.

Cause for Worry

Harding seems to be worrying a lot about the cabinet Boies Penrose is going to pick for him.
Spoo Perfects Stereoscopic Camera After Years of Study
Depth in Pictures Is Actually Made Visible Upon the Screen by Process Developed by Producer of Essanay Films and P. John Berggren
Marks Sensational Advance in Photography

By MARTIN J. QUIGLEY

Stereoscopic photography is a reality.
George K. Spoo, president of the Essanay Film Mfg. Co., signalizes the opening of the new year with an announcement that marks a sensational advance in photography.

Undaunted by the declarations of scientists that stereoscopic photography is an impossibility, Mr. Spoo steadfastly pursued a series of experiments over a period of eight years, finally achieving success just before the close of last year.

Directly responsible for the invention which represents the one step of mechanical progress which has been made since the motion picture was developed to its present stage of perfection is P. John Berggren, a native of Sweden, who has been intensively engaged in study and experimentation looking to the discovery of stereoscopic photography for twelve years.

Financed by Mr. Spoo and working under his supervision at the Essanay laboratories in Chicago, Mr. Berggren has been engaged for four years in the series of experiments which have just culminated in success.

The story of the successful production of stereoscopic photography—which is too long for the limits of this article—is one of absorbing interest.

The idea and the feasibility of its attainment was first conceived by Mr. Spoo eight years ago. Mr. Berggren has been working on the new system of photography for twelve years. About four years ago Mr. Spoo determined to abandon all other motion picture activities and centralize his interest upon the development of stereoscopic photography which he believed would revolutionize the motion picture, adding immeasurably to the public's interest in pictures and to the industry's profit.

Various Principals Are Tried
At that time Mr. Spoo had widespread interests in motion pictures which he immediately put in the process of liquidation, finally entirely suspending production and distribution in order that he might give his undivided attention to hastening the successful issue of the experiments which had already been begun.

Various principles upon which it was hoped to achieve stereoscopic photography were tried, carried through to the final stage and then abandoned. The latest experiment which worked out successfully was based on the original idea entertained by Mr. Spoo eight years ago.

The additional cost of the new process as compared with the cost of plain photography is very small, representing only a small additional expense on the positive prints.

The stereoscopic feature of the Spoo-Berggren development is not merely comparative; the third dimension—depth—is actually made visible upon the screen. In fact, the method now being employed emphasizes the stereoscopic feature beyond that of natural vision.

What Spoo and Berggren have achieved, plainly stated, is as follows:

Up to the present time photography, motion or still, has been flat, consisting only of length and breadth. Occasionally in very fine photography upon the screen an impression of stereopsis is suggested through lighting and composition but the resulting picture is not actually stereoscopic and only gives a stereoscopic impression in a very minor degree.

The Spoo-Berggren process attains a natural vision picture. That is, the picture upon the screen is not one which has been robbed of its natural characteristic of depth but is a true reestablishment of the original view just as it would be seen by the human eye.

The ordinary camera, photographing only with a single lens or eye, can only fix upon the negative an image as viewed with a single human eye which is not stereoscopic because the stereopsis which is attained in human vision is based on the optical arrangement by which the eyes being set apart focus upon an object from different angles.

Two Images Are Obtained
The Spoo-Berggren camera has two lenses which for the purpose of this description may be compared with the two eyes of an individual. Two images from slightly different angles are photographed. When such a picture is correctly projected it reestablishes upon the screen an image exactly as seen by human vision and the difference from the usual flat picture may be compared with the difference between a street scene that is painted on a canvas drop and a street scene that is actually built.

Mr. Spoo explains that the ordinary camera may be equipped for the making of binocular vision pictures by the adding of a compact attachment. This applies similarly to the projector which may also be readily equipped for stereoscopic projection.

The Spoo-Berggren announcement represents the attainment of one of the two things necessary for the reestablishment upon the screen of natural vision exactly as seen by the human eyes. The one thing

(Continued on page 31)
Close-up of George K. Spoor (left) president of Essanay Film Manufacturing Company, and P. John Berggren, inventor of the new binocular vision camera, which is shown in the illustration.

Objects on Screen Assume Natural Forms and Outlines

The writer believing that the trade will be chiefly interested in being acquainted with what the natural vision pictures actually look like upon the screen will attempt a description of what is seen rather than a technical explanation of the system which is provided for elsewhere in this issue.

Through the courtesy of Mr. Spoor a private demonstration of the natural vision pictures was given at the Essanay laboratories on Monday, January 3. In addition to Mr. Spoor, Mr. Berggren, the inventor, Blair Coan and the writer were present.

Natural Lighting Used

The views projected consisted of miscellaneous shots made recently at various points about Chicago. In each instance the scene reproduced was one photographed at a distance from eighty to 100 feet from the camera. No attempt at artificial lighting of any of the scenes had been made and only the natural illumination of typical Fall days in Chicago with overcast skies was availed of.

The character of photography projected upon the screen under the Spoor-Berggren system was decidedly different and better in every respect than any ever viewed previously. The first impression registered with the observer is that the scene is beautifully lighted and that the definition is perfect. Immediately objects in the scene, animate or inanimate assume natural form, outline and solidity and stand out as if in relief upon the screen.

A distance view appears radically different than one is accustomed to in flat photography. Looking ahead over a roadway, for instance, the road does not shoot upwards in the picture, but merely takes a gradual incline at the start and then stretches out in exact re-establishment of such a view in reality.

An outstanding characteristic of the Spoor-Berggren natural vision pictures is that they forcibly convey a suggestion of the effect of a fine oil painting in which the artist has been able to so arrange his lights and shadows that the objects stand out with great fidelity to the reality. The picture upon the screen retains its correct proportions and definition regardless of what position in front of the screen it may be viewed from. The picture is plainly and clearly visible from a position three feet away from the screen and three feet to the right or left.

There is a noticeable absence of eye-strain which is accounted for by the scientific principle upon which the new system is based.

In any consideration of the entertainment value and general interest to the public of the pictures produced under the Spoor-Berggren system they naturally fall into comparison, photographically, with such shots as are visible, for instance, in D. W. Griffith’s, “Way Down East” which, it will be generally admitted, compare favorably with the best photography that has yet been projected in theatres.

Despite the obviously careful and intelligent attention to lighting and composition that very apparently has been expended to obtain the screen result in the Griffith picture, it is at a decided disadvantage, photographically, when compared with the casual results that Mr. Spoor is able to demonstrate with the new system. This, we believe, suggests very forcibly what may be conservatively expected in the way of photographic advancement from the new system.

Great Advances Offered

It is to be noted that the stereoscopic feature of the natural vision picture is not gained through the loss of any of the qualities attained in the best flat photography. In fact, the stereoscopic feature is but one phase of the general photographic improvement obtained under the new system.

Aside from its scientific significance, the new system, in a practical test, demonstrates beyond question that it is a development that offers great advances for screen photography. Its appeal and interest to the public is practically beyond question and it should make for the motion picture substantial artistic progress, meanwhile contributing in a very certain manner to widening the scope and influence of screen entertainment.
Fire Destroys Lieber Block in Indianapolis
Loss to Building Placed at $160,000. Film Vaults Not Destroyed
(Special to Exhibitors Herald)
INDIANAPOLIS, Ind., Jan. 4.—Fire, which started on the third floor of the building occupied by H. Lieber Company, 24 West Washington Street, and extended to the fourth floor resulting in $160,000 damage, nearly destroyed the property of Associated First National Pictures, Inc., for which H. Lieber holds the Indiana franchise.

Discovered in Morning
The fire was discovered early in the morning of Wednesday, December 29. It was brought under control before it reached the film vault on the fourth floor. Furniture and advertising matter of the exchange were destroyed but records of orders were merely scorched and were readily copied. The H. Lieber Company are art dealers. In order to preserve plans adopted some time ago the First National exchange is being moved to the old Rauh building in West New York Street. It is a two-story building formerly occupied by General Film Company and has a brick and concrete film vault.

All Orders Are Filled
Floyd Brown, manager, says the fire has not prevented the exchange from filling all orders on schedule time. Immediately following the fire he accepted an offer of office and storage space from the local branch of Famous Player-Lasky Corporation.

Theatre Destroyed in $125,000 Blaze
(Special to Exhibitors Herald)
NEW YORK, Jan. 4.—The Strand theatre and nearby buildings were destroyed by a fire which had its origin in the playhouse and which entailed a loss of $125,000. The theatre was managed by A. C. Willkerson, was a total loss. Insurance amounting to $220,000 was carried, whereas the damage was estimated to be $40,000. Several reels of First National film were in the building.

Frankfort, N. Y., Theatre Burned
(Special to Exhibitors Herald)
FRANKFORT, N. Y., Jan. 4.—The Grand theatre at Frankfort was destroyed by a recent fire. Loss is estimated at $22,000. The theatre was operated by Ernest Polts and George Warner.

District of Columbia, Maryland and Virginia Exhibitors to Convene
(Special to Exhibitors Herald)
WASHINGTON, D. C., Jan. 4.—The exhibitors of Maryland, the District of Columbia and Virginia will hold a joint meeting here on January 26 and 27. Attention has been called to the postponement of the Virginia convention which was slated for January 12 and 13. Postponement was made in order that the combined meeting the latter part of this month might be held.

Mayo Is Going Abroad
(Special to Exhibitors Herald)
LOS ANGELES, Jan. 4.—Frank Mayo is planning to sail for Europe next August, at which time he will make a picture in England.

Police Bar Sunday Charity Concert in Atlanta House
Action Is Assailed by Clergy and Public—Prohibitory Steps Not Taken by City Officials Until Day Prior to Affair at Howard Theatre
(Staff Correspondent, Exhibitors Herald)
ATLANTA, Ga., Jan. 4.—Atlanta is still roiled over the action of Mayor James L. Key and Chief of Police Beavers in prohibiting the charity concert which was to be held at the Howard theatre on Sunday, December 19, under the auspices of the Associated Charities.

This concert in the past has been an annual function here, conducted for the purpose of receiving donations for ten especially deserving cases, which are labeled “the ten opportunities” by the Associated Charities, or for the general Christmas fund.

Function Generally Held at Atlanta Theatre
The entertainment usually consists of some dramatic reading, or a musical program, and is given in either the Atlanta theatre, a legitimate house, or the Auditorium. But this year, the beautiful new Howard theatre had only been open a week, and thousands of people had attempted to view it during its first week had been turned away for lack of room.

The head of the charitable organization knew that to hold their annual entertainment in the Howard would double the work and they would work in every way, to the advantage of the poor and needy who would benefit by the donations.

Turner Howard, and his brother, C. B. Howard, of the Howard theatre, gladly offered the theatre free of any charge, the big thirty-five film concert orchestra, and the two star soloists who are features of the Howard’s program. Enrico Laide, conductor of the orchestra, arranged a program of high-class music, some sacred music, and Miss Alma Doris and Herbert Waterous, soloists, prepared special numbers.

Is Widely Advertised
Slides were used in all the local theatres advising people that the Howard had been loaned to the Associated Charities, and that the big concert orchestra and two star soloists would be a part of a musical program of a high order of merit.

John A. Manget, prominent Atlanta citizen, who during the war served as head of a committee on Fair Prices, took the matter up with the chief of police late Saturday afternoon.—after advertising had been displayed all over the city for the entire week, and when it was too late for the charitable organization to find some other place to give the concert.—Mr. Manget’s letter to Chief of Police Beavers follows:

Letter Sent to Chief
Dear Sir:
The Howard theatre is advertised to be open Sunday afternoon for charity. No matter how good the cause to which they propose to donate the money raised, this is positively against the city ordinance, introduced by Councilman W. F. Buchanan, and passed by council in 1917.

The passage of this ordinance was after a long hard fight had been made to close half a dozen theatres in this city that operated on Sunday, under the guise of charity.

It developed that charity received only a very small per cent of the receipts from most of these entertainments, and the good people of Atlanta, through council, put a stop to Sunday shows.

“The proposition and argument for opening the Howard theatre tomorrow is identical with the case of the other theatres which were closed by the ordinance referred to.”

“I call on you and urgently request that you forbid the opening of the Howard Theatre in violation of the city law.”

Major Issues Statement
A copy of this letter was also sent to Mayor James L. Key and Atlanta, who made the following statement to the press, Saturday night.

“My attention has been called to the opening of the Howard theatre, tomorrow, Sunday, and also my attention has been called to the Sunday closing law of 1917, and it is my opinion that the opening of this

Saxe and Grauman Lease Three Theatres in Chicago From Moir
Saxe Amusement Company of Milwaukee and Jack Grauman, who has resigned as Chicago manager for Metro, have leased the theatre holdings in Chicago of Harry Moir. The transaction involves the Boston, Rose and Alcazar, all downtown houses. Harry Hart, who has been managing the Princes theatre in Milwaukee, has been appointed manager of the three Chicago houses.

It is understood that the rental of each of the theatres taken over by Saxe & Grauman will be $30,000 a year. The length of the lease on the theatres was not announced. Neither has it been announced whether a new policy will be adopted in the operation of the houses.
Natural Vision Invention Is Explained by Inventor

P. John Berggren Gives Statement
To "Exhibitors Herald" on System
Which May Revolutionize Pictures

At the request of Exhibitors Herald, P. John Berggren, inventor of the system of natural vision photography, has given in plain language the following brief explanation of the invention:

Natural vision photography is the mechanical reproduction of the human system of vision.

To accomplish this the objects must be viewed or photographed at a parallax. The ordinary parallax used in viewing objects being the interpupillary distance. In reproductions upon the film for a greater distance the parallax should be increased according to a certain relation between the distance between the two lenses and the distance of the object from the camera.

For that reason the camera is equipped with an adjustable parallax to compensate for the difference between a close-up and a distant view. If an object should be photographed under an unproportional parallax the image would not be a true picture of the object as seen by a person with two eyes, which is the fundamental principle for the use of this instrument.

In viewing farther away objects an increased parallax will give a stronger stereoscopic effect than seen in natural vision, something similar to the experience of looking through a binocular.

This photographic system has for its foundation the combination of three sciences—elementary physics, of the optical system in photographing printing and projection; the physiologic features involved when seen by the eye on getting the two different images under corresponding angles into the eyes in relation to the photographic angle and finally the psychological judgment of the experience in the illusion.

This entire system is based on a new photographic principle. Up to the present time all photography has been a reproduction of a monocular view and consequently has been limited to two dimensions. To be able to reproduce the third dimension or a suggestion of depth a system of angular photography must be used. Angular photography gives a double perspective and also a double angular reflection of light of the objects photographed. To obtain these two different and separate images, erect them back and focus them both over a common photographic plane, it is necessary to use the new system of light ray selection which I have designed.

Stereoscopic Camera Perfected by Spoor
(Continued from Page 31)

remaining to be developed is natural vision color. Of the two, binocular vision photography unquestionably means more to the public and consequently more to the industry. There may be some grounds for argument as to the value and desirability of color photography but none as to the benefits of reproducing upon the screen objects as they are actually seen by the human eyes as to form, structure and position.

Mr. Spoor, who is accustomed to success and progress, having amassed a considerable fortune and built up one of the largest producing and distributing organizations, which was set aside in order that he could devote all his time to assisting the inventor in bringing about natural vision pictures, is quietly jubilant over the invention.

He points out that it is the one radical departure since the original development of photography. As a contribution to the popularity and the commercial progress of the motion picture, he believes it is of overwhelming importance and that its influence will be very great upon the immediate future of the industry.

Mr. Spoor owns basic patents on the optical instruments and mechanical devices which produce the natural vision pictures.

He states that he has several plans under consideration for the commercial exploitation of the development but will make no decision or no announcement, for some time.

Get-Rich-Quick Pair
Face Jail Sentences
(Special to Exhibitors Herald)

INDIANAPOLIS, Ind., Jan. 4.—Ernest ("Curley") Hodgett, formerly manager of the Midway theatre, and Claude Walker, former ticket-taker at the same theatre, have been bound over to the grand jury on a charge of embezzlement. The charge was preferred by the Central Amusement Company, owners of the theatre. Both of the men were arrested at their homes in New south, where they had gone to spend Christmas.

It is said the men pleaded guilty. They were released under $500 bond each. According to Hodgett, the embezzlement will not exceed $210. Detectives say the defendants operated a ticket-selling system, whereby some tickets alone for them were sold together with the regular tickets. It is said that each day they checked up they deducted for themselves the amount gained from the sale of their special tickets.

Joseph Stern Will
Build Two Theatres
(Special to Exhibitors Herald)

NEWARK, N. J., Jan. 4.—Joseph Stern, a member of the executive committee of the M. P. T. O. A., has announced plans to build two additional theatres. He will erect a 2,500-seat house on Orange street, Roseville section, Newark, N. J. It will be built on the stadium plan; will have a lobby entrance of 25 by 125 feet and an auditorium 100 by 185 feet.

Another theatre which Mr. Stern will build will be in Irvington, N. J., at Irvington center, Clinton and Springfield avenues. This theatre will be built on the stadium plan; also on the stadium plan will have a lobby 37 by 90 feet and an auditorium 95 by 176 feet. Mr. Stern is contemplating the erection of two more houses in this vicinity.

Chicago Police Chief Bars Crime Pictures

Chief of Police Fitzmorris of Chicago has issued instructions to the city's censorship board to issue no permits for pictures showing criminals at work.

"In three weeks ago to put the lid on all crime pictures," the chief stated. "It will make no difference whether the criminal shown is a hero or a villain. Even the showing of a policeman disguised as a burglar is taboo. The producers have been notified of my order and no subterfuges or excuses will avail them of permits for such pictures."

Pioneer Film Man Dies

Chris Whelan, pioneer film man of Chicago, died suddenly on Friday, December 31. As an exhibitor, exchange man and sales representative, Mr. Whelan was well known through the Middle West. When an exhibitor he was prominently associated with the old state exhibitors league in Illinois. Recently he had been in the oil business.

Peacock Productions Move

The executive offices of Peacock Productions, Inc., at Kansas City, St. Louis, Dallas and Oklahoma City, are being transferred to the Film Exchange building, Kansas City, Mo.
Three News Weeklies Will Be Merged by Educational

Short Subject Company Has Obtained the Product of Gaumont, Another Concern and Kinograms to Be Issued Under The Latter Title

NEW YORK, Jan. 4.—Educational Film Exchanges, Inc., has acquired the product of three news weeklies for merger into one reel for semi-weekly publication. This agreement includes the acquisition of the forces making the Kinograms and Gaumont Weekly publications, whose product will be combined in the first news reel to be available in theatres on January 30. One month later another weekly News product will be incorporated in the new offering.

Will Retain All Cameramen of Three Concerns

Every cameraman employed by these three organizations and every important employee will be retained. The product of these three entire staffs will be available for the selections desired by Educational in its issue. According to the plans announced the offering to exhibitors will represent the very cream of news service and a selection of product that is now possible only to the theatre who contracts for several services and makes his own choice of scenes.

"Kinograms" will be retained as the name of the semi-weekly service, since it has established such a high standard of quality and does not conflict with the name of any other producer. At the same time exhibitors will be reminded through the subtitles that these news pictures represent the standard of Educational in recording the events of the day. The pictures will be subject to the same rigid rule of the production board which passes on other publications through Educational exchanges.

40 Staffs Maintained

It is announced that cameramen are to be retained in forty of the principal centers of the world, especially including the countries from which prominent news events come. In addition to these staffs will be kept at various pivotal points so that photographers may be dispatched to any scene of special news incident without disturbing the normal routine. Still further, contracts have been signed which will give the new Kinograms cameramen exclusive pictures of several important expeditions and scheduled news features.

Coincident with the announcement of Educational's acquisition of these pictures came the news that contracts had been signed with the entire U. B. O-Keith circuit for the showing of Kinograms in every theatre on the circuit. This will not prevent, however, the general publication of the pictures to all theatres and the wire announcements of the new service are reported to have brought Educational numerous requests for the services from scores of theatres in every principal city of the country.

Other Propositions Offered

"We have taken over these three news service products," said E. W. Hammons, president of Educational, "because we believe that it furnished us an opportunity to put the Educational standard into this field. We will have the product that has been heretofore released through three different companies and representing the work of unquestionably the greatest combination of cameramen that has ever been presented to the exhibitors. Various propositions to acquire news services have been presented to us before, but we have hesitated to simply enter this field with a competing series of pictures and to give the exhibitor just one more that he would have to buy to include in his selection of the very best news pictures of the day. With these three products there is little occasion for the exhibitor to go outside this single reel, twice weekly to be sure that he is covering every important event that his patrons want to see on the screen."

Los Angeles Will Use Films for Advertising

LOS ANGELES, Jan. 4.—Plans are being considered by the Chamber of Commerce for the use of films in advertising Los Angeles and the output of its factories. The films will be used to increase foreign trade.

Organization Completed By Wyoming Exhibitors

CHEYENNE, WYO., Jan. 4.—The Wyoming State Exhibitors Association was perfected at a recent meeting at the Plains Hotel. Officers elected for the ensuing year are T. F. Larch, Laramie, president; G. B. McKay, Greybull, vice-president; A. Little, Laramie, secretary-treasurer. The executive committee comprises Ben Collier, Sheridan; Harry Brennan Casper, Mrs. Lee, Lome, Riverton; Tom Love, Hanna; G. W. Whitten, Kemmerer, and M. H. Todd, Cheyenne.

Lesley Mason Resigns From Trade Journal

NEW YORK, Jan. 4.—Lesley Mason, who has been with the Exhibitors Trade Review since 1916, has resigned as editor and vice-president. The resignation of Albert Cormier as advertising manager also has become effective. Additions to the advertising staff of the publication are R. M. Vandivert and McCoy Taylor.

Arthur Friend Opens Law Offices In N. Y.

NEW YORK, Jan. 4.—Arthur Friend, whose resignation as an official of Famous Players-Lasky Corporation took effect Saturday, has opened law offices at 366 Madison avenue. Mr. Friend continues as a stockholder and a member of the board of directors of Famous Players.

Gores and Sol Lesser Distribute Gift Checks

LOS ANGELES, Jan. 4.—Gift checks were distributed during the holidays by Gore Brothers and Sol Lesser to the employees of their various theatres.

What Exhibitors Are Saying About EXHIBITORS HERALD

"Am enclosing a check to renew my subscription for two years. Yours is indeed the real exhibitor's guide."—George W. Taylor, Manager, Idle Hour Theatre, Dunlap, Ohio. * * *

"I am pleased to renew my subscription to your helpful HERALD. It is always full of good and helpful matter and of great assistance to the small-town exhibitor."—John W. Schatt, Manager, Gowanda Opera House, Gowanda, N. Y. * * *

"Here I am, a new subscriber, but I want to say this: If every copy of EXHIBITORS HERALD is as good as the first one I received, I don't see how any exhibitor can afford-to be without it."—W. Lloyd Beebe, Manager, Opera House, Manito, Ill. * * *

"I feel that EXHIBITORS HERALD is worth $10 per year for its 'What the Picture Did for Me' department alone."—Raymond Schneider, Manager, Midget Theatre, Metamora, Ill.
BABY SHOW YIELDS
BIG RETURNS

(From Staff Correspondent.)

COMMERCE, Ga., Jan. 4.—Any man is brave who stages a baby show—with prizes and everything—and who has the courage brazenly to say that one woman's infant is more attractive than another woman's. For it's a well-known fact—so well known as to be platitudeous—that every woman believes her own baby has at least ten points in advantage of every other baby on earth.

But Manager Arnette Aiken of the Colonial theatre here is entitled to credit not only for his bravery in staging such a show, but for his ingenuity in robbing it of any sting whatever to the disgruntled parents who did not win!

He announced that a beautiful silver loving cup, the actual cost of which was $55, handsomely engraved, would be given to the most beautiful baby in Commerce; and two smaller prizes would be given to the next two prettiest.

* * *

He arranged a coupon system, whereby each ticket bought entitled the holder to one vote; a book of tickets, for the entire two weeks of the contest, admitting two people to each day's show, carried a corresponding number of votes.

He had a photographer come down from Atlanta for the pictures. When a mother wished to enter her baby in the contest, she filled out a blank, giving the baby's name, age and weight, and mentioning an hour at which the baby might be photographed. The photographer got the pictures and slides were made of each baby so that at every performance the slides, by numbers, were run and people in the house might vote as they liked.

On the last day of the contest he announced that he had obtained "A Twilight Baby" as one of the feature pictures, and that the final votes would be counted and the prizes awarded. The house was packed, and the S. R. O. sign had to be dusted off and hung outside the box office. Three men from a neighboring town had been persuaded to come over and count the votes, and one of them—a minister—announced the prize winners.

* * *

There was considerable excitement when the lucky babies were brought to the stage to receive their prizes.

But the effects of the contest were felt for several days after, as the prize winning babies gave theatre parties to thank their friends for working for them, and then the babies who didn't win prizes, not to be outdone, gave parties as well for those who worked for them, even if they didn't win!

And perhaps the part that Mr. Aiken likes best about the whole thing is that, though the baby show was a very expensive one, for his theatre, it has been a good business producer, in terms of the warmth of friendlyliness with half of the children in town, and all the solid, substantial business people got so thoroughly interested in the baby show that they formed a habit of going to the theatre, which habit Mr. Aiken wisely makes permanent by running the best pictures available.

Exploitation like this is a good investment and pays big returns over and over again.

(For Illustration see page 64)

Milligan Has Resigned
(Special to Exhibitors Herald)

NEW YORK, Jan. 4.—The resignation of James Milligan, for the last year general sales manager of Typhoon Fan Company, went into effect Saturday. He has not announced a new affiliation.

Mulder-Ruhaak on Coast
(Special to Exhibitors Herald)

LOS ANGELES, Jan. 4.—G. H. Mulder-Ruhaak and wife of The Hague, Holland, were visitors recently at the West Coast studios of Metro.
First National's De Luxe Films Rated as "Big Five" "Passion", Chaplin's "The Kid", Holubar's "Man-Woman-Marriage" and Other Specials Are Included in First Group

NEW YORK, Jan. 3.—Conjecture as to the identity of the "Big Five Productions" was dissolved at a dinner tendered tonight to the members of the trade press at the Hotel Astor.

Announcement was made that the advertising appearing recently in the trade journals was sponsored by Associated First National Pictures, Inc., as a teaser campaign on a group of pictures believed by J. D. Williams, general manager of the company, to so overshadow the general run of screen output as to merit special attention.

First Group of "Big Five" Series Announced

The first series of "Big Five Productions" will include such de luxe pictures as "Passion," Charlie Chaplin's "The Kid"; the Albert A. Kaufman-Alen Holubar nine-reel drama eternal "Man, Woman, Marriage," starring Dorothy Phillips; R. A. Walsh's masterpiece, "The Oath," and the Louis B. Mayer special "Sowing the Wind," featuring Anita Stewart.

The teaser campaign conducted by First National proved a great success, for despite conjectures no one guessed the identity of the "Big Five." First National was in receipt of hundreds of inquiries asking for information, but none was given. The trade paper offices also had many queries in their mail.

Meets With Success

This campaign, which created no little stir in film circles from Coast to Coast, was the pet idea of J. D. Williams. That it has met with immediate success is indicated in the surprise occasioned by the divulgence of the identity of the "Big Five."

An important meeting of First National officials is scheduled for January 10 and 11 at the Congress hotel in Chicago for the purpose of deciding on methods of distribution for the "Big Five" pictures. Representative exhibitors from all over the country have been invited to attend. At this time the productions in the first group will be shown.

It was announced at the meeting tonight that one of the results of the teaser campaign was the receipt of hundreds of applications for positions. None of these were opened by Frank Hughes of J. B. Muller Advertising Agency, through which First National conducted its campaign.

Announcement also was made at the dinner that Lesley Mason, former editor of the Exhibitors Trade Review, has joined First National as an observer and field scout for pictures of the magnitude of "Passion" and others included in the first group. He also will edit and title and write special publicity articles. However, his work will be primarily to look out for prodigious productions.

Will Complete Contract

First National's "Big Five" announcement is the first definite information concerning the disposition of Chaplin's "The Kid." Although the special has been generally accepted as a First National publication, it was uncertain up to this announcement just what disposition would be made of it.

With disposal of "The Kid" and Chaplin's return to the Coast the way is cleared for the completion of the remaining four of the series of eight two-reel comedies called for under Chaplin's First National contract. The comedian is now working on his fifth subject.

While the precise terms on which "The Kid" was obtained are not forthcoming, they are understood to constitute a record transaction. First National's statement relative to the publication of the picture is of special interest to exhibitors generally and particularly to those holding contracts for the original eight. "The Kid" being a special and entirely distinct from the original eight short subjects, First National states that it is not obligated to issue it under the same terms as apply to the short comedies.

Give First Consideration

It has been decided by the board of directors, however, that to afford every benefit possible to those exhibitors who hold contracts for the original eight to give such theatre men the first consideration in determining conditions of publication. For other exhibitors the Chaplin special will be available as one of the "Big Five" grouped together for exhibition under the special "season plan" now announced, or it may be booked separately on rental terms corresponding to the determined exhibition value the special will call for.

The revised and recut print of "The Kid" is expected in New York this week. The remaining four pictures of the original eight will be produced at the Chaplin Studios in Los Angeles. While Chaplin leased his plant to the Carter DeHavens some months ago, he reserved the right to resume work on his own productions at any time during the term of lease. The studio, however, is commodious enough to permit both companies to work simultaneously.

Attending the dinner tonight were Lesley Mason, C. L. Yearles, Earl Hudson and Horace Judge, all of First National; William A. Johnston, Motion Picture News; C. S. Sewell, Moving Picture World; Charles R. Boynton and M. W. Sohn, the latter the new editor of Exhibitors Trade Review; Joseph Dannenburg and Jack Allcote, Wid's; Frank J. Hughes, J. B. Muller Advertising Agency; O. E. Anderson, New York

(Concluded on page 56)

ALSO MEMBERS OF THE "BIG FIVE" GROUP

R. A. Walsh
Pola Negri
Anita Stewart
Fox Scores Again With "Blind Wives"

Absorbing Story Presented With a Wealth of Detail That Makes for Good Entertainment.
Estelle Taylor and Marc McDermott Head the Well-Chosen Cast. Charles J. Brabin Directed It.

William Fox's latest special production is "Blind Wives." The picture is an adaptation by Charles J. Brabin, who also directed, of Edward Knoblock's stage play, "My Lady's Dress."

The story's theme is brought out in a foreword from Ruskin, who says that as long as there are not enough blankets in the world for the naked, there should be no face. The treatment accorded the theme is episodic, and in the same form as that followed by the same producer in "While New York Sleeps." It gives the picture a tone of novelty for, as it stands, it tells five stories in one. Estelle Taylor, Marc McDermott and Harry Sothern, who appeared in "While New York Sleeps," have the principal roles in "Blind Wives."

The main story, on which all the episodes rest, deals with a woman who, as the subtitle says, clothes herself not to live but lives for clothes. At Jacqueline's she runs up outrageously high bills and though her wardrobe is bulging with clothes she declares she hasn't a gown she can wear at the Horse Show! Her husband cuts off her account at Jacqueline's and rather than go without a new dress she allows another man to buy one for her. This leads to an effective dramatic scene when, in the midst of a quarrel with her husband, the gown arrives. The husband utters Ruskin's statement and shows his wife what her craving for clothes means in the lives of others. She lies out of the situation by saying she bought the gown before the cancellation was given, but the ordeal unnerves her and she takes a tablet to produce sleep. She wants to appear at her best at the Horse Show. But her husband's words have made an impression upon her and in her sleep she visualizes the tragedies brought about in the lives of the workers who slave to supply the selfish wants of those such as herself.

Then follows four distinct and separate episodes, each one telling, like a complete short story, a tragedy that is closely knit to the theme of the main movement. The motivating figures in these tragedies are a little hunch-backed flower girl who makes the flowers for the dresses; a trapper who supplies the sable furs; a weaver whose loom furnishes the fine silk, and the mannequin who parades the models.

Of the four the story of the weaver is the most effective, fact, it is a classic in itself. The character of the drunken weaver, who makes the bottle his bride after he has lost to another the girl he loves, is a fine, human study. Beneath a mask of jollity he is heartbroken. The natives of the French village consider him bad; in fact when the good priest tells him he will come to no good end the villagers howl gaily: "Not come, father; I have already gone." He is on probation to the silk buyer, yet when he finds that the girl he loves has worked in place of her cough-racked and dying husband and has turned out a crude piece of silk, which means greater deprivation, he slyly substitutes his own perfect product. The buyer pronounces the piece he himself offers as worth only quarter pay. The girl attempts to speak but the drunkard compels silence. And then, when the buyer speaks the dreaded words to him "No more orders from me," the drunkard accepts the verdict with outward sang froid. But out in the tree-lined back yard of the house he lets them hear him and his steps pointed in the direction of the unknown beyond, he buries his head in his arm and sobs. What a tragedy is born that my lady may have her dress! With Marc McDermott, as the drunkard, and Estelle Taylor, as the wife, contributing nothing short of perfection in delineations, the episode strikes a deep, vibrant cord.

The episode of the flower girl who sacrifices her luxurious hair so that her sister can be married; that of the trapper, Ivan Ivanovitch, a dreamer, sensitive and fine, who finds his wife, a woman of the earth, in the arms of his foreman when he returned unexpectedly from a hunting trip; and the episode of the mannequin, who is given into the hands of a brutish employer who refuses to allow her to leave her work to see her mother before death because in refusing to accept the attentions of an influential buyer she had lost him a customer. These episodes while individually holding a modicum of interest are overshadowed by the one referred to in the preceding paragraph.

The mannequin episode, has one outstanding dramatic moment, that wherein the mannequin's mother is shown dying and the physician and the switchboard operator make frantic efforts to reach the mannequin over the telephone. Judicious cutting of the film at this point has been most effective.

Then, having visualized these episodes in her sleep, the wife awakens to realize the truth of her husband's arguments and when the home wrecker phones to ask her about her dress she tells him that she has sent it back to Jacqueline's. The finale shows her in a cozy corner of the house with her husband in lieu of a visit to the Horse Show.

Taking the picture as a whole, some interesting material is presented and while it is not presented flawlessly, the defects are never glaring. The production is ambitious and in the sequence on which the opening and the closing of the story is told the settings are most pretentious. They are of the interior of Jacqueline's. In the main story a fashion show is staged.

By contrast, the locales of the other episodes are switched from Jacqueline's to the tenement section of New York, thence to the snow-bound wastes of Russia, then to what seems to be a village in France, and back to Jacqueline's again.

The novelty of presentation, the appeal in the theme, the luxuriousness of production, and the dramatic strength of the weaver episode, with fair dramatic worth in the other episodes makes "Blind Wives" a pleasing picture.

William J. MacGrath

Joins Stoll Ad Staff

William J. MacGrath, for the past two years assistant publicity and advertising director of Vitagraph, has resigned to join the advertising and publicity staff of the Stoll Film Corporation of America whose offices are at 130 West Forty-fourth Street. Mr. Stoll's resignation at Vitagraph became effective January 1, and he assumed his new duties with the Stoll organization on January 3. His efforts there will be confined to the creation of press books and other exploitation material.

James Englander, who has been his assistant at Vitagraph, will go with him to the Stoll agency to aid in exploitation and publicity work.
English Film Official Guest
At Laemmle Dinner in N. Y.

Banquet Attended by Prominent Men in Industry.
Business Associates of Universal Chief and Employees of Company

Arthur Clozenberg, managing director of Film Booking Offices, Ltd., of London, was officially welcomed into the ranks of the Universal organization recently at a dinner given in the Waldorf-Astoria, New York City, by Carl Laemmle, president of Universal Film Manufacturing Company. Mr. Clozenberg, whose corporation is the British distributor of the Universal product, came to this country to get acquainted with Universal executives, methods and management.

The dinner was attended by prominent film men, editors of the trade press, business associates of Mr. Laemmle, and by half a hundred Universal department heads, executives and employees. The affair was a "hands-across-the-sea" tribute to Mr. Clozenberg and his associates of the F. B. O. who entertained Mr. Laemmle royally during his visit to London last summer.

Expresses Admiration for Universal Organization

The feature of the evening was a short talk by the guest of honor, in which he expressed his admiration of the Universal organization built up by Mr. Laemmle, and the appreciation the F. B. O. officials feel for the Universal chief, and for George E. Kann, Universal's export manager, who visited England prior to Mr. Laemmle, to negotiate the preliminaries of the big F. B. O.-Universal tieup.

Mr. Clozenberg was greeted with great applause when he announced that long extended investigations on the part of the F. B. O. organization had proved that there is no more popular brand of film shown in England than Universal pictures.

Mr. Laemmle Talks

With a view of cementing closer relationship between the Universal organization in America, and the F. B. O. organization in Great Britain, Mr. Clozenberg announced that he would pay the entire expenses of any Universal representative Mr. Laemmle chooses to send to England on a pleasure trip. The tour will include all the points of interest in Great Britain, and possibly a visit to the Continent. It is understood that Universal will accept the offer and award the plum to one of its prize salesmen.

Mr. Laemmle recounted to his employees and friends present at the dinner the surprise he received at the hands of the British organization when he arrived in London. Where he found an elaborate banquet awaiting him, and his astonishment at the progressiveness of the F. B. O., which he likened to an American film organization in its alertness and systematic methods.

H. Cochran, vice president of Universal, voiced the sentiments of the Universal executives in appreciation of the genial personality of the guest from across the ocean.

Gulick Is Toastmaster

Paul Gulick, publicity director of Universal, whose reputation as a toastmaster gained added weight during the evening, called upon E. H. Goldstein, Universal's general manager, to tell the visiting Englishman something about the Universal organization.

Among other things, he said that in the distributing field alone, in the United States, Universal has forty-four separate branches, with forty-four branch managers, 300 salesmen and 1,200 other employees. These figures, he made plain, do not include the Universal home office force, nor the production staff and employees at Universal City. He told how Universal's Fort Lee factory runs at an output of more than two million feet of film each week. He added that Universal's weekly payroll amounts to more than $155,000.

Interesting Talks Given

Interesting talks also were given by Harry M. Berman, general manager of exchanges, Mr. Kann, and Harry Reichenbach. Among those present were Messrs William A. Johnston, James Beecroft, New York manager for the Exhibitors Herald; Joe Dunnenberg, P. D. Cochran, exploitation manager for Universal; Edward Moffat, advertising manager; Vernon R. Carrick, of Fairmount Feature Film Company of Philadelphia; Louis and Oscar Jacobs of Century Film Corporation; J. N. Landauer, and Alvin Mayer of Photo Repro Company.

Among the Universal executives and employees also present were John Ohr, controller; John Ward, Charles Rosenweig of the Big "U" exchange and his two associates, George D. Uffner and W. C. Herrmann; Sam Sedran, Universal purchasing agent; Joe Mayer, special exploitation representative; Ben Grimm, F. W. Tallbert, Henry Clay Bate, Paul E. Perez, Harry Zehner, George Brown, George Perkins, L. I. Kutinsky, Robert F. Roden, Sidney Singerman, J. A. Levinson, Bert North, Irving Stockman, Phil Hodes and Alexander Kroll.
SIR GILBERT PARKER
and HIS STUDIO ACTIVITY

Famous English Author Works Daily at Hollywood Studios of Famous Players-Lasky

ONE of the significant developments of the past year has been the attraction to screen writing of a number of world-famous authors. Conspicuous among these is Sir Gilbert Parker, who has been residing for several months at the Beverly Hills Hotel, Beverly Hills, Cal., while he has been working daily at the Hollywood studios of Famous Players-Lasky Corporation.

Sir Gilbert's writings have had a very great vogue in the United States, Canada, England and Australia for the past twenty years. He has come to be known to millions of readers as one of the outstanding figures in the sphere of verse, romantic fiction. In addition to his reputation and prominence as an author Sir Gilbert has exerted wide influence in parliamentary and administrative circles in England for many years.

Among his best known literary works which have met with tremendous popularity are 'The Right of Way,' 'The Weavers,' and 'The Judgment House.' He has produced a large number of short stories for magazine publication which have had an enthusiastic following. * * *

Many of Sir Gilbert's stories have been produced upon the stage and as long as twenty years ago he worked in collaboration with the leading dramatists of England in connection with the production of these stories.

Of especial interest in connection with his motion picture work is the fact that the subject matter of the greater number of his stories affords excellent picture material; he has written stuff of a character fiction, general experience and demonstrated ability better qualified them for significant screen work than Sir Gilbert Parker.

The matter of picturizing the works of celebrated authors is in no way a recent development but has been frequently attempted for many years. In many of these instances the producer and director have either worked independently of the author or have had only half-hearted assistance. Usually the author has been unable to offer any constructive help, being unfamiliar with the technique and the peculiar requirements of picture making.

Again, there has been a sort of a coincidence on the part of certain authors who have apparently approached screen writing reluctantly evidencing a manner that suggested that they felt they were doing a motion picture a decided honor by recognizing it. These efforts have been uniformly unsuccessful and the results in practically every instance may be attributed to the fact that the authors were not sufficiently impressed with the mission they were undertaking to equip themselves with the technical knowledge necessary to insure the successful translation of their fiction to the screen.

Nothing of this attitude is evidenced by Sir Gilbert. In a recent conversation he said: 'I am out here studying.' Elaborating his attitude he made it very plain that he has approached the work of writing for motion pictures in a thoroughly serious manner with full realization that he is confronted with the task of mastering a new medium of expression.

Sir Gilbert has been spending several hours daily at the Lasky studio, studying production methods and meanwhile preparing an original story which will be produced under his personal supervision.

Constance Talmadge, Dorothy Gish marry
At Double Ceremony
(Special to Exhibitors Herald)

NEW YORK, Jan. 4.—Constance Talmadge and Dorothy Gish became brides in a double wedding before Justice of the Peace Albert S. Mead, at Greenwich, Conn., on Sunday, December 26. Miss Talmadge is now Mrs. John Pialoglou and Miss Gish is Mrs. James Renton. The two film stars acted as each other's attendants.

The double wedding came as a complete surprise to friends. It was to have been kept secret, but news of the ceremony leaked out.

Mr. Pialoglou is a wealthy tobacco importer with offices here. Mr. Renton is an actor now playing in 'Spanish Love' at the Maxine Elliott theatre. He supported Miss Gish in 'Flying Fat,' the screen star's latest production. During the war he served as a captain in the Royal Flying Corps. He is a Canadian.

Offers Screen to Aid
Boy Scout Movement
(Special to Exhibitors Herald)

NEW YORK, Jan. 4.—J. Walter Brandt, president of the New York Theatre Owners Chamber of Commerce, was one of the speakers at the last weekly meeting of the Association of Motion Picture Advertisers, offered Daniel Carter Beard, chief master of the National Scout Commission, another speaker, the use of the screens in New York theatres for advancing the Boy Scout movement.

Severally amendments to the A. M. P. A. constitution, dealing mostly with routine matters and the board of directors meetings, were adopted.
CONSISTENT progress is made by easy stages. The spectacular success is usually a "discovery." Suddenly revealed at the height of his power he assumes the aspects of the prodigy or genius, but his unrecorded past invariably includes struggles, defeats, readjustments of view and revisions of operating method which are altogether normal.

No man takes up the management of a theatre perfectly qualified to direct it unswervingly to instantaneous, sensational success.

Thought, study, correction of natural though false assumptions, elimination of wasteful policies and cultivation of productive methods, all are necessary.

Issues that confront all business men, and in addition to these the peculiar problems that the exhibitor alone faces, must be considered intelligently and disposed of.

Right basic principles are essential to a business policy which will produce lasting success and insure consistent progress.

Characteristic utterances indicative of more or less prevalent misapprehensions are set forth herewith, supplemental to those presented in a previous issue.

"I Get by Alone"
"I can't get this fellow's drift. Look at this ad he spends real good for. Tells the people he's a member of the state exhibitors' organization and the national body as well. Wonder what he expects to gain by it. It don't mean anything to the man that buys the tickets at the box office. Here he says the organization is dedicated to keeping the screen clean and the theatre up to standard. I don't need anybody to do that for me. I get by alone. My people know I'm responsible. Looks foolish to me."

"Where Do They Get That Stuff"
"Exhibitor-exchange co-operation my eye! What exchange ever gave anybody anything that he didn't have to pay for two or three times over? I don't want any roll top desk exploitation expert telling me how to run my show. I made money before anybody ever heard of one and I'll make money when they're all back in their old jobs trimming shoe store windows. Co-operation? Where do they get that stuff? It's hard enough to get along with exchanges when you fight 'em. I wouldn't take a chance on this co-operation idea. It looks phoney."

"The Town's Too Small"
"I know I'd kind o' like to have a theatre in a town where I could do some of the stunts I read about. I've got a lot of ideas that nobody has tried out yet, but they don't do me any good out here in the sticks. The business don't warrant trying them out. I can figure just about how many will be here to see every star I play, so I just figure bookings and advertising according to that. I've got 'Here Tonight' banners with every one of their names on them and I buy close enough to leave me my percentage. Yes, I'd like to try some of them things, but the town's too small."

"Jennie Cues the Pictures"
"An orchestra's alright if you're used to one and have got your audience educated up to expecting it. An organ's better, in my estimation, but not worth what they want for them. Now I get along nicely with a piano. Jennie cues the pictures, and that's what it takes. She's been with me for five years now and everybody can tell what's on the screen whether they're looking at it or not just by what she's playing. She's got the right idea, and people know her style. Yes, of course, I might get a little more business with an orchestra or organ, but it would take a long time to pay the first cost. As long as I've got somebody like Jennie to cue the pictures I'm going to stick to my way."

"Civic Pride's All Bunk"
"Here's a funny one. They want me to join the Rotary Club, the Chamber of Commerce and become a candidate for election to the City Council. Can you imagine that? Where would I get time to attend any of the meetings? And then, when I tell 'em that, they come back at me with a speech about civic pride and all that rot. They even say it'll be good for my business, that the town supports me and I ought to do my share in return. Yes, it does! They come to my show when they have to. Can't go anywhere else. They would if they could. 'Cause they don't like me. No, this civic pride's all bunk. I'll play a lone hand."

"Charity Don't Buy Film"
"They tell me a lot of exhibitors gave potato matinees and free shows just before Christmas to get things for the poor to eat. That's good—for the poor—but I don't see where the exhibitors got away with anything. I'll bet most of the kids that came and saw their shows for an apple or an orange would have come and paid the regular admission if they'd had to. I'm not knocking the idea. It's all right for those that can afford it. I can't. Charity don't buy film. I gave a check to an organized society, but I don't believe in mixing sentiment and business. They paid to see my show."

"Blithedale"
Showmanship Suggestions in the Stills

The character portrayed by Johnny Hines in the series of Torchy comedies distributed by Educational is readily adaptable to exploitation purposes. In many theatres the ushers are customarily uniformed in such manner as to effect with little difficulty a comment creating identification with the screen character, an ushers' prologue being one of the outstanding possibilities.

May Busch, as Princess Olga in "Foolish Wives," Erich Von Stroheim's Universal-Jewel production, a still which gives an idea of the material the picture provides for co-operative advertising or window displays featuring ladies' wear, an aegle which also suggests the style show type of presentation.

Mr. Wu," presented by the Stoll Film Corporation of America, contains the above scene, which gives pictorially all the data required by the exhibitor in the composition of his lobby display.

A scene from "The Deceiver," a forthcoming Arrow production, which may be approximated in stage setting for presentation purposes. A western prologue may be modeled after the synopsis and the three characters seen in the still used in the cast.
Albright's Original Showmanship Surpasses Previous "Kismet" Exhibitor Exploitation

All excited!
Here it is!
It's B-I-G!
1,440 sq. ft. compo board,
1,000 lin. ft. 1x2 lumber,
500 lin. ft. 1x3 lumber.
30 pieces 2x4x12 lumber,
6 lbs. brilliant gold bronze
—were some of the material used
in the construction of the biggest
lobby display, I believe, to date—
anywhere!

From sidewalk to topmost part,
22 ft.; width, 24 ft.; depth, 12 ft.
Quite some display!
Done in brilliant gold with the
exception of the stone which was in
natural color.
The title lettering, three feet in
height, in white with a wide black
outline—catch lines in pale green.
Lighted by night with big flood
lights.
That's the "WORLD'S GREATEST
FRONT"—but, not the extent
of the exploitation!
"EXPLOITING EXPLOITATION"—for a moment,
a week before the building of
the front, Butte was interested in its
construction. (See Building Plans
that ran in papers.)

By shouting about the gigantic
false front I, in a subtle maner,
pressed the magnitude of the film
production.
After the erection of the display
it was photographed and again ran,
as a follow up.

The frame was built a day before
the walls were added, thus giving
me a chance to let it soak in, and
to tack up signs explaining to the
inquisitive that this was the frame-
work for the BIGGEST THEA-
TRICAL DISPLAY EVER
ERECTED.

By the time of the real opening
of "Kismet" folks were as much
curiozed over the front as they were
the picture. But, way back in their
minds was old Sy Colledgey hammer-
ning away, ever telling them that this
elaborate display was merely the re-
fection of the genuine "Kismet."
Mention needn't be made of the
screen advertising indulged in—nor
the regular newspaper ads. You al-
ready know I'm strong for both.

All in all, the lobby display was
gorgeous! Imagine the gratifying feeling
that was mine while standing on
the opposite side of the street. Every-
one passing the theatre was com-
pelled to enter my Mosque. No matter
if they passed up the show or
whether they didn't the effect was
there, it looked as though they were
going into the theatre. Their exit
from the other end gave the impres-
sion of their leaving.

And, could I overlook the chance
to advertise to those passing to and
fro through my gilded palace?
Nay—so well decorated was the in-
terior with convincing propaganda
that it must have seemed as though
"fate," that which the poets call
"Kismet," demanded their viewing
the performance.

H. A. Albright,
American Theatre, Butte, Mont.

Albright's "Kismet" front in completed form.

ELABORATE LOBBY DISPLAY FOR LOCAL SHOWING OF "KISMET"

American Theater to Erect Huge False Front For Ots Skinner Film; Butte Learns How It's Done.
Stuffed Animal Display Big Factor in Comment Campaign

Comment, known to the trade as "word of mouth advertising," is at once the cheapest and most productive exploitation.

Though cheap, it is not easily obtainable at will.

Though productive, it cannot be accurately measured.

Experience has proved its value, however, to the satisfaction of all, and the exhibitor of today asks not what it will do, but how it can be created.

Here's one good way.

S. L. Knapp, of the firm of Knapp & Devereaux, operating the Loyalty theatre, International Falls, Minn., created widespread comment regarding "Nomads of the North," the First National Attraction, by constructing for the period of the engagement a lobby display which "caused talk." The same is reproduced herewith.

The forest was invaded for the hewn logs used as the groundwork and for the log cabin. Cotton was used with these to give the impression of snow, and pine trees completed the natural display.

To this was added an assortment of guns, hunting knives and powder horns and bear traps to carry the primitive suggestion.

Stuffed animals were then obtained from a local taxidermist and set into the display as naturally as possible to give the finishing touch.

"The exploitation packed in the crowds at the first show," said Mr. Knapp, "and then the picture did the rest. Word-of-mouth advertising kept them coming. We did the biggest business in history."

The work involved was obviously worth while. It is more than justified by the business reported. And it is work of a nature that every exhibitor will do well to emulate.

The materials used are within the reach of all.

Aschers' Merrill Cutout Display Is Effective Appeal

Ruts are dangerous. Truck drivers know it. Not all exhibitors do.

The cutout art has fallen into a rut and responsible exhibitors are for the most part ignoring the fact. Something ought to be done about it.

A few are doing it.

The lobby display made up of cutouts and used by Aschers' Merrill theatre, Milwaukee, Wis., is not of the "rut" variety. The reproduction shows the general effect gained. And it is not a hazardous statement to say that the box office record of the Goldwyn attraction, "The Revenge of Tarzan," showed the work involved worthy of the effort put forth.

Here the conventional treatment was discarded. The lobby frames may have been fitted out with single cutouts in the approved Ascher style, but the work was carried beyond that point. The bigger paper was used and a lobby mask was constructed that cannot have failed in its purpose.

There ought to be more work of this nature.

The conventional lobby frames should by no means be discontinued, nor the one and three sheet boards, but there is no excuse for limiting the work to these confines.

If a little paper is good advertising it follows that a lot of it is better.

Stock paper was used to advantage by Aschers' Merrill theatre, Milwaukee, Wis., on behalf of Goldwyn's "The Revenge of Tarzan," a picture well suited to lobby exploitation demands.
THE recently opened Branford theatre, Newark, N. J., contributed importantly to the archives of showmanship when "Passion," the First National attraction, was staged with a historical prologue which should serve with entire satisfaction exhibitors who use the production. A sextette made up to represent characters from the story gave dances and vocal numbers of the period represented. It is to every exhibitor's interest to familiarize himself with the details of the event set forth in the accompanying story, as the basic idea may be applied to many attractions.

Branford's Personification Presentation
Sympathetic Introduction for "Passion"

The Branford theatre, Newark, N. J., which opened recently with trade notables present, combined with its entry into American theatredom advance to the front rank of showmanship.

"Passion," the First National attraction, was the opening attraction, and the personification presentation staged by R. J. O'Crawley, manager of the theatre, offers exhibitors who use the picture many practical suggestions.

Advertising exhibitors will welcome the newcomer in the progressive theatre field. In the light of the initial program many distinctly worth while contributions to the archives of exploitation and presentation may be expected from this quarter.

The Branford prologue was staged without special scenery other than a great drop, a sheer surface, such a drop as every theatre should possess in view of its suitability for many forms of presentation.

Two juveniles, dressed in keeping with the period in which the play is laid, introduced the feature by parting the drop. Through the opening then came the vocalists and dancers impersonating characters in the play.

Poli Negri, the star of the picture, was impersonated by Ruth Kellogg Watts, soprano, Louis IV by Wilfred Glenn, baritone, Armond by Leon Mario, tenor, and a sextette of dancers completed the cast.

The musical numbers given were the Jewel Song from "Faust," "The Vision Fugitive" from "Herodiaté" and an aria from Massenet's "Manon."

Following the singing the sextette moved into the stately measures of the minuet and the picture followed immediately.

By this prologue the sharp transition from present day modernity to the period in which the action is laid was effected with grace and charm, the audience being subtly but thoroughly prepared for the opening scenes. In this manner much of the burden which commonly falls upon the early scenes of the period play was removed, highly entertaining diversion being supplied simultaneously.

In order that the opening night be so well attended as to insure the satisfactory scoring of the presentation field-page advertisements were used prior to the initial screening. In these the portrait of Poli Negri in character was given central position. All the work was done by a specially employed artist, no hand set copy being used.

A house organ of unusually artistic design was also used, and in this the only space given over to advertising other than that of the theatre was a page devoted to First National stars and attractions, this the back cover.

Mr. O'Crawley experienced highly satisfactory results with his initial presentation at the Branford. It is highly probable that his method will be adopted, at least in part, by other exhibitors throughout the country. The theatre opening is a doubly notable event because of this service rendered.

Still from "The Devil's Pass Key," the Universal production, were used in a layout for a four-color page in the "Nashville Tennessean," Nashville, Tenn., prior to the showing at the Elite theatre, which established a record for that playhouse.

Two thousand children, charges of the United Hebrew Charities, were guests of Hugo Riesenfeld at the Rivoli, New York, during Christmas week.

P. F. Schwie, manager of the Duluth theatre, Duluth, Minn., with the "Duluth Herald," gave a free matinee and gifts of candy, nuts and toys to the children of that city on Friday, December 24.
The best stage setting yet contrived for "Nomads of the North," the First National picturization of James Oliver Curwood's story.

"Nomads of the North," the film version of James Oliver Curwood's novel, is one of the comparatively few attractions which may be presented almost as forcibly by means of stage setting and lighting as by use of players.

The Empress theatre, Laramie, Wyo., recently demonstrated this generally important fact, the above illustration showing as well as may be shown without color the attractive and adaptable setting used.

Exhibitors who contemplate an exhibition of the picture should study it closely.

The variations possible with the Aurora Borealis used as the basis of the setting are practically unlimited. In no natural phenomenon are colors more beautifully combined. Human artifice can at best but approximate the original.

With such a setting as used at the Empress, therefore, the electrician is at liberty to employ color without restriction. If he is normal he should seize anxiously upon the opportunity to demonstrate his ability.

The result should be a still opening with impressively moderated musical accompaniment, the scene representing an arctic sunrise. The score should be carefully studied to mirror every change and gradation of color, culminating in a rousing introduction as the first scene of the picture is revealed.

The lighting should then be dimmed but the activity maintained through the body of the picture and up to the point where the forest fire which provides the punch of the play occurs.

At this juncture a rich commingling of reds and yellows may be applied effectively, with orchestral accompaniment and mechanical effects in sympathy.

The whole, when carefully rehearsed and brought into harmonious continuity, should provide for the picture as satisfactory a prologue as any that might be produced.

The yacht deck setting provided for "Good References" at the Kinema theatre, Los Angeles.
ONE of the best window displays in recent exploitation was arranged for the showing of "Humoresque," the Paramount production, at the Fuller theatre, Madison, Wis., by the Hook Bros., managers, co-operating with Oscar A. Doob, exploitation representative of the Paramount exchange at Chicago. Few productions in theatre history have attained the standing as exploitation successes that has been won by "Humoresque."

**Paramount Exploitation Successes Given Strong Support by “Small Town” Showmen**

Despite plentiful evidence to the effect that American theatremen have progressed as a body rather than by class or section, much is heard of the "small town exhibitor," much that is no more complimentary than justified. Consequently interesting are stories showing that showmen whose theatres are located in cities the size of which is popularly regarded as thus classifying them are in reality among the most enterprising and original advertisers in the country.

Theatre history of "What's Your Hurry?" and "Humoresque," two of the outstanding Paramount exploitation successes of 1920-21 reveals at least two such stories.

When "Humoresque" was shown at the Fuller theatre, Madison, Wis., several months after publication and after hundreds of reports had shown it an exploitation success, the Hook Brothers, managers, co-operating with Oscar A. Doob, Paramount exploitation representative for the territory, utilized window displays and other co-operative stunts on a plane with those used in behalf of the attraction in other sections of the country and in cities many times as large as Madison.

Thus one "small town exhibitor," Ezra Rhodes, manager of motion picture theatres in Elkhart and South Bend, Ind., added further to the fund of information proving that not all the "big stuff" is staged in the metropolises of the country when he evolved a distinct innovation in advertising the much-exploited "What's Your Hurry?" The illustration shows the truck with the revolving banner which traveled over 300 miles during the campaign, using 80 gallons of gasoline.

Mr. Rhodes estimates the additional business produced by this device at $500.

The point is obvious.

Ezra Rhodes, managing theatres in South Bend and Elkhart, Ind., added a novel contribution to "What's Your Hurry?" exploitation by use of a revolving banner.
W. R. Rowell Uses Novel Float In Gem Advertising

Novelty in any department of advertising is advisable. Where standard methods may be relied upon to produce certain results, methods novel in conception or execution may be depended upon to perform the required service as well or better.


Mr. Rowell states that the device "put The Branding Iron over." The statement is ample. Any device which puts any picture "over" is decidedly worth the time and money it takes to produce it and put it into operation.

The same time and money might have been devoted by Mr. Rowell to newspaper or billboard advertising, or to the type of exploitation which has been accorded this production in other cities. But it is doubtful if by any standard methods he could have obtained quite the same results that were netted. Not all of these results were mentioned in the communication which accompanied the photograph.

No mention was made, for instance, of the comments which undoubtedly were made relative to the originality of the man who sent the vehicle out upon the street. No estimate was hazarded as to the number of times the theatre name was mentioned by persons who saw the float.

These items are none the less important. Were it a demonstrated fact that the box office performance recorded would have been precisely the same had standard methods been used, it would still be true that the novel stunt employed was preferable because of the added comment which applied solely to the Gem theatre.

Joseph R. Denison, manager of the Family Theatre, Monroe, Mich., obtained a mailing list of four thousand names by a device which any exhibitor can employ as successfully. He began by conducting a popularity ballot between Norma and Constance Talmadge, booking a First National production of each for the week marking the close of the voting. Ballots were passed out at the door, and the announcement that the person whose vote for the winning contestant was first drawn from the box by a blindfolded person on the night of the counting would receive an autographed photograph of the star at his home address assured correct names and addresses.

An unusual street device used by W. R. Rowell, manager of the Gem theatre, El Dorado, Kans., in the interest of "The Branding Iron."

Blind Campaign for Serial Creates Wide Interest in Dunlap

The chief merit of variety in exploitation is the fact that it can be introduced by innumerable methods. Any attempt to accomplish the unique is worth while. When, as in the serial engagement recently advertised by George E. Taylor, manager of the Idle Hour theatre, Dunlap, la., novelty is introduced in every conceivable phase of the event, an exhibitor triumph is scored. Mr. Taylor's letter regarding the event follows:

"I know you are interested in advertising stunts so I will contribute mine. I ran 'The Silent Avenger,' a Vitagraph serial, in one week. First, I placed cards reading, 'Beware! The Silent Avenger Is Coming to Town,' on the pool halls in the night.

"They thought that the State Agents were warning them and believe me they kept clean shop for a few days.

"Then I had the janitors of the schools tack up one on each room entry and the kids' ideas were legion. Some thought that the board had spies watching their conduct. Others thought of airship bombarding squadrons. I, W. W.'s, German anarchists and everything imaginable.

"Then each night the city night watch placed two or three on store fronts. A Latter Day Saints' revival was on in the park and some thought they were warning the people to come to church.

"The City Clerk thought of I. W. W.'s and went to the mayor for extra police protection. The town was in an uproar the week before the date of playing. I mailed notices to everyone.

"I had in the local papers for two weeks before the opening just the words, 'The Silent Avenger.'"

"I opened with the Babe Ruth Slow Motion picture to get the ball fans, and believe me I packed them. I crammed them for a solid week and with my last episode of this serial, I started another, 'The Veiled Mystery,' and if I didn't get off on both feet no one ever did in starting a new serial, and of course my advertising bill on the second serial was nothing, for I did not let anyone know I was going to run it. The serial, while old, is a dandy, and my audience was thoroughly pleased. They even boast that they were the first to see a complete serial in a week."

George E. Taylor,
Idle Hour Theatre,
Dunlap, Iowa.
"Kismet" Exploitation Becomes Standard
As Feature Adds to Box Office History

"Kismet," the Robertson-Cole special production featuring Otis Skinner, star of the famous stage play from which the picture was made, is reported from various sections of the country as establishing box office records with unusual regularity.

Coincident with the box office reports come accounts of "Kismet" exploitation which show general adherence to the standard set in the early history of the attraction.

A notable exception is duly recorded on a preceding page, but the consideration of the moment is none the less important.

REPORT from the Seattle, Wash., branch of Robertson-Cole is to the effect that Clemmer & James, after selecting "Kismet" as the opening attraction of their new Winter Garden theatre, contemplate holding it over for a third week. "Wonderful business" is the characterization given the box office performance for the first part of the engagement.

At San Francisco, Cal., where the picture is about to be given its premiere, special showings have been accorded the press and voluminous pre-publication publicity has been obtained.

characteristic touches, as this enterprising management may always be depended upon to do, but in the main the same principles were observed.

A comprehensive story of the theatre experience of "Kismet" should be compiled and retained for reference. The early history of the picture stands out from the background of motion picture records as sensational in its exploitation.

Such a history would be, in effect, a valuable treatise upon the general subject of motion picture theatre advertising.

The Robertson-Cole press department, from which come some of the most remarkable campaign books and showmanship suggestions given exhibitors, should be encouraged to compile such a history. It would be a valuable document and one to be treasured by progressive exhibitors.

In Los Angeles, where the picture will be shown at Tally's Broadway theatre shortly, the prolific writers who conduct the amusement sections of the daily newspapers have been generous in praise of the coming event.

E. O. Weinberg, manager of the Strand theatre, Buffalo, N. Y., who has contracted for the picture, published advance notice, duly signed, in which he calls the engagement "The Event of the Year" and describes the production enthusiastically.

During the engagement at the Crotona theatre, New York, W. D. Waldron, manager, utilized practically the same methods as were used by the Audubon theatre for an earlier showing and recorded in these pages.

The management of the Strand, Milwaukee, Wis., added...
Denver Exploitation Man Seizes Odd Opportunities

Fred V. Green, Jr., exploitation representative of the Denver, Colo., exchange of the Famous Players-Lasky Corporation, has demonstrated effectively his showmanship insight and his ability to make the most of existing opportunities. In fact recent events indicate a knack for making capital of seemingly unpromising material little short of phenomenal.

Business had been at low ebb in Sterling, Colo., when Mr. Green arrived in that city to assist in the management of the America theatre in advertising “An Old Fashioned Boy,” the Paramount feature starring Charles Ray. Many mines were closed, more were working short hours, and the biggest bank in town had recently failed.

The Chief of Police was accordingly anxious to assist in anything that promised prosperity of any kind and therefore gave his consent when it was proposed that intersection semaphores directing traffic be altered to read, “To the America theatre to see ‘An Old Fashioned Boy’.”

The stunt seemed promising, so the idea was applied with slight alterations to prominent street locations, where the sign read, “Parking allowed here if you are going to the America to see ‘An Old Fashioned Boy’.”

At Trinidad, Colo., working in behalf of the Strand theatre engagement of “The Jailbird,” Paramount’s recent production starring Douglas Maclean, Mr. Green duplicated his

Intersection semaphores were used at Trinidad, Colo., for “The Jailbird.”

Sterling triumph. Here a cigar store Indian was made to direct passersby to the Strand, semaphores were again given attention, and a new stunt was evolved.

The latter consisted of street work in which boys led a blind man and a burro about the street bearing signs which bemoaned the fact that the former could not see the picture and that the latter was not going to see it for the obvious reason.

The chief point of interest, aside from the unusual ability of Mr. Green to see and grasp opportunities, lies in the fact that the cost of the Sterling and Trinidad campaigns totaled, together, just $10.50.

It pays to watch the corners.

“If You Don’t Like ‘Civilian Clothes Join the Navy’ was the co-operative line effectively employed by Harry Swift, Paramount exploitation representative at the Albany, N. Y., exchange, on behalf of the picture’s run at Proctor’s Grand.

The Bobbs-Merrill Company, publishers of “The Tiger’s Coat,” pictured by the Dial Film Company and distributed by the W. W. Hodkinson Corporation, has announced a special edition to number 500,000 copies. Numerous bookstore tie-ups should result.


Lion Collar Lion And Souvenir Dolls Start Off Serial

A stuffed lion with animated head and tail gave novelty and life to the lobby display used by N. V. Darley, manager of the Alpha theatre, Atlanta, Ga., at the opening of “The Son of Tarzan,” the National Film Corporation serial.

A “Geeka” doll, fashioned after that which is treasured by the little girl in the picture, free to each child accompanied by a parent, added another significant touch to the opening.

The promise of the campaign as outlined was such as to convince the manager that he should play this attraction for two days instead of the customary one, and experience justified his decision.

The lobby display is shown in the accompanying photograph. Cutouts were extensively and effectively employed, but the novelty that attaches to the history of the stuffed lion is worthy of individual mention.

The original habitat of the animal was a clothing store window, where, with tossing head and lashing tail, it advertised Lion Brand Collars. His first professional appearance was in company with a tiny animated mouse advertising a showing of “The Lion and the Mouse.” “Tarzan of the Apes” was next given the benefit of its appeal, and later on “Polly of the Circus” was exploited in like manner.

The “Geeka” doll angle of the Alpha introduction is probably the most valuable. It brought parents as well as children into the theatre, and it produced an excellent publicity story.

Both are excellent for serials.
Scope of Card and Snipe Exploitation
Illustrated in Saginaw, Mich., Drive

Cards variously used have long been productive of excellent box office results.
Cards are not expensive. And their present cost could be materially lessened by increasing use of them to the proportions warranted by their effectiveness as business builders.

A single exploitation campaign in which cards and snipes played prominent part may serve to emphasize the inexplicably beclouded point.

EXPLOITATION that rambled over every yard of the beaten path and still was distinctly not of the "beaten path" variety, marked the appearance of "What's Your Hurry?" when the picture played in Saginaw, Mich.

The exploitation, which was staged by Leslie F. Whelan, field representative at the Detroit Exchange of Famous Players-Lasky Corporation, offers an indication of what "What's Your Hurry?" can be expected to furnish the exhibitor in exploitation possibilities where the big truck parades are not available.

Whelan tied up the whole city with the picture. Then he tied up the picture with every lamp post, store and automobile in Saginaw.

Because there were no facilities in the community for a big truck demonstration, or safety first campaign, Whelan decided to concentrate on automobiles, stores and telephone posts, etc.

The first intimation Saginaw had of the coming attraction consisted of a teaser campaign. Pastboard cards were posted in all stores: "What's Your Hurry? Look at this Window.

It offered an example of genuine exploitation where the motion picture expert didn't try to take all the benefit. The stores got attention from the cards and co-operated all the more readily as a result.

Then the exploitation man got after the lampposts and telegraph poles. He had cards printed: "Drive Careful What's Your Hurry?" and "Turn to the Right. Drive Slowly. What's Your Hurry?" in which holes had been punched to facilitate tying them onto the posts. These were "planted" throughout the city.

As the final step in the teaser campaign, Whelan snipped tags: "What's Your Hurry?" on every stationary automobile in the city. With the aid of two assistants he snipped these exclusive locations as the owners were indoors, having parked their machines at the curb. More than 200 of these placards were tied onto standing machines.

Forget the name of Saginaw. Apply the exploitation to any town where conditions fail to warrant a truck parade or some other sensational stunt. See how the fans will pile in if their interest is aroused by just such a simple campaign as Whelan has outlined.

A four-page newspaper, called the "Broadway-Strand News," made up and printed in exact compliance with publication tradition, has made its appearance in Detroit, Mich. The stories and illustrations throughout are publicity for Paramount pictures, so cleverly contrived as to pleasantly deceive and subsequently entertain the reader.

One thousand newsboys paraded the streets of Des Moines, la., advertising the Des Moines theatre engagement of "Dinty," Marshall Neilan's First National attraction. A specially prepared newspaper, the entire front page of which was devoted to stories concerning the picture, with a streamer reading, "Newsboy in Rescue," was also used by A. G. Stolte, manager.
Oliver Morosco Endorses
"So Long Letty" Prologue

"So Long Letty" was a stage success.
Al Christie produced the motion picture version for Robertson-Cole distribution.
What could be a more logical form of presentation, then, than a tabloid stage reproduction of the original farce?
The Kinema theatre, Los Angeles, utilized that form. The accompanying illustration shows the setting used, a duplication of the twin bungalows which were occupied by the two young married couples whose matrimonial misadventures make up the action of the play.
Oliver Morosco, producer and co-author of the stage original, supervised the prologue, which should be ample guarantee of its veracity in relation to the play.
The four principles enacted in pantomime the action which transpires outside the bungalows when the husband who demands culinary perfection and the husband who wants style exchange homes and wives.

The skeleton scenario of "So Long Letty," applied to prologue purposes.
The singing of the song hit of the stage original, "So Long Letty," added auditory appeal to optical.
Entering the houses, as the prop moon sank below the scenic horizon, translucent shades were lowered and the pantomime continued in silhouette.

Though not every exhibitor can avail himself of the personal supervision accorded the Kinema management by Mr. Morosco, the Los Angeles presentation provides material for the staging and direction of similar prologues wherever required. The musical score of the play may be utilized, of course, wherever the picture is used, and it should be incorporated into the accompaniment in all cases.

A new step, this personal supervision of presentation features by stage producers of original plays; and one which may be merely a forerunner of great things to come.

The "Wichita Daily Eagle," Wichita, Kans., recently carried a two-column head (of which but two are included in an edition) reading, "Beheld at a 'Movie' With another Man," the ensuing story being a genuine account of a local event which terminated in a fight between the husband and his wife's escort and led to the bar of justice. "Behold My Wife," at the Palace when the discovery was made, provided the basis for the headline and was featured throughout the story. Stanley Chambers, manager, comments, "Fortune sure was with us on the exploitation of this picture."

N. X. Frudenfeld, publicity director of the Sun theatre, Omaha, Neb., accomplished in recent advertising for "While New York Sleeps," the Fox production, and "The Soul of Youth," a Reallart picture, a regulation of juvenile patronage which is of interest to exhibitors generally. The accompanying illustration shows one of the advertisements used for the former production, the white space carrying clearly worded copy.

The advertising was based upon the belief that the picture was excellent adult entertainment but that the following attraction was better suited to the demands of the juvenile mind. Accordingly, direct statements to this effect were made in the advertisements used, the advice being given parents to bring their children to see "The Soul of Youth" upon the day following.
The result of the plan was in every sense satisfactory. The Fox picture established a new Sunday record for the house on the day of its opening. And when "The Soul of Youth" was offered the children were found standing line awaiting entrance at eleven o'clock in the morning, which volume of patronage was experienced throughout that and the succeeding two days.

An eminently satisfactory regulation of patronage, a regulation which doubtless resulted in bigger gross business than would have been experienced otherwise.
"Shorter Pictures Coming Into Their Own In Newspaper Displays," Says Pritchard

By R. E. PRITCHARD
Director of Publicity, Educational Films Corporation

UNQUESTIONABLY one of the most notable developments of the past year has been the increased attention given the one and two-reel pictures by exhibitors. It is a healthy sign, too, because it indicates surely that the theatre manager has realized the importance not only of offering a program that is worth while, down to the shortest subject, but that he has also determined to make each unit of his program prove its worth.

That means an abandonment of the "filler" idea. It marks the end of padding an entertainment for mere length. It means, too, that the exhibitor is no longer going to be content with accepting "a scenic" or "also a comedy" for his program.

When Educational Films Corporation established its own exchanges and began the release of two-reel comedies, it did so with the belief that the comedy is an essential portion of the program. It had been seen scores and scores of cases in which the comedy had "saved the show." But in most of these cases the comedy had not been made to bring a single additional person to the theatre because of the failure of the theatre to advertise—to make the film do its part of its work.

WHEN we started the release of these pictures we began to issue press books in which we sought to honestly advise the exhibitor as to the exact appeal of each comedy. We did not follow the stereotyped advice of "play this above your feature" but we did insist upon these comedies being given a chance to show what they could do. We frankly told exhibitors that if these pictures did not bring additional business to their theatres they should not book them—they should be content with a cheaper grade of pictures—with "also a remedy."

There has been a wonderful response to this advice. Every time the Rialto or Rivoli in New York plays a Christie or a Chester comedy, it is sure to be in the electric lights. The Euclid theatre in Cleveland broke its rule never to mention a comedy in its advertising when it started to show the Mermaids and other Educational releases, and now mention of the picture and the brand is sure to be found prominently in its displays. The Jensen and von Herberg theatres, which have pursued the consistent policy of putting all the emphasis on the feature production likewise.

These are not exceptions. The same policy is being followed throughout the country. In a mass of advertising clip-papers on my desk I find that every theatre except one is mentioning the comedy by title and giving the brand name. That single exception says merely "Also a Christie Comedy." Though that is unsatisfactory, it is an advance from the "also a comedy" line, almost universal but a few years ago.

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ANOTHER city in which the old time rule has been smashed is Denver. The ads of the more important theatres there are now giving full share of the space to these pictures, often balancing the displays with that on the feature.

In Cincinnati such houses as the Lisbon chain are taking the trouble to draw into their ads sketches from these pictures. In New Orleans the Saenger circuit makes it a point to draw attention to them. Every important Chicago theatre advertises them by name and by title, often with a few words of descriptive matter. Even in Boston, where the double feature evil has so long prevailed, several of the houses have dumfounded tradition by giving them attention.

Illustrated on this page are instances of the attention given these two reeilers. The Strand theatre, Louisville, Ky., one of the best advertisers in the whole country, now regularly devotes a share of space to the comedies. When this theatre played "Peaceful Valley" as the feature, it gave a half hour of its third of the space to "The One Best Pet," a Chester comedy. Slightly less space was given to "Mr. Fatima," along with the new Mildred Harris picture, here the contrast being made of the appeal of the story of seminary life and the college boy story, though the ad could have been improved considerably by having coupled the two ideas the stronger.

THE same policy is being followed down to the smaller cities. Exhibitors Herald has published numerous ads showing that exhibitors are willing to give the comedy as much or more space than the feature. They are provided with the material with which to do this advertising. We make it a point to study each comedy as carefully as we would a feature and to give the same care to the preparation of the press books and advertising material. We have tried to depart from the cut-and-dried reading notice that is appended to the shortest picture and have insisted on giving as much fill space and to provide something that is really interesting to the newspapers. We already have a clipping book more than a foot thick containing such notices, as printed by newspapers.

This is true, although too many of the managers have not realized the importance of making the most out of every element of their program. Every comedy has a degree of advertising value and exploitation possibilities. Very often it is greater than that of the feature. We do not undertake to simply urge the managers to play the comedy the stronger, but we do attempt to point out the strong points of each picture and its particular appeal.

For instance, a comedy like "The Big Show" was made the subject of stage displays in a number of theatres. All of the Torchy Comedies offer individual appeals that are being used in many cases. A picture like "Movie Mad," a coming release, will give the exhibitor an angle of advertising that he has never had before, one we believe that will draw a large number of additional people to his theatre.

** * * *

THERE has been a marked increase in the evidence that the exhibitor is studying his whole program and that he is attempting to make every element of it mean something. We believe that the
day is close at hand when he will demand that there is some reason why he books each unit.

The comedy can no longer be classed as a filler. It is a necessity. Often it is the biggest part of the entertainment.

The same conditions are found with our specials. We have here an instance where the Strand theatre, Houghton, Mich., has devoted its entire display to "The Race of the Age," a two-reel subject which has broken all advertising records for a picture of equal length, as evidenced in its standing in the advertising of the Strand, New York, and across the country to Grauman's, Los Angeles, where the whole show was built around it. To a slightly less degree the same attention has been given every special that Educational has released.

**THE scenic and travel pictures have not the same degree of advertising possibilities as the comedies and specials, but exhibitors are beginning to realize that the presence of a Bruce Scenic Beautiful or a Chester Outing on their bill will decide the uncertain patron in favor of their house and against the theatre that does not announce such an offering.

The better theatres are announcing these in their ads, title and brand name, and in every case where it has been done it has been found so profitable that it is now a "must" order to the advertising department.

There is no such thing any more as a "filler" to the house that jealously guards its offerings. There should be no picture shown that is not worth while, and there should be none shown that does not mean something to the box office and does not contribute notably to patron satisfaction.

That day is rapidly approaching.

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Post cards of regulation design, with an aperture of the required size framing a bit of film showing a scene from the picture and printed copy describing it upon the reverse side is being used as newspaper advertising for "Lying Lips," Thomas H. Ince's forthcoming Associated Producers, Inc., production.

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**Lumberjacks See Paramount Films**

The "Chicago Tribune" recently published a page announcement of an arrangement whereby the lumberjacks employed at the Shelter Bay logging camp in Northern Canada maintained to assure a steady supply of print paper were to witness motion picture exhibitions free of charge during the four months of the closed season by the courtesy of the Famous Players-Lasky Corporation.

District Manager Harry P. Wolfberg of the Chicago office effected the arrangement which would take in prints of circulation during the four months and the films went to the camp on the last day of open navigation.

This is newspaper-exchange cooperation of the best type and should not be without effect upon the policy of the "Chicago Tribune," which has occupied prominent place among American newspapers in its opposition to the motion picture and the motion picture exhibitor.

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**CELEBRATING THE FIFTH ANNIVERSARY OF THE STRAND WITH THE GENIAL MANAGER "AL" NEWHALL**

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**Theatre Banquet Produces Strand Publicity Spread**

Any clean publicity is good for the theatre. Exhibitors who strive to "get over" publicity realize the fact.

They realize, also, that the "getting over" process requires something more than dreaming out a yarn and telling it to a reporter.

Some few exhibitors have followed their attempts to get publicity in the daily press to the conclusion that the best way to get it is to do something worthy of it.

These men succeed.

Allen B. Newhall, manager of the Strand theatre, Lynn, Mass., is such a man. The above illustration is a reduced reproduction of the cartoon which was used in four column width by one of the Lynn newspapers following Mr. Newhall's banquet to his theatre employees on the occasion of the Fifth Anniversary of that playhouse.

To obtain this free and altogether desirable publicity, Mr. Newhall simply included in his plans for the affair invitations to members of the newspaper staffs of the Lynn publications. No attempt was made to "sell them the idea." It was wholly the good will of the gentlemen in attendance and the merit of the event as a news feature that produced it.

The incident points out at least one way for exhibitors to obtain worthwhile mention in the press. Anniversaries are but annual in occurrence, but other events of equal importance and productive of equally desirable results occur from time to time in the theatre.

The thing to do is to keep the newspaper people in mind throughout the year. It will be found decidedly worth any exhibitor's time to do so.

Martin F. Gruenwald, manager of the Victory Theatre, Kokomo, Ind., co-operated with the "Kokomo Daily Tribune" in conducting a charity matinee free admission to which was accorded all who brought potatoes, oranges, apples or other good things that would bring cheer to the needy on Christmas. Between 2 and 6 p. m. 2,500 youngsters attended the theatre, bringing 46 pecks of potatoes, 185 apples, 95 oranges, 58 cans of fruit, 52 cans of corn and peas and 33 cans of jellies, as well as one package containing a pair of child's rubber overshoes.
Western Showmanship Best, According to E. L. Hyman

By EDWARD L. HYMAN
Managing Director, Mark Strand Theatre, Brooklyn, N. Y.

MY EXPERIENCE as a theatre manager in Denver leads me to the declaration that the western policy in the management of motion picture houses is the bedrock in the stabilization and permanency of the industry.

I refer to the trait so dominant in the western— the trait of friendliness, the desire to make you feel at home. That atmosphere has been burnished into the theatres has given them character and longevity. The plain, homely things, the things we have in our everyday lives minus the sham and glitter and pretense, dominate the policy in the West. The handshake that every theatre ought to extend to every patron every day and not only at such holiday times as these is making theatres institutions which are as much a part of the community as are parks and churches and schools.

New York and such eastern cities as Brooklyn are learning the western methods in showmanship. The on-the-level, your-money's-worth plan is rapidly being substituted for the hokum and the ballyhoo.

I always had felt that personality had to be implanted into a house and I learned things from the Denver people while in that city which I find are helping to drive the Brooklyn Strand into the front ranks of theatres. But I am not writing an essay, merely a message of good will for brother showmen in the West.

The outlook for 1920 is not promising. It is an outlook that will solidify the industry, that will standardize it along lines that are honest and clean.

The motion picture business is no longer a haphazard business. The coming year will, I think, herald a continuance of the era of prosperity that we have been through. But to maintain it the industry will have to give cent for cent in quality. High prices and poor shows will not survive. Equitable prices and good shows will.

The manager without ideas for novelties in the presentation of his show is going to have a hard row to hoe. If he does not study the opportunities for surprises in his program the man up the street will get his patronage. More and more are the people of the East demanding a "different" sort of performance. It is indeed hard to meet this craving and the manager often has sleepless nights trying to think up new stunts.

Days in the preparation of musical programs instead of a quick rehearsal on Monday morning loom up on the horizon. The manager will work even harder than he has, and he will sleep less. A manager in order to hold his own will have to be a deep student of music and musical values, of the public taste, and must be alert to hop onto every avenue that opens up new paths of exploitation and advertising for his house.

I also believe that there will be more care in the selection of short subjects, due to the careless selection of such subjects in the past. Those managers who have exerted care in their selection have had unusual success in holding patronage.

The comedy problem is another that we must face. The offering in comedy form in some of the best written humorous stories offers the solution. The humorous characters of fiction are now crowding the slap stick artists off the screen. The public wants laughs but they are content to take it without having it shoved down their throats. Above all I believe that the coming year calls for thoughtful solemn judgment which will tend to bring overhead in theatre administration down to a reasonable plane, a basis which will not be in keeping with the reckless months we have had to pass through.

The conservative progress of the west assures stability. I feel that to the west I owe a new vision in the ways and means of running a house.

Western friendliness still has plenty of room in some of our eastern houses, but we back east are learning quickly. May I presume to wish the picture men of the west the very best kind of a New Year?

An unusual effect was gained by the management of the Pastime theatre, Marmaduke, Ark., in a novelty program recently issued covering the attractions of a week. A cheap yellow stock was used, all copy, text and advertising, being written with a typewriter upon both sides of the paper, a mimeograph supplying the reprints. Dots were used instead of rules to separate the matter and a rubber stamp with the name of the theatre was applied at the top of the front page, making each copy seem an original.
Motion Pictures Attacked by Illinois Club Women

Mrs. Guy Blanchard, Prominent Agitator, Leads in the Discussion—Other Members Denounce State and National Censorship

Motion Pictures were denounced and literally torn into shreds at the fourth biennial session of the Illino's Women's Legislative Congress, which met in Chicago recently.

The discussion was led by Mrs. Guy Blanchard, long an agitator for strict censorship in Illinois. While there were those who assailed pictures from every angle, other club women attacked the proposal for rigid state and national censorship. Mrs. H. Hamburger declared:

Censorship Is Denounced by Mrs. Hamburger

"You can legislate out of a film the vamp scenes, or any particular bit that is obviously indecent. But it requires other tactics to eliminate entire stories carrying frightful propaganda in the crook heroes and the pretty country girls enticed to the city by villains, but always coming out safely."

"If virtue is triumphant in the end, the movie is not censored, no matter how insidious or vicious the story may be in itself. If moving picture corporations know in advance what the public will not tolerate, they will censor their own pictures before they are made, and a board of intelligent persons, not political appointees, who review the finished work, will on that basis be able to pass the entire production."

Resolution Is Proposed

Despite the urgent need of censorship by many of the club women, the following resolution concerning free speech was proposed:

"Whereas, There is a world crisis of readjustment after the great war, and

"Whereas, People can only act intelligently when all sides of an issue are publicly discussed; therefore be it

Resolved, That the legislature be requested to repeal all legislation limiting free speech, the right of assemblage, a free press, and all precautions be made to safeguard citizens from arrest and imprisonment for expressing opinions on industrial and political subjects."

Censorship Ordinance Framed in Saginaw (Special to Exhibitors Herald)

SAGINAW, MICH., Jan. 4.—An ordinance providing for the suppression of motion pictures which "might have a bad effect on children and others" is being framed by Miss Williamina Green of the social welfare department. She announced that she did not wish to create a formal board of censors, for "I do not think that the movies are improper very often as it is."

Frohman Co. Which Stars Lillian Gish Goes Into Hands of Receiver (Special to Exhibitors Herald)

NEW YORK, Jan. 4.—Frohman Amusement Company, of which William Frohman is president, has been placed in the hands of a receiver, Judge James C. Knox, in the United States district court, appointed Louis Frankel and H. Maynard Kimberly receivers in equity. The complaint was filed by Powers Film Products Company, which claims $31,652. The assets of the company are given as $240,500 and the liabilities $67,072.

The bill states that the company is engaged in the production of motion pictures starring Lillian Gish, and that after spending $34,000 on "The World Shadows," the first picture, it finds itself unable to finish the production because of the lack of necessary cash. Because of this condition Miss Gish threatens to cancel her contract which would mean a loss of that part of the picture already made. It is understood that Miss Gish is under a three-year contract with the company.

Murray Is Santa Claus At Football Reception (Special to Exhibitors Herald)

LOS ANGELES, Jan. 4.—Charles Murray, Sennett comedian, was Santa Claus at the reception and Christmas tree party given the visiting Ohio State football team at the Hotel Raymond in Pasadena.

Tom Terriss and Catherine Calvert under an old bell at Washington, Miss., where the Villagewatch director was making scenes for "The Heart of Maryland," with Miss Calvert starring.

FIRST NATIONAL SPECIALS ARE RATED AS "BIG FIVE" (Continued from Page 37)

Telegraph, and James Beecroft and Harry H. Poppe.

Speaking of the reasons of group-book- ing of what Associated First National's directors believe to be five of the most pre-eminent productions ever made, executives of the company state: "As a result of the circuit's encouragement of independent producers to put forth their best efforts, coupled with the growing demand for bigger and better pictures, we have obtained a class of attractions that we feel must be presented in a new manner in order that the maximum of results may be gained with a minimum of effort and expenditure.

Look for New Records

"After many conferences between our executives, prominent franchise holders and exchange managers, it was decided to launch boldly into the undertaking of putting out super-specials in groups instead of singly. Having assured ourselves of the success of 'Passion' as the result of trying out the Poli Negri feature in Patterson, Newark and New London, it was decided to select from special merit completed productions a group of five which we believe will revolutionize box office receipts and set new records in exchange history."

"It will be observed that a wide range of entertainment will be presented, and the assortment of subjects included in the first Big Five, 'Passion,' for instance, is a powerful dramatic period spectacle; 'The Outlaw' is one of the most vivid domestic dramas yet produced for the screen; 'The Kid' is without doubt the greatest screen comedy ever produced. 'Sowing the Wind' is a most remarkable woman story; and 'Man, Woman, Marriage' is in many respects the most extraordinary of the group. There are in eight or more reels except 'The Kid,' which is six reels.

Lessens Advertising Expense

"The expense and exhibitor effort necessary to the exploitation of these five subjects individually would be very heavy. Advertised, however, as a group the expense and labor for the individual offering is largely absorbed, for the general advance campaign will make more effective the exploitation of the individual productions. Our great effort will be to convince the public in advance, of the remarkable season of entertainment to be presented and thus to pave the way and enhance the effectiveness of the individual productions. The plan is being perfected in every possible detail and we believe it will have a far reaching influence on existing distribution and exhibiting methods and carry immense benefit to exhibitors."

"Necessarily, the thousands of holder of First National Chaplin contracts will get 'The Kid' independently of the group should they so desire. Equally certain it is that all Associated First National franchise holders will get the other four of the Big Five, and for those unable, because of contract complications, to secure the Chaplin feature, we may include a fifth release of equal caliber. Exhibitors, however, will not be obligated to book the series, and may choose one or any number of the Big Five, in which we feel sure the Big Five will be a tremendous factor in exciting business."

"This plan of group releasing and season exhibition is designed purely to obtain maximum returns for both exhibitor and producer. Exhibitors booking the Big Five may find it advantageous to increase the length of the runs, or possibly raise the admission price.
Sunrise Negotiates For Three Hylands

"Price of Silence" May Be Followed by Others

Starring Peggy

Max Carnot, president of the Sunrise Pictures Corporation, 220 West 42nd Street, New York, announced that a deal is pending whereby the company will acquire three or more productions in which Peggy Hyland will star.

Receive Many Inquiries

Scores of companies have come in to the Sunrise home office in connection with the state-rights sale of its first independent offering, "The Price of Silence," starring Alfred E. Evans Wilson, in which Peggy Hyland is the star.

"It is because of this great demand and popularity of Peggy Hyland," said Alfred Timen, treasurer of the company, "that we are planning to sign up Miss Hyland for at least three more pictures. We feel as one of the trade paper's reviewers said, 'that Peggy Hyland has struck her real stride and is certain to give the present day film topnotchers a run for premier honors.' While Peggy Hyland is an old star and is beloved by countless thousands of admirers, she is a revelation in this picture and will win thousands of new admirers by her artistic portrayal."

Sunrise Book Store Tie-Up

"The Price of Silence" is taken from one of the popular novels of the day, "At the Mercy of Tiberius," and the name of Augusta J. Evans Wilson is believed to warrant a book store tie-up and in connection with this, Nat Dorfman, director of advertising and publicity for the company, is making multitudinous calls.

Winfield F. Kelley, general sales manager, returned from a short trip to Philadelphia, Baltimore and Washington, reports several deals on, with prospects of a Sunrise Exchange in Baltimore. Mr. Kelley is preparing for a swing around the country about January 20 and expects to close on the bigger territories.

Canadian Rockies Shown

In Ford's "A Fairyland"

Artistic scenes follow one another in the Ford Educational Weekly, No. 1, "A Fairyland," its producers aver. The film, tinted in sepia, giving it the soft tones of an old etching, shows scenes in the Canadian Rockies. Rugged mountain peaks and waterfalls, deep ravines and winding trails and roadways are pictured. Beautiful Lake Louise is shown, and the picture ends with a glorious sunset. "A Fairyland" is the first of the fifth series of the Ford Educational Weekly, and the first to be distributed by the Ford Educational Film Exchanges of America, Inc., under the new contract recently entered into with Fitzpatrick & McElroy.

"Criterion" Is Name of

New Oklahoma Playhouse

OKLAHOMA CITY, OKLA. — The motion picture theatre in West Main Street, known as the Cooperven, has been renamed the "Criterion." C. C. McCollister is the manager. The house is expected to be ready for opening in February by William Jacobs, formerly with the Loew theatre circuit, and former manager of the Garden theatre in Kansas City, will be assistant manager.

Selznick Stars Aid Atlanta Paper

In Raising "Empty Stocking Fund"

While in attendance at the Southeastern Motion Picture Exposition in Atlanta, Ga., recently Eugene O'Brien and Martha Mansfield, Selznick stars, entered with fine spirit into the campaign the Atlanta Georgian was then waging to boost that newspaper's "Empty Stocking Fund." Through the efforts of those screen luminaries the poor kiddies of Atlanta benefited to the extent of about $300.

Annual Drive Is Made

The Georgian makes an annual drive for funds to brighten Christmas for children of the poor who might otherwise go without the "fillings" for their stocking and the little presents and cheer that means so much to every juvenile in the land. Charles McClintock, exploitation expert for Selznick Enterprises, aided in the drive.

At "Five Points," the busiest corner in Atlanta, a motor truck was parked by the Georgian as the center of activities for its drive. There was a piano player and singers to jazz the assembled crowds and while the enthusiasm thus stirred was kept at high pitch, Mr. O'Brien and Miss Mansfield appeared as the main attraction.

Result Is Satisfactory

The Georgians had seen to it that citizens of Atlanta would know about the Selznick stars being on hand. Quantities of space was given to the advance heralding of the event, with pictures of Mr. O'Brien and Miss Mansfield prominently displayed. The result was satisfactory in every way; thousands crowded around the motor truck and formed an enthusiastic and liberal assembly for the picture stars to work upon.

Open the Strand in Waco

WACO, TEX.—The new Strand theatre recently was given formal opening. Abe Levy and A. H. Hacker are owners, the former managing it.

"Five Kisses" Is Title of

DeMille's Production of

"The Affairs of Anatol"

"Five Kisses" is the title selected for Cecil B. DeMille's forthcoming production founded on Arthur Schnitzler's play, "The Affairs of Anatol."

The all-star cast includes: Wallace Reid, Gloria Swanson, Elliott Dexter, Theodore Roberts, Wanda Hawley, Bebe Daniels, Monte Blue, Theodore Kosloff, Agnes Ayres, Dorothy Cumming, Raymond Hatton and Julia Faye.

The scenario was entrusted to the most talented writers on the staff of the Famous Players-Lasky organization. Stage settings are the work of M. Paul Iribe, famous French artist, working in collaboration with Howard Higgin, Alvin Wyckoff and Karl Strauss are responsible for the photography and Cullen Tate is Cecil B. DeMille's assistant.

"Tiger True" To Be the

Next Frank Mayo Picture

An important production entitled "Tiger True" now ready for publication is announced by Universal. The story is by Max Brand, the feature stars Frank Mayo. Jacques Jaccard who recently directed Mayo in "Honor Bound" also supervised this production. Fritzl Brunette plays the feminine lead; Walter Long, Al Kaufman, Herbert Bethe, Eleanor Hancock, Charles Binley, and Willis Robards are others of the cast.

SELZNICK STARS HELP A WORTHY CAUSE

Martha Mansfield and Eugene O'Brien paraded up and down the streets of Atlanta, Ga., in a truck soliciting money for Georgia's Empty Stocking Fund.
Shallenberger Appoints C. M. White
T. A. Curran to Sales Organization
Both Men Will Spend Some Time in New York Office
Before Being Assigned to Territory—Rights
To Picture Dispensed in Atlanta

W. E. Shallenberger, president of the Arrow Film Corporation, announces the appointment of two additional special representatives to the sales force of the Arrow organization.

In accordance with the recently announced policy of expansion of the corporation an increase in the sales force became necessary and appointment of Thomas A. Curran and C. M. White was the first step preparatory to handling the greatly increased output of Arrow during 1921.

Both Experienced Men

Both Mr. White and Mr. Curran are experienced film men, who are especially well fitted for the work they will have to do in their new positions. Mr. White was for a number of years connected with Gaumont and has had a great deal of practical motion picture experience. Mr. Curran acquired most of his motion picture experience in Australia.

Both Mr. White and Mr. Curran will spend some time in the New York offices of Arrow familiarizing themselves with the business details of the organization before going to their respective territories.

To Conduct Big Campaign

An announcement is made by the sales department of Arrow of the closing of a contract between Arrow and Quality Film service of Atlanta, Ga., whereby the latter obtains the special production, "Bitter Fruit," for North and South Carolina, Georgia, Florida and Alabama.

The announcement further states that quality is going to conduct a big local advertising campaign in exploiting this picture and that a great deal of interest is being manifested by the exhibitors in this production largely due to the fact that the greater portion of the picture was filmed in Florida and that exhibitors throughout that territory are eagerly contracting for it and in their advertising are playing up strongly the local appeal of a picture made in locations with which their patrons are familiar.

"Bitter Fruit" is a production made by Drama Films, Inc., and directed by Will Bradley.

Elks Membership Drive
Conducted at Studios

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 4.—The password of the Elks eventually may become the countersign at Universal City. The Los Angeles lodge is conducting a drive for membership and Universal workers are joining in large numbers. Emil Finkenstein, owner of the tobacco shop, and Harry Brown, chief electrical engineer, are directing the drive at Universal headquarters.

To Build Third Theatre

PETALUMA, CAL.—Dr. J. A. McNear, manager of the two local theatres, will build a third house with a capacity for 1,500 patrons, located in lower Main street. Work will be started in January.

Top Notch Company Announces New Policy in Marketing Its Comedies

Top Notch Producing and Distributing Company of Cleveland, O., announces what it declares to be a new policy for handling its product in the independent field. It announces the establishment of methods similar to those adopted by manufacturers and jobbers of staple articles.

Mr. Hecht, the treasurer of the corporation, states that film is just as staple an article as food or clothing and that an inexpensive amusement like that which is afforded by the motion picture is just as necessary to every day living. If film is not considered a staple article it is merely because the film buyers and producers themselves mismanaged the industry and did not gain the deserved recognition for their product, he states.

Reason Is Cited

"There is no reason whatsoever for the fact that all substantial business men look sneeringly at the whole film industry," states Hecht. "They consider this business a huge joke and a bank will laugh at any film buyer if he should ask for a loan and would offer a five-reel feature or half a dozen short subjects as collateral. You may be able to show that the cost of your production exceeded $30,000, but you couldn't borrow $30 on it.

"That is the reason the Top Notch company, when relasing their new series of two-reel semi-slapstick comedies, made the ruling that made the whole industry stop and think and no decision was made as yet whether this new exploitation method will lead in the direction which aims to make the film industry equal to other substantial organizations, or whether it will be a wasted effort to put the business on a basis that differs from its present policy.

Cancellation Is Possible

"This company does not screen their pictures when selling, but are selling twenty-six two-reel comedies and guarantee to deliver one every second week for one year, and give the right to the film buyer to cancel their booking on instant notice should they at any time be disappointed with any one shipment. This company does not accept any deposits on their contracts, but the buyer merely pays for each shipment as the bookings are scheduled. Furthermore, there is no charge made for state or territorial rights on Top Notch releases but the buyer merely pays for as many prints as there is a demand created for on their territory.

"Finally a nation-wide publicity campaign is advertising a great title contest, whereby the producers of Top Notch comedies are offering seventy-eight $100 cash prizes for the three best titles on this series, suggested by theatre patrons, thus aiding the exchange men and theatre owners in securing a drawing card for these comedies."

The first publication entitled "Movie Mad" is scheduled for January 16.
Reviews Generally Favorable to First Two Films Issued by Stoll
Ralph Proctor Declares American Exhibitors Are Accepting English Pictures As Readily As U. S. Productions Are Received Abroad

In assembling the reviews of motion picture critics on the company's first two publications, "Squandered Lives" and "Mr. Wu," Stoll Film Corporation announces that the reviews have been generally favorable and have confirmed the expectations of the company's officials.

The sales forces of Stoll, which are operating from thirty-three Pathe exchanges, now have been in the field over a month. That these managers and salesmen have received substantial encouragement from exhibitors in their territories is attested by the reports being received by General Manager Ralph Proctor.

Fair Play Prevails

"The word that comes to us from our branch managers uniformly indicates what I always have claimed that the spirit of fair play is just as strong among the exhibitors of this country as it is among those in England," declared Mr. Proctor. "The former are accepting English pictures just as readily as American pictures are accepted in England. They are displaying a spirit of absolute reciprocity. The bookings have been not only beyond our expectations; they have been a revelation.

"That the American market is as cosmopolitan as is any other in the world is proved by the reception accorded 'Passion' at the Capitol in New York. It may have remained for Samuel L. Rothafel to demonstrate this fact as he has demonstrated other things in a showman way before, but there can be no question he has proved there is always room in this country for a picture made outside the boundaries of the United States when the production is a worthy one.

Costume Play Will Go

"'Passion' is not only a subject made in another country, but it is what we have in this country characterized and frequently stigmatized as a costume picture. Mr. Rothafel has shown that a costume production, if the story is there, will go and go big.

"I am hearing so heavily on this phase of this particular question because Stoll will release at the end of January 'The Tavern Knight,' adapted from the book by Rafael Sabatini, a picture I am anxious for all exhibitors, first run and others, to examine critically. I believe they will find in its unusual exteriors and even remarkable interiors something out of the ordinary. And these factors are entirely subordinated to the love and adventure elements of the story.

Will Expand Activities

"So you may understand why it is we feel here the American exhibitor will continue to accept pictures regardless of their nativity so long as they are good.

"And it is because of this open-minded spirit encountered by our sales force that the production chiefs of the Stoll company abroad have determined materially to expand their picture-making activities."

Arbuckle Is Expected Back on Coast Soon

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 4.—Roscoe Arbuckle, Paramount star, who has been in Europe on a vacation, is expected back on the Coast shortly. Work on "Three Miles Out" is scheduled to begin on January 17 under the direction of James Cruze.

Theatre for Hoopeston

HOOPESTON, ILL. — J. Rosslyn Boorde will erect a motion picture theatre in East Main street at a cost of $50,000.

W. R. Rothacker Cuts Melon for Employes

Distributes $14,000 Stock Among Twenty Faithful Fellow Workers

Shortly before the Chicago laboratories of the Rothacker Film Manufacturing Company closed down, on the afternoon of December 31, Watterson R. Rothacker called a group of his fellow workers into his office and made them his fellow partners by presenting them with stock bonuses.

In all, $14,000 of Rothacker Company stock was distributed, according to the terms of service.

Appreciation of Service

"You have earned a partnership," Mr. Rothacker told them. "This stock is not a present. I am giving it out the same as one would give out anything in appreciation of loyalty and service. I look forward to the time when every one of my present business associates shall have become my business partners."

The entire Chicago force gathered in the studio where Mr. Rothacker spoke as follows:

Addresses His Employes

"Almost every industrial plant in the United States is laying off workers or cutting salaries. The Rothacker Film Company has no desire to do either of these. We want you to earn more than you are now, if possible. We want to increase the number of workers instead of laying off some.

"We want to continue paying the best salaries possible. But, in order for us to do so, you must continue to give the company 100 per cent of your efforts. Our customers say we are making the best quality prints in the country. With your continued co-operation, we shall keep right on turning out quality work."

Buys Canadian Rights

To the "County Fair"

(Special to Exhibitors Herald)

NEW YORK, Jan. 4.—Charles L. Stephenson, president of Charles L. Stephenson Attractions of Toronto, now visiting here, has closed a deal for the Canadian rights to "The County Fair."
Harry M. Berman, general manager of exchanges for Universal, announces that an important shift in the sales personnel of Universal Film Exchanges, Inc., has taken place. Stern being promoted to district manager in charge of all Canadian territory. Stern has been manager of the Pittsburgh branch for two years.

The growing importance of Canada as a market for Universal films has prompted Universal officials, it is explained, to project a broadened sales activity in that territory, and to establish it as a separate sales district.

**Headquarters at Toronto**

Stern's new district will embrace the Canadian-Universal offices in Toronto, Montreal, St. John, Vancouver, Winnipeg and Calgary. The principal Canadian-Universal film branch is in Toronto, and is personally supervised by Clair Hague, general manager of Canadian Film Exchanges, Ltd. Stern's headquarters will be in Toronto.

The new district manager has been with Universal for more than five years, starting as a salesman in the old Universal exchange in Twenty-third street, New York City.

In the time that Stern has guided the Universal policies in the Pittsburgh district, the exchange has jumped from a mediocre position to one among the leading exchanges in the country, Universal records show. Stern celebrates this first half-year as Pittsburgh manager by winning Universal's anniversary sales contest, for the best business increase in sixty days. Universal reports that he has placed Universal film products in every theatre in the territory.

**Feted by Managers**

When he announced his intended departure from Pittsburgh he was toasted at a special banquet arranged in his honor by the F. L. M. Club. Employees of the Pittsburgh Universal exchange gave a dinner and dance in Stern's honor several nights later at the Fort Pitts hotel, at which Fred J. Herrington, exhibitor organizer, was the principal speaker.

The new Canadian chief has been in New York City for the past two weeks, laying plans for an extensive sales and exploitation campaign which he will inaugurate in the Canadian territory shortly after the first of the year. The main efforts of the coming campaign will be centered around the two latest Universal Jewel productions. "Outside the Law," starring Priscilla Dean, and "Foolish Wives," the new Erich Von Stroheim picture.

**Nazimova in "Camille"**

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 4.—Nazimova's next Metro offering will be "Camille."

**Episode Titles for Latest Pathe Serial, "Double Adventure, 'Given**

Accorded the honor of first place on Pathe's serial program for 1921, "Double Adventure," the latest thriller starring Charles Hutchison, continues to take a leading place, among the most active subjects, booking at Pathe branches, and as the date of publication, January 23, draws near increasing demand is reported to prevail among exhibitors long identified as serial showmen and those who formerly did not include the episode plays in their billings.

**Titles Are Announced**

The scenario and editing department of Pathe has compiled the titles for the episodes and the list of fifteen chapter titles is as follows: Episode one, "On the Trail of Fate"; two, "The Harbor Bandit"; three, "Hearts of Stone"; four, "The Gun Runners"; five, "The Rebel's Nest"; six, "Trouble Trail"; seven, "War in the Oil Fields"; eight, "The Grill of Hate"; nine, "The Black Whirlpool"; ten, "The Devil's Bargain"; eleven, "The Danger Ledge"; twelve, "Hazard Heights"; thirteen, "The Air and Sea"; fourteen, "The House in the Canyon"; fifteen, "The Wages of Crime."

The Pathe organization has compiled all details to the publication of Double Adventure." A number of special presentations of the film are being arranged at the various branches which some time ago received prints and complete sets of the paper, campaign book, press sheet and other material making up the exhibitor service issued with Pathe episode plays.

**Featured as Stunt Serial**

In all advertising and announcements "Double Adventure" is featured as a stunt serial. The star scored his greatest success in Pathe's "The Great Gamble," the serial in which Hutchison performed some thrilling feats of daring. Produced by Robert Brunton and directed by W. S. Van Dyke, the latest Pathe serial promises to set new standards for serial production, especially with regard to scenic investiture.

**Ben Beadell Is Host To His Sales Force**

Ben Beadell, manager of the Chicago office of the Stoll Film Corporation of America, entertained the members of his sales force at a New Year's dinner at the Hotel Brevoort, December 31, as an appreciation of the record they have hung up on sales in the first month. The office has been open.

Guests were Charles Chase, John Dells, and E. C. Davies, who cover Illinois outside of Chicago; Ed Bricketto, in charge of sales in Indiana, and W. S. Altland, south side, and Julius Alcock, north side salesman in Chicago.

**Open Brainard Lyceum**

BRAINARD, MINN.—The Lyceum theatre, formerly the Best, recently was opened here.
Robertson-Cole Is to Distribute Beban's "One Man in a Million"
Included in Contract Is $100,000 in Advance Bookings in Several Cities, Which Include Personal Appearance of Star

Robertson-Cole announces the acquisition of George Beban's "One Man in a Million" for distribution. The production was written and directed by Mr. Beban, who also stars in the piece. Included in the contract is $100,000 in advance bookings in a score of American cities which will include the personal appearance of Mr. Beban, who holds a distinctive place in the American heart through his long and notable success on the legitimate stage and in vaudeville, where his types of the good-natured foreigner struggling for success in the "Melting Pot" have met with favor.

Sign With Beban and Lesser

Robertson-Cole executives signed the contract which gives the right of distribution to the company with Mr. Beban and with Irving M. Lesser. The latter represented Sol Lesser, who has been interested in Mr. Beban's screen ventures. With this picture Sol Lesser is leaving the field of production, and his brother, Irving, who signed the Robertson-Cole contract, henceforth will look after production work.

"I cannot express my satisfaction at having obtained distribution through Robertson-Cole," said Mr. Beban, after the contract was signed. "Above all I desire dignified and fair handling of this production which I consider the best thing I have ever done. I feel certain that the Robertson-Cole organization is exactly the right one to do this. I have watched closely the type of picture Robertson-Cole is releasing, and have incurred into its plans for the immediate future. These searching looks into the future and present, together with my knowledge of the company's past, have convinced me that my greatest work is in proper hands."

Published in January

"One Man in a Million" will be published on January 8 in Newark, N. J. After this it is booked solidly for four months. Meanwhile work on advertising material and accessories is being rushed by Robertson-Cole, in the expectation that a general publication will be an event for early in the year. After a careful study of the production, Robertson-Cole executives have ordered the most complete and elaborate press book and exploitation campaign possible. The cities and theatres in which the Beban picture has been booked, and which will be supplied by Robertson-Cole, in addition to the thousands of other bookings which the distributing company will immediately start to get through its own organization, are:

**Many Bookings Received**

- New Branford theatre, Fabian interests, Newark, N. J.;
- Howard, Lynch interests, Atlanta; Orpheum, Crescent Amusement Company, Nashville, Tenn.;
- Strand, Memphis, Tenn.;
- Strand, Col. Fred Levy, Louisville, Ky.;
- Circle, Robert Lieber, Indianapolis; Metropolitan and Strand, Cleveland (day and date);
- Riviera and New Tivoli, controlled by Balaban & Katz, Chicago; Ascher Brothers' circuit, Chicago.

John H. Kunsky's Madison, Detroit; State, managed by Finkelstein & Ruben, Minneapolis; Capital, Finkelstein & Ruben, St. Paul; Liberty, controlled by Jensen & Von Herberg, Seattle; Tivoli, Turner & Dahnken, San Francisco; T. and D. theatre, Turner & Dahnken, Oakland; Kimena, Gore Brothers and Sol Lesser, Los Angeles, and a leading theatre at San Diego.

Mr. Beban is supported by Helen Jerome Eddy, Irene Rich, George Beban, Jr., who is five years old; Lloyd Whitlock and a number of others.

**Ethel Clayton in West**

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 4—Ethel Clayton has arrived here to begin production of her next Paramount production, "Sham," by Elmer Harris and Geraldine Bonner, under the direction of Thomas Heffron.

**Loew Sets Precedent Playing Picture Week Three and Four Day Shows Abolished for Doug's "Mark of Zorro"**

Marcus Loew has established a precedent for his theatres by booking Douglas Fairbanks' "The Mark of Zorro," United Artists' picture, for a week's run at his houses. Heretofore it has been the policy of the exhibitor never to book a production for more than three or four days.

Concerning this change, Nicholas M. Schenck of the Loew offices declares in a letter to Hiram Abrams, president of United Artists:

**Schenck Issues Statement**

"I have just returned to my office from a screening of Douglas Fairbanks' new picture, The Mark of Zorro, and I cannot refrain from telling you that I think it is really the most wonderful picture he has made.

"We believe the picture is so big that we have decided to play this feature in our theatres a full week instead of our usual policy, which has always been to play everything three or four days.

"It took a picture like 'The Mark of Zorro' to do it."

**Done First Time in History**

In the official organ of Loew enterprises, which is published weekly, its editor, Nelse Granlund, said that this time was the first time in the history of their theatres that this had been done and that "Mr. Loew feels that this Fairbanks picture is so unusual that his patrons will want to see it twice. Also, he predicts that everyone who wants to see it will be unable to get in if played only three or four days. He thinks it is the greatest screen entertainment ever offered, and it is predicted that all records for attendance will be broken with this picture."

The picture is considered far the greatest Fairbanks ever made, and it shows him in two roles, the weak-kneed son of wealth, in the days of old California, and a daring bandit, who strikes back and punishes the unjust. He is a master swordsman, and leaves on his victims with his skilled blade a "Z" cut in their forehead, which becomes known as "The Mark of Zorro."
Realart Offers Three of Star Series for January Publication

Productions Star Bebe Daniels, Constance Binney And Alice Brady. Who Have Strong Roles In Their Respective Vehicles

"Something Different," featuring Constance Binney, "She Couldn't Help It," with Bebe Daniels, and "Out of the Chorus," starring Alice Brady, are a trio of pictures which Realart offers for January publication under its star franchise. The first is adapted from the popular novel, "Calebton's Prisoner," by Alice Duer Miller, "She Couldn't Help It," is based on the successful book, "In the Bishop's Carriage," by Miriam Michel son, while "Out of the Chorus" is an adaptation from "Voice of the Blood." a story by the well known writers, Harry Chandlee and William D. Laub.

Constance Binney Stars

The story, "Something Different," deals with the fortune of a wealthy society girl, Alicia Lee, who tires of the monotonous round of social affairs and the attention of the rich idlers who court her, and who longs for "something different." She accepts the invitation of a former school friend to visit in the Republic of Santiago. From the moment of her arrival things happen with startling rapidity. How she finally gets home and what happens before and after form a story which is declared to have unusual charm.

Constance Binney, as Alicia Lee, has a strong role. Supporting her are Crane Willur, Ward Crane, Adolph Millar, William Riley Hatch, Gertrude Hillman and Lucy Fox. The picture was directed by R. William Neill. The scenario is by Katherine Stuart.

New Daniels Vehicle

"In the Bishop's Carriage" furnished the story for "She Couldn't Help It." The Miriam Michel son story is known to many thousands who have read the book. It centers upon the adventures of a little girl who is taken from an orphanage and trained to be a pickpocket. On one occasion when she is suspected of aiding in a robbery, she hides in the carriage of a bishop. He finds her there and she pretends to think he is her father. He decides she is mentally unbalanced and takes charge of her, with many highly complicated developments that furnish thrills and suspense up to the very climax.

Bebe Daniels has a particularly effective role in this picture. Emory John son plays opposite Miss Daniels. Others in the cast are Wade Boteler, Helen Raymond, Vera Lewis, Gertrude Short and Ruth Kenick. The director is Maurice Campbell. Douglas Bronston is the scenarist.

Story of Chorus Girl

"Out of the first row of the chorus into a first family of New York—that is the theme of "Out of the Chorus," featuring Alice Brady. It treats of a popular chorus girl who chances with the son of an aristocratic family. After the marriage his friends and relatives predict he will soon tire of her. His relatives do more than predict—they plot to bring it about. And although she proves to be true blue to her husband and to her ideals, they play their cards to discredit her in his eyes. For a time they almost succeed, but eventually fate takes a hand in the game, and, in a gripping climax, brings it to a happy conclusion.

Miss Brady has many splendid chances for strong emotional acting in "Out of the Chorus." Playing opposite the star is Vernon Steel, Charles Gerard, Emily Fitzroy, Edith Stockton, Richard Carlyle, Constance Barry and Ben Probst. Herbert Blache directed the picture. The scenario is by Coolidge Streeter.

Eagerly Await Kipling Script at Pathe Office

(Special to Exhibitors Herald)

NEW YORK, Jan. 4.—The first scenario written by Rudyard Kipling for Pathe with the assistance of Randolph Lewis of Pathe's New York staff, is being awaited eagerly at the Pathe offices. Mr. Lewis went to England some weeks ago to advise with the famous British novelist on motion picture technique. He is expected to remain abroad for another six weeks.

POLICE HALT ATLANTA CONCERT FOR CHARITY

(Continued from Page 31)

theatre, however halefuld the purpose, is in violation of the ordinance.

Following receipt of Mr. Manget's letter, Chief of Police Beavers conferred with Mayor Key, and then issued a statement, under the Associated Charities that to give the proposed concert would be in direct violation of the law, and that if the concert was held as advertised, he would consider it his duty to arrest any persons in charge, and, after the first arrest, which would lodge the question in court for adjudication, if the ticket office were not promptly closed, the police would forcibly close the building to the public if it took every member of his department to carry out his orders.

When this notice was served, Chief Beavers was asked if it would not be satisfactory to make merely the arrest this afternoon so that the case could be passed upon by the courts, and permit the concert to go on.

"No," replied Chief Beavers, "That would be temperizing with the question, for it would be absurd to make an arrest and then let the violation of the law go uninteruppted any longer.

Clergy Oppose Action

The absurdity of the situation was considerably heightened when the "powers that be" said that the concert might be given either at the Auditorium, or at the Atlanta, and when Chief Beavers was asked why he would permit a show at the Auditorium and forbid it at the Howard, he said that the difference was that it was specifically provided in the city ordinance that motion picture houses or similar places of amusement could be opened for public services on Sunday, while nothing was said about other public gathering places where motion pictures are not regularly displayed.

A number of the most prominent ministers in town have taken a strong stand in favor of the Howard's position, and are violently opposed to the action taken by Chief Beavers. Dr. C. B. Wilmer, rector of St. Mark's Episcopal Church made it the subject of his discourse on Sunday morning, and from the pulpit, had this to say:

Dr. Ashby M. Jones, pastor of the Ponce de Leon Avenue Baptist Church, and one of the most influential men of the Church in the South, went on record as saying that he feared the same observance of the Sabbath was being threatened by the extreme attitude of some.

Open Davenport Capitol

DAVENPORT, IA.—The new Capitol theatre was recently given formal opening.

THREE SCENES FROM "SUNSHINE HARBOR," A NEW INDEPENDENT PRODUCTION

Margaret Beecher is starred in this Edward Hemmer Production written by Jerome Wilson.
Industry Leaders Certain Hoover Fund Will Be Met

Theatre Men Enthusiastically Join in Movement to Bring Relief to Three Million Starving Children in European Countries

(Special to Exhibitors Herald)

NEW YORK, Jan. 4.—The motion picture industry's campaign to save 250,000 of Europe's starving children is well under way. An enthusiastic response from every branch of the industry has answered the call of Herbert Hoover, chairman of the European Relief Council, through which organization the funds are to find their way in the form of sustaining food to the hungry little ones across the sea.

Confident $2,500,000 Will Be Obtained

There is no doubt in the minds of the picture men who are devoting their time and energy to the campaign that at least $2,500,000 will be turned over to the Hoover Fund through the activities of the several branches of the motion picture industry. The joint committee which represents producers, distributors and exhibitors of motion pictures in America, has opened headquarters in the Hotel Bristol on Forty-ninth street and Seventh avenue and is holding daily meetings, laying the groundwork for the active campaigning by every branch of the industry from Coast to Coast.

The men whose names are household words in the motion picture industry are daily visitors at the committee's headquarters, offering suggestions and practical aid to the end that this, the picture industry's first big drive for a humanitarian cause, shall be attended by unqualified success.

William A. Brady, president of the National Association of the Motion Picture Industry, and Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, have both taken off their coats and are devoting their driving power to starting the big ball rolling.

200-Foot Film Prepared

As a forerunner to the actual campaign of raising funds a 200-foot film, entitled "The Invisible Guest," produced especially to rivet the public attention in a graphic way to the conditions in Europe and to emphasize the necessity for immediate relief to starving children, which has been sent to the exchanges of twelve of the biggest film distributing companies and will shortly be seen by picture audiences throughout the country. This film is of tremendous heart interest. It is furnished exhibitors without charge and is requested to show it daily to their patrons during the month of January.

The crest of the picture drive to aid the starving children will be reached on January 26. This day has been set apart by the European Relief Council as "Motion Picture Day." Throughout the country on January 26 the patrons of picture theaters will be asked to give liberally to the fund. Addresses will be made in every theater by prominent men and women of national, state or local celebrity. These speakers will draw world pictures of conditions as they now exist in those sections of devastated Europe where need for relief is greatest.

Governors to Assist

Governors, mayors, senators, congressmen, educators and others who have been drafted for this work. Every charity will be called upon while which are controlled in the starving-child campaign under the Hoover banner will cooperate with the picture theaters on "Motion Picture Day." Special collections will be made by representatives of these organizations.

On the morning of January 29 it is planned to have picture theaters, wherever feasible, give a special performance for children, tickets for which will be sold in advance by representatives of the European Relief Council. These early morning shows for the children are expected to produce a large revenue for the fund. A plan is under consideration whereby the film companies will furnish gratis to the exhibitors suitable films for children.

Many Organizations Aid

The organizations through which tickets for the morning performances will be sold in behalf of the European Relief Council are the American Friends' Service Committee, American Red Cross, American Relief Administration, Federal Council of the Churches of Christ in America, Jewish Joint Distribution Committee, Knights of Columbus, Young Men's Christian Association, Young Women's Christian Association. It is anticipated that many wealthy citizens will make a large contribution to the entire seating capacity of certain theaters and will then donate the tickets thus purchased to schools or charitable organizations so that children may attend the performances free of charge.

An extensive poster and correspondence campaign will be inaugurated immediately by the picture men's committee to bring the significant facts in connection with the drive to the attention of the public and picture fans in the country and to the public at large.

Put Names on Honor Roll

As an incentive to theatre owners and managers to exert every effort in raising funds, the committee is considering the advisability of offering prizes for the theaters which turn in the largest amount of money to the European Relief Council in proportion to their seating capacity. Mr. Hoover has also offered to place upon the Honor Roll of the European Relief Council the names of every theater which participates in the raising of funds. Honor Roll certificates will be issued and presented to a selected number of the picture committee has requested the owners and managers of all motion pictures theaters to offer suggestions for unique and effective methods of centering the public attention upon the drive.

The personnel of the Motion Picture Committee which is charged with the responsibility of on behalf of the National Association of the Motion Picture Industry and the Motion Picture Theatre Owners of America is as follows: William A. Brady, C. C. Pettjohn, William Wright, H. M. Berman, J. R. Quirk, Arthur James, Sydney, S. Cohen, Leo Brecher, C. T. Sears, C. E. Whitehurst, S. I. Berman, E. M. Fay, John Manheim and C. L. O'Reilly.

Goldwyn Defends Films in Wire to Blue Law Leader

Samuel Goldwyn, president of Goldwyn Pictures Corporation, has sent the following telegram to Dr. Wilbur F. Crafts, superintendent of the International Reform Bureau, Washington, D. C.:

"The movement to close motion picture theaters on Sunday fostered by your organization is a dangerous encroachment on the liberties of the people and is an effort to take away from them beneficial entertainment. I maintain that motion pictures have a tremendous influence for good on the public. I ask you in all fairness to reflect for a moment on all the lectures which you have seen. Is it not a fact that right and virtue triumph in every photograph, the basis of all dramas being that the hero and heroine are lifted out of their world and put in a happier one? And this can be done only by a sympathetic, that is a good, character a moralizing in a thousand lectures could not drive home their lessons with as much force as these film stories."

Morgan Building House

(Special to Exhibitors Herald)

YORKVILLE, N. Y.—W. H. Morgan, proprietor of Morgan's department store, is erecting a motion picture theatre here. The house will be 40 feet by 120 feet.
Disapproves Reprisals Against Berlin for Barring U. S. Film

Howells Says That Only Producers of Poorer Pictures Would Make Demands for Counter Action.

By DAVID P. HOWELLS

CRIES for reprisals against Germany due to the edict there against the showing of American films should not be taken seriously by the trade in this country. The demands for the barring of German films by this country is raised by the uncertain producer, the maker of pictures in America, who is not certain that his production can hold its own against competition.

The action in Germany is one that would not be tolerated here inasmuch as it is a direct attack by producers to force the exhibitors here to take films of home manufacture that are of less value to them than others that they could procure. The producers there found that they could not compete with American films and because it is vitally necessary for Germany to foster all possible industry within its borders the government issued the edict prohibiting exhibitors there to show American films. Instead of being taken by producers here as an insult to America, or as unfair tactics on the part of another country, it should be accepted as a surety that there is nothing in the bug-a-boo about the American market being flooded with foreign films at a cheaper price than the American producer can manufacture.

* * *

German manufacturers have found that they cannot compete with the American films in their own home market. They admitted this when they joined in the application for the writ against the showing of American films there. If he cannot compete in his own home market what chance have they in the American market? In view of their stand taken before their own government how much basis is there to the oft-reiterated fact that the American producer must beware or he will find his own market taken away from him by foreign films manufactured at a cost far lower than he could hope to approach.

As a matter of fact there is only one director and one star in a foreign country that can hope to break into the American market in direct competition with the best of the producers here with any hope of success. The star is Elsa Negri and the director is Ernest Lubitsch. They work together and the reason why they have a chance of breaking into American territory is because Mr. Lubitsch has adopted the American method of careful production, and in Miss Negri is a star who has the inherent ability to rank among the leaders anywhere in the world.

"Passion," how slow distributed in this country by Associated First National Pictures, Inc., is a striking example of their combined work. Its universal appeal is well shown by the bordertown that has crowded into theatres in this country where the production has shown. The establishment of a record at the Capitol theatre in New York is viewed with alarm by those producers who do not know of conditions in France, Italy and Germany and all other European centers of motion picture productions.

* * *

Mr. Lubitsch and Miss Negri work on the same comparatively slow basis that is now characterizing the production of the leading producers and stars of America. They realized that time must be taken for a big production and on resuming work immediately after the conclusion of peace they adopted a schedule of not more than four productions a year. Four foreign productions a year from this source that can compete with American made films carries no great threat to the American market.

Other producers in Europe are beginning to realize that hasty slip-shod work gets the motion picture producer nowhere and the frantic haste to get production onto the market which was so marked within the rules that picture production was possible with the ending of the war is fast disappearing and there is a chance that other European stars or directors may solve the problem of productions with a world wide appeal in the same manner as have Ernest Lubitsch and Elsa Negri. Before they can accomplish this, however, they must accept the dictum which these two have already adopted of very few productions a year, so that even if every producer of any account in Europe should hit the mark of American taste in the same manner "Passion" has, the American market could not be flooded merely because of the small product a careful schedule naturally entails.

That is the foreign position here in a nutshell as far as it concerns the American producer, but from the standpoint of the American exhibitor an attempt to bar foreign films runs a slight toll on the shoe and nail. The exhibitor of the United States has already made known his views in regard to foreign films through the resolution adopted at the Cleveland convention last June.

VIRGINIA LEE Displaying her favorite smile. She is now playing the "Repudiated Wives" with Marguerite Clark.
Vitagraph Shows a 112 Per Cent Business Increase in Two Years

Receipts for 1920 Are 35 Per Cent Greater Than In 1919—97 Per Cent of the Theatres Have Played Company's Films

John M. Quinn, general manager of Vitagraph, has announced figures showing that the company's 1920 business was 112 per cent greater than in 1919, and 39 per cent greater than in 1918. The latter may be increased to 33 per cent as five days were yet to be considered when the report was made.

An interesting sidelight shows that during 1920, all but 3 per cent of all motion picture theatres throughout the United States and Canada used some Vitagraph pictures during the year.

Pictures Are Popular
The harvest of Larry Semon bookings, the interest in the wake of William Dwan's new form of chapter play and the record success of such special productions as "Dead Men Tell No Tales" were said to be a big factor in the achievement of this position.

The statement of Mr. Quinn, who has been at the helm of Vitagraph's distributing organizations since 1918, attributes the extraordinary growth in the volume of business done by Vitagraph in the last two years and its constantly increasing favor with the exhibitors and picture lovers, to the decided increase in the quality of the productions offered.

Facilities Are Increased
While recognizing the great value of proper sales and exploitation methods and the importance of the personnel in charge of these matters, he is firm in his belief that the first cause is in the production end. On the material side, better Vitagraph pictures have been in part the result of greatly increased facilities at Vitagraph's Brooklyn studios, in laboratory and stage space, and in a big addition in acreage to the Vitagraph lot at Hollywood, Cal.

Vitagraph has gone further than the material end. Mr. Quinn explains, and the experience of one of filmmod's pioneers has been injected into productions by the constant and close personal supervision of Albert E. Smith. Mr. Smith made more trips between the Eastern and Western studios during the last year than ever before, and the results of his counsel will be seen in such productions as "Black Beauty," which will be published early in the coming year.

Outlook Is Encouraging
Mr. Smith will continue to divide his time in supervising production in the East and West during 1921, and to that end has acquired a residence at Pasadena, Cal. His summers will be spent mainly at Oyster Bay, Long Island, and he will supervise such special productions as will be made in the East. Both Mr. Smith and Mr. Quinn are optimistic over the outlook for 1921, and are positive in their prediction that Vitagraph will have the most successful year in its history.

As the figures show, the Vitagraph product cannot be shown in many more houses than have already presented it during 1920, but it is believed that such productions as "Black Beauty," "The Heart of Maryland," George Randolph Chester's "Son of Wallingford" and other big special productions on the 1921 calendar will hew the way to still brighter results.

Enlarge Branch Offices
Notwithstanding the provisions made in the past for meeting a constantly increasing demand on the exchanges, plans are being made to increase Vitagraph's distributing system still further, and these plans have reached the goal of fulfillment in Oklahoma City, where an additional Vitagraph building will be opened for business on February 1. This region was formerly served by the Dallas office, which only recently was enlarged.

The first of a group of branches built by Vitagraph is located on South Hudson avenue at the corner of West Reno avenue in the Oklahoma metropolis.

Aeroplane Scenes in New MacDonald Film
Heralded as Amazing
Katherine MacDonald's latest film story, "Stranger Than Fiction," promises enough airplane thrills to give the most blase picture fan a real tingle.

B. P. Fineman, production manager of the Katherine MacDonald studio and Western head of the corporation, recently startled the aviation world by engaging a flyer to "take off" in a Curtiss biplane from a ten story office building in Los Angeles' business center. Then, as if this were not sufficient to start the thrills chugging up and down the spine of fandom, the company burned a plane in mid-air and filmed the aviator as he dove head first from the flames. E. C. Robinson, who made the daring dive, was equipped with a parachute.

As the aviator left the plane a dynamite bomb was exploded in the gasoline tank and the plunging plane became one vast roaring flame, shooting earthward Cameras in balloons and other airplanes caught the action, which is said to be amazing.

Allan Dwan Selects Cast
For "The Perfect Crime"
Following his policy of choosing an evenly balanced cast rather than a "star," Allan Dwan has selected the players who will appear in "The Perfect Crime," his second Associated Producers picture.

Monte Blue has been chosen to play the leading role, having been borrowed from Famous Players for the production. Jacqueline Logan, a former Follies girl, is entrusted with the leading feminine part; Stanton Heck is the villainous Thaine of the story, and Harde Kirkland will have a character role. The story requires very few imports than already presented it during 1920, but it is believed that such productions as "Black Beauty," "The Heart of Maryland," George Randolph Chester's "Son of Wallingford" and "DOUG" AND MARGUERITE IN "MARK OF ZORRO"
Tod Sloan, Once a Famous Jockey, Has Role in New Hampton Picture

"The Killer" Will Be Published by Pathé Exchange
On January 30—Adapted From Novel by Stewart Edward White

People who are heard now and then to inquire, "What has become of Tod Sloan?" will find themselves answered in a very interesting way by the picture screens which shortly will show Benjamin B. Hampton's production of "The Killer," adapted from Stewart Edward White's novel with the same title.

"The Killer" is announced for publication by Pathé on January 30. This will be Tod Sloan's first public reappearance of any significance since the great royal and aristocratic personages of the English turf turned "thumbs down" on him. Affer that he glided into the obscurity which has held him for nearly a half score of years.

Works With Determination

In that time he has grown a chubby and rather grave-looking Tod Sloan—not at all the figure of a jockey any more, but as a screen actor, and still easily recognizable in spite of added weight and years. He goes about his picture work in a businesslike way that is good for "The Killer" while it suggests the thought that Tod is putting his best foot forward with the determination to win back as much as possible of the million dollars he won on the turf and spent in wildcat ventures and luxurious living.

In "The Killer" Tod Sloan shows himself a good enough actor to rise effectually to a moment of pathos. He has conspired with the villain's stable man—who is a trainer associate of his old racing days—to ride across the desert and summon aid to save the heroines of the piece. When conducted to the place where his mount is ready he is affectionately greeted by "Stalwart," the very horse he had ridden to victory in the "Futurity"

Gives Synopsis of Story

The meeting and the memory are too poignant—Tod bows his head to the stall rail and his shoulders heave while the mare nuzzles him. You rather expect to see Tod Sloan crossing that desert like a streak, hunched up, as of old, on the neck of his mount. But what you really do see is still more dramatically effective. Tod is in a morning coat with derby hat and white spats.

Tod attired, and carrying a gripsack containing deadly evidence against the villain, he canters leisurely and unsuspected to his destination, and returns to the same fashion, "bringing up the reserves," all in cowboy regalia, in time to bring the murderous villain to his last account.

Benjamin B. Hampton has made of "The Killer" a most impressive and thrilling picture dealing with the unmitigated villainy of the master villain and his henchmen whose tyrannical and homicidal practices are furthered by the circumstance that their ranch headquarters are located close to the Mexican border.

Open Crystal in Gilmer

GILMER, TEX. — The new Crystal theatre in the new Croley block was recently opened here.

Fox News Number 23 Is Devoted To Argument Against Blue Laws

Believing that the proposal to revive the Puritan Sunday by means of blue laws as stringent as those of ancient Salem is a serious menace to the motion picture industry, William Fox has devoted nearly one-half of the issue of Fox News No. 23 in the second volume to a telling argument against the killjoys.

Fox News gives exhibitors opposed to such oppressive legislation as the Lord's Day Alliance and other organizations are trying to impose upon the American people an opportunity to bring home to their audiences what the Puritan Sabbath would mean.

Is Realistically Depicted

All the significance of a blue law Sunday is realistically depicted in a series of scenes directed and acted by professionals. Each irritating feature of the Sabbath gloom is shown. There will be no ball games in the afternoon, even for those who want to be in church; it will be a crime to take the wife and children on an automobile ride; there will be no public conveyances or traffic lines in operation you cannot visit friends unless they are in walking distance—and even then you may have to explain what you are doing on the street on Sunday; no candy, ice cream sodas, no entertainment—not even motion pictures. People will learn to hate and dread the Sabbath instead of loving it, and longing for it as a day of recreation.

"If you want these conditions to occur," says the Fox News title, "that is your business; but if you believe in the right of all Americans to personal liberty, protest as hard as you can against these traducers of the Land of the Free."

Will Carry Weight

The Fox News plan, more than all the talk in the world, will bring home to the people what a terrible menace the blue laws are. The people will laugh at the picture of the discomfort of the man without his Sunday paper and the family arrested for autoing, for they will see the ridiculous side of legislation that proposes to treat men and women as children. But they will resolve to fight, and their fight will help the exhibitor.

Jack Truitt Takes Second Theatre in Sedalia, Mo.

SEDALIA, MO.—Jack Truitt of the Sedalia theatre has leased the New Lona and has taken possession. He will continue to operate the Sedalia and will be assisted by L. A. Morag, former assistant manager of the New Lona.

Buys Moline Theatre Site

MOLINE, ILL.—A. C. Woodruff, owner of the Bio theatre at 1015 Fifth avenue, has purchased the building and property on which it is built from R. J. Montgomery, of Mason, Miss. He plans at some future time to erect a modern theatre there.
Hodkinson Says Survey Does Not Substantiate Talk of Depression

Distributor Returns to New York After a Trip to His Exchanges, During Which Time He Personally Met Theatre Men

After a two weeks' trip in the field during which time he visited Chicago, Milwaukee, Cleveland, Cincinnati, Dayton, Columbus and other cities, W. W. Hodkinson, head of the organization which bears his name, has returned to New York.

Concerning his trip, he said:

"While all the talk we hear lately would seem to indicate that conditions bordering almost on panic prevail throughout the United States, nothing that I observed during my trip would serve to substantiate such a fact. The exhibitors, as I have seen it, are prospering greatly.

Theatre Conditions Vary

"It is only where local conditions are bad that the theatres feel the reaction. For example, in Akron some of the theatres are closed, which may be accounted for by the fact that the rubber industry is in a state of great unrest, but in the majority of the other towns where the manufacturing interests are diversified, the theatres, as I have said, are in a prosperous state.

"The purpose for which I went out in the field in this trip of mine were manifold. First of all, I wanted to get to know the men who go to make up our organization and, too, I wanted to get in personal touch with the showmen of the United States, I did so, and I am particularly delighted to see with my own eyes that exhibitors everywhere are learning more and more the full significance of the name Hodkinson and all that that name implies.

Company Attains Position

"My organization is beginning now to take exactly the place to which the quality of its service and the quality of its product entitle it. It is my contention always that a square deal meets with a square deal in return. And when you back that square deal up with an unequalled line of product achieving the result for which you strive is only a matter of time."

In connection with this square deal policy Mr. Hodkinson has dispatched a letter to the various members of his sales force. It follows in part:

"Be a Missionary"

"Always remember that you are more than a salesman, you are a missionary. You sell not only pictures but ideas. The more you sell the man on the soundness of the Hodkinson system the better will be your sale on Hodkinson pictures. If you convince the exhibitor of the benefits of the Hodkinson system you will have him for a permanent patron and a Hodkinson booster.

"The Hodkinson system is simplicity itself. We book the best material obtainable through the open market, we have access to every promising source of production. We are not under compulsion to sell the inferior picture on the strength of the superior picture. We let the producer take the risk and if a producer fails the cost of his failure is assessed against him and not against the exhibitor or the public. The Hodkinson organization is not buying theatres to come into competition with the exhibitor in his own chosen field.

Benefit to Exhibitor

"Is it not clear that every exhibitor supporting the Hodkinson organization is directly benefiting himself? By strengthening the hands of an independent distributing agent the exhibitor is not only sure of a constant supply of good pictures but he automatically checkmates the producer-distributor and the producer-exhibitor organizations which are looking to absorb the exhibitor's theatre in the assets of their respective organizations."

"Don't fail to give this thought the first place in your mind and if you can explain it to the exhibitor he will look upon you not only as a salesman but as a friend whose interests are the same as his."

While in Cleveland on his trip around the country one of the newspapers there highly praised Mr. Hodkinson for his unassuming and convincing manner and his democratic attitude toward exhibitors.

N. Y. Will Get Premiere On Marion Davies' Latest

The publication date of "Buried Treasure," Marion Davies' newest Cosmopolitan production, has been advanced. The public in New York will soon view the feature at a Broadway premiere and shortly thereafter it will be given general issue throughout the country. "Buried Treasure" is a story of the psychic, based upon reincarnation. Production was begun in New York last spring and completed in California during the summer at a cost of a quarter of a million dollars, it is said. Periods of time from the stone age to the present are comprehensively revealed largely by the costumes of Miss Davies imported, for the occasion. George D. Baker directed "Buried Treasure" from the story by R. Britten Austen which appeared in "Hearst's Magazine."

Dixie Co. Incorporated

In Oklahoma City, Okla.

OKLAHOMA CITY, OKLA. — Dixie Film Company has been capitalized at $5,000 by Joe S. Morris. Other officers are B. H. Henderson, W. H. Holman and Walter Benson, all of this city.

FIRST SCENES FROM "MAN—WOMAN—MARRIAGE"

Two dramatic scenes from the Allen Holubar production starring Dorothy Phillips, which Albert A. Kaufman presents through Associated First National.
Unique Street Exploitation Stunt Outlined for Owen Moore Picture

Select Production, “The Chicken in the Case,” Is To Be Published on January 10—Campaign Book Details Good Lobby Display

An unusual street stunt particularly adaptable for the Selznick picture, “The Chicken in the Case,” starring Owen Moore, which is scheduled for publication on January 10, is outlined in the exhibitors’ campaign book issued in conjunction with the production. The idea is based on “the chicken” in the case.

The exhibitor is advised to obtain an attractive young lady, fashionably attired, and provide her with a suit case, on the inside of which place a live chicken. Have the young lady walk down your main street to the busiest corner of the town. When she arrives at the busy spot have her unfasten the straps or lock of the suit case, and at an opportune moment release the bird inside.

**Will Get Press Publicity**

This will create a great deal of commotion, as there will be many gallant gentlemen who will endeavor to retrieve the hen for the young woman. Have her appear visibly embarrassed, but refuse to volunteer any information whatever. This should lend a good newspaper story, although it will do no harm to tip a reporter off to the fact in advance and have him write it up as a chance occurrence.

Repeat this stunt a day or two later, using a different young lady, but this time have a card the size of the interior of the suitcase arranged so as to be visible when the bird is released and the case opened. On the card have merely the works: “The Chicken in the Case.”

**Can Elaborate on Idea**

On the day of the first showing of the picture have several young ladies around town, all carrying suit cases, which have one side removed and a wire netting put in its place. Place a young chicken in each case, and a card reading: “See ‘The Chicken in the Case’ at the Select Theatre Now.” This stunt can be elaborated upon or modified to suit individual ideas, and is calculated to be a sure-fire publicity getter.

For an attention arresting lobby display that can be gotten up practically without cost it is suggested that the exhibitor obtain a quantity of newspapers without regard to place or date of publication, and clipping therefrom all the stories or articles relative to such matters as “Millionaire’s Son Weds Chorus Girl,” “Jersey Minister Elopes With Pretty Organist,” “Society Woman Names Stenographer as Co-respondent,” “Romance Hinted Between Prince of Wales and American Girl,” and other stories in which there is a woman in the case.

**Assemble All Clippings**

Assemble all these upon a three-sheet board, and place this in front of your lobby or on the sidewalk, where it will attract attention. Across the whole layout have printed diagonally in bold black script letters the words, “The Chicken in the Case.”

**Arranged with the Material**

Arranged with the material have production stills of the photoplay and other publicity matter pertaining to this Owen Moore production. Across the bottom of the stand have a snipe or streamer reading, “There’s Always a Chicken in the Case.”

The supporting cast in the picture includes Katherine Perry, Ziegfeld Follies beauty, in the leading feminine role; Teddy Sampson, Walter Walker, Edgar Nelson and Vivia Oden.

**First Neilan Issue in 1921 Is Parrish Film Said to Be Most Ambitious Picture Yet Staged by This Producer**

Marshall Neilan’s initial publication for 1921 will be his spectacular visualization of Randall Parrish’s book, “Bob Hampton of Place,” that big production of America’s frontier days in 1876, which has been in production since early last summer.

Undoubtedly the most ambitious picture yet staged by this producer, this film will mark the beginning of an active year for the Neilan producing organization. Upon his return to Hollywood from New York, Mr. Neilan will finish this production and early issue.

**Will Produce “Penrod”**

The picturization of Booth Tarkington’s famous “Penrod” will then be started by the Neilan company with Wesley Barry again in the starring role. This film will be staged in the East in order to give the picture its proper settings. Albert Payson Terhune’s “The Lotus Eater” is also scheduled for early production.

For “Bob Hampton of Place” the producer has used 1,500 men and horses of the Tenth Cavalry stationed at Fort Huachuca, Ariz. In the production of these spectacular military effects the entire fort was turned over to the Neilan.

A thousand Blackfoot Indians in their picturesque attire are also shown and many night views with novel lighting photographed by Mr. Payson and Jacques Bizeul at the head of a corps of cameramen are said to present the most artistic conceptions of Mr. Neilan’s career of ten years in this branch of the industry.

**Script by Marion Fairfax**

Marion Fairfax worked for months on the script of “Bob Hampton” with the idea of making this her best achievement. James Kirkwood, Wesley Barry, Marjorie Daw, Pat O’Malley, Noah Beery, Charles West and other popular Neilan players are assembled in the cast.

**Costume Ball Feature of Elaine Hammerstein Film**

One of the largest and most colorful costume ball scenes yet staged for a Selznick production was recently filmed at the Fort Lee studios for the forthcoming Elaine Hammerstein production, “The Girl From Nowhere,” under the direction of George Archainbault.

The big scene represents the days when booted cavaliers paid homage to bare-kneed girls, and Corsican bandits ran wild with Norman peasants. The supporting cast includes Reginald Davidson in the leading male role, Huntley Gordon, Louise Prussing, Colin Campbell and Al Hartgart. The story was written by Bradley King and picturized by Sarah Y. Mason.

**Adams Circuit Books all Hodkinsons Through Iowa**

The Adams Theatre Circuit, which controls a string of theatres in Iowa, has booked practically all of the Hodkinson productions to play over their circuit. Joe Bloom, Hodkinson supervisor, is responsible for the statement that the Adams people say that they are always assured of a good patronage whenever one of the Hodkinson subjects is shown in one of their houses.
Prints for Second Fox Serial Are Sent Abroad Where Demand Is Felt

Many Translations of Stories Make Chapter Play Popular in Foreign Countries—Issued in U. S. on December 19

The second William Fox serial, "Fantomas," issued under date of December 19, is circulating in its first episodes throughout the country. Prints have been shipped abroad, and especially great prosperity for both American and foreign exhibitors is expected in that the Marcel Allain and Pierre Souvestre stories, on which the serial is founded, have been translated into all continental languages and have been read worldwide.

Mr. Fox purchased the right to film twenty-six volumes of the Allain and Souvestre works for what he describes as his "1921 American serial in 20 episodes." Into the twenty-two reel chapters, as filmed, the greatest thrills in the entire collection of stories have been packed by Edward Sedgwick, who created the serial and also directed the chapter story for the screen.

Five Episodes Complete

Five episodes have been completed, titled and distributed to Fox branches throughout the world. The preliminary work on five more chapters was completed before "Brille 19" the serial which "Fantomas" succeeded, was finished. That "Brille 19" justified its inception as the means of bringing the Fox organization for the first time into the serial field is declared to be proved in the bookings with which "Fantomas" starts off in 95 per cent of the theatres where "Brille 19" ran. Spectaculously, "Fantomas" will be shown, and in five more episodes than its predecessor.

"Fantomas" has been equipped with an unusual complement of lobby, window and billboard paper and a special campaign book has been issued by the Fox press department carrying details of an extensive exploitation program, together with newspaper advertising and publicity text. The first campaign book is printed on extra strong paper, using hand colored lithographed covers designed in attractive colors in strikingly effective design.

Proofs of newspaper cuts, in single, double and triple column display, scene cuts, portraits of the principals in the cast, and especially written and designed newspaper advertisements supply the howmen with an extensive selection of attention arresting illustrations. When and how to use all these aids is covered in full detail of explanation by expert publicity writers who speak from experience.

Story Is Outlined

In the text matter each of the five episodes now ready for exhibition are given in synopsis form, together with an outline of the story these episodes relate as a whole. Then too, the text carries the cast, advertising catch-line and a detailed list of the "high spots" and thrills in the several chapters.

The principal players include Edward Roman, who plays Fantomas; Edna Murphy, who plays Monna, chief aide to Fantomas; Johnnie Walker, Rene Parker, Lionel Adams, John Willard, Irving Brooks and Ben Walker. Edward Sedgwick wrote the scenario and directs the serial, with Horace Pylympton as his photographer.

Dial Prepares Campaign

For "Light in Clearing"

By special arrangement with J. J. Curtis, vice-president of Bobbs-Merrill Publishing Company of Indianapolis and New York, Dial Film Company announce a hot tip with the publication of the Irving Bacheller novels wherein a special 100,000 edition of the author's latest novel, "The Light in Clearing," which is being filmed by Director T. Hayes Hunter, will be put on the press in time for simultaneous distribution with the picture.

A newspaper campaign on the part of the publishers equal to that planned by Dial Film Company and W. W. Hodkinson Corporation, who will distribute the screen version of the book, will be launched by Bobbs-Merrill Company. This edition of Bacheller's literary work will contain color plates of scenes from the filming of the book, together with other interesting data on motion picture production.

Exploitation Book on "Blind Wives" Ready

"Blind Wives," the picture spectacle that Fox Film Corporation has just published, is accompanied by an attractive exploitation book.

Among the most striking features of the book are a double-page spread of the fashion show that takes place in the story, with Lucile's (Lady Duff-Gordon) entire corps of models wearing the set of gowns that were made especially for this production by the famous modiste. There is a page devoted to scenes from "My Lady's Dress," Edward Knoblock's internationally famous play from which "Blind Wives" was made.

Universal Film Outfit

Accompanies Royalty Large Unit Goes With Duke of Connaught on His Trip to India

Arthur Clozenberg, managing director of Film Booking Offices, Ltd., of London, who arrived recently in America to study the film field here, has announced that by special tieup with the British Admiralty, the F. B. O. and Universal Film Manufacturing Company are sending a complete motion picture outfit with the Duke of Connaught, the uncle of King George of England, on his trip to India. U. K. Whipple, expert cameraman, is in charge of the unit.

Travel Aboard Warship

The Duke of Connaught, his staff and entourage, and the film representatives, are now aboard the British warship Malaya proceed to India by way of the Suez Canal. Whipple sailed from New York on two days' notice and caught the warship at Marseilles, France. The Duke is going to India to officiate at the opening of the government house.

It is expected that the ceremonies attending the official function will be the most lavish staged in India since the ascension of King George to the throne.

Clozenberg Arranges Mission

Mr. Clozenberg arranged the exclusive motion picture rights for the expedition with the admiralty. At his suggestion the naval authorities set aside a large space in H. M. S. Malaya, in which experts from the F. B. O. built a film laboratory. Whipple and his assistants will develop their films as they are taken. Once a week, exposed film will be returned to London by the king's messenger and then to New York by the earliest boat.

Buys Theatre in Kansas

OSAWATOMIE, KAN.—The Embassy theatre has been purchased by W. H. Carson from former Manager Kelly.

CARMEL MYERS

In a scene from "Beautifully Trimmed," a new Universal feature.
Review Hayakawa's Year
As His Most Notable
In Whole Screen Career

A review of this last year for Sessue Hayakawa means the passing of the most notable year in the Japanese dramatic star's motion picture career.

The first two pictures made during 1920 were "Li Ting Lang" and the "Arabian Knight." Early in the spring of last year Hayakawa signed a new contract calling for four special pictures every twelve months. The first of these photoplays was "The First Born," from the pen of Francis Powers, and will be ready for publication shortly.

Colin Campbell, who directed Hayakawa in "The First Born," also handled the megaphone in the Oriental star's last two pictures, "Where Lights Are Low" and "Black Roses." In the latter story, by E. Richard Schayer, Tsuru Aoki (Mrs. Hayakawa) returns to the screen after a year's retirement, to play a prominent role. Myrtle Stedman, Henry Hebert, Andrew Robson, Charles West and Harold Holland support Hayakawa in this picture. Hayakawa's next feature has not yet been chosen and the scenario editor of the company welcomes original scripts which place the star in an Occidental atmosphere.

"Over the Hill" Moved
Again in New York City
But Keeps Popularity

"Over the Hill" has made its fifth leap and landed this time from the Lyric into the Broadhurst theatre, New York. Thus far the film has five theatres to its credit: the Astor, the Noma Bays, the Central, the Lyric and now the Broadhurst. Its story has brought crowds nightly into every theatre in which it has played. Moving on in each case because of previous contracts for occupancy of the house, "Over the Hill" has destroyed for all time the ancient theatrical superstition that it was impossible to pick up the crowd again when an attraction that was doing well moved to another theatre.

Newark Exhibitor Stages
Good Japanese Prologue

F. L. Smith, manager of the Rialto theatre, Newark, New Jersey, recently won praise from his patrons because of a Japanese prologue staged with his last week's run of "The Breath of the Gods," the Universal-Jewel picture starring Tsuru Aoki, the Japanese wife of Sessue Hayakawa.

The prologue was built up around the popular ballad, "The Japanese Sandman," which was sung by a coloratura soprano in Japanese costume. The presentation proved a valuable tie-up to the picture, which is a realistic reproduction of Japanese scenes, life and customs.

"Sunset" Jones Will Be
Ready Shortly for Issue

American Film Company has completed and shipped to its New York exchange "Sunset" Jones, which will be issued shortly.


If you think it's easy to get "long shots" of a battle scene, gaze on this. Marshall Neilan took a blimp with him to Montana to take scenes for "Bob Hampton of Placer."

Four-Cornered Tieup on Vidor's
"Jack-Knife Man" a Big Success

A big four-cornered tie-up conducted through the columns of the Los Angeles Express preceded the opening of King Vidor's First National attraction, "The Jack-Knife Man," at Tally's theatre. The contest began with the issue of December 8 and continued to Christmas day.

In addition to the wide advance publicity given the picture, the contest netted the newspaper 1,000 new subscriptions. So large were the opening crowds that T. L. Tally plans on an extended run of from three to five weeks. Ted Le Berthon, director of publicity for Vidor, planned the affair.

Every boy in Southern California was invited to join the contest, which was participated in by the Express, B. A. Dyas Sporting Goods Company, Tally's theatre and the King Vidor studio. All each boy had to do in order to win a jack knife from the sporting goods company and a ticket to a special presentation of the picture at Tally's was to bring in one one-month paid-in-advance subscription to the Express.

Special Prizes Are Given

Special prizes were given to the ten boys who procured the most subscriptions. Each of the first ten received a beautiful de luxe jack knife, as many tickets to Tally's as corresponded with the number of subscriptions obtained and a closeup film of himself with his name on a sub-title. The films were made at the Vidor plant.

The films of the winners were screened at the theatre, after which they were presented to the parents of the boys.

Le Berthon Will Cooperate

The prizes were presented at a special performance on December 24, when more than 700 jack knives were awarded. Throughout the contest layouts in the Express ran from three to five columns wide daily, the length of the page.

Photographs of King and Florence Vidor, Fred Turner, Bobby Kelso, Harry Todd and other members of the cast were printed daily.

Publicity Director Le Berthon will cooperate with exhibitors over the country in conducting a like contest. The studio phase of the affair would not be necessary to its success.

To Reopen Gem, Guthrie

GUTHRIE, OKLA.—The former Gem picture theatre is being renovated and will be opened about January 15 by Mrs. Jack Horner.
New York Notes About Film Folk

New York City, Jan. 4, 1921.

Jim Milligan has dropped the "Typhoon" from his name and now desires to be known as Mr. Milligan. His resignation became effective December 31.

Dr. J. Victor Wilson goes out ahead of George Beban the first week in January in order to determine whether there is any nycorrhakhia stigmata (sleeping sickness) in the theatres before George's arrival. If there is any Dr. Wilson knows the pep recipe and will slip it over.

Gretna Green has moved a bit to the north and is now located in Greenwich, Conn. Constance and Dorothy galloped into the quiet little village astride a couple of foam-flecked steeds, grabbed off a couple of husbands and retired. They said it was a surprise and it sure was.

Al Corrier, who just resigned as advertising manager of the "R.C." will soon join the ranks of the non-theatrical. It is rumored that Al will have his own publication. Best of luck, Al, we're with you.

Frank Mattison is wearing that time worn smile but one which never grows old because Frank's better half presented him with a bouncing nine-pound baby last Wednesday. Both mother and child are doing well.

The spirit of harmony and eager cooperation with which the First National folks seem to be inoculated was prevalent again Christmas eve when an old-fashioned Christmas party was staged at the company's home offices. A section of floor space was cleared of desks, chairs and other office fixtures to make room for a Christmas tree and a couple of counters piled high with gifts. Work was suspended in the early afternoon so that every member of the staff could attend the party. Judging from the gathering in the room it is safe to say that no one in the organization missed the proceedings. J. D. Williams was brought from his office to mount a box beside the tree and make a speech. It was extemporaneous and it was sincere. For felicitated the assembled employees on their loyalty and said that if even all that were broken there was a chance of their achieving success so long as they remained loyal. He was applauded vigorously—every one was in accord with him. Then Father Kris, enacted by no other than Arthur Leslie, beat the buskin of good cheer. It was typically a First National affair, which means that the spirit of good fellowship pervaded it.

Among the Californians now in New York, Grant C. B. Stivers will join Marshall Neilan West Coast studios. He is conferring with "Jimmy" Granger, Mr. Neilan's eastern representative.

The Rivoli theatre is celebrating its third anniversary this week with an elaborate festival program built around the Cosmopolitan production, "The Barbarian and the Empress," with Matt Moore and Ruby De Reemer, Cecil B. DeMille's "Forbidden Fruit," which was scheduled to be the principal screen attraction during the Rivoli anniversary week, will be shown during the week of January 23.

The New Series of Hallroom Boys comedies, has been bought by Bromberg Attractions, Atlanta, for Georgia, Florida, Alabama and Tennessee. North and South Carolina have been bought by Preminger Pictures Corporation of Charlotte, N. C., announces C. B. C. Film Sales Corporation of New York.

May McCavoy, who scored a big hit in J. Stuart Blackton's "Forbidden Valley" and Whitman Bennett's "Truth About Husbands," has completed work in Barris's "Sentimental Tommy," a John S. Robertson production, in which she portrayed the role of Grisel, Miss McCavoy fairly romped through Grisel's childhood days, then her character changed and she made of Grisel a dignified young lady, very much in love with Sentimental Tommy. When Tommy forsakes her, the girl is heartbroken. Her sorrow becomes a mania and she loses her mind. With the finding of Tommy, however, her mind becomes normal and her life one of perpetual happiness. This is indeed a role requiring charm, poise and skill. According to Director Robertson and Miss Josephine Lovett, scenario writer, the petite May is a Grisel to Barris's own heart.

Roy Neill, after completing "Dangerous Business," starring Constance Talmadge, went to Famous Players to take charge of "The Teaser" with Dorothy Dalton. This is a gripping Alaskan drama, enacted with skill by the star; directed with artistry and sympathy by Mr. Neill. A rare combination. The picture is earning comple-

cion and Director Neill expects to start the cutting process in the very near future.

Webster Campbell is now a full fledged director. Campbell is remembered as a leading man and a production expert. For several months he has been devoting his time to the business end of production. Now, he has been signed as a director by Vitaphone and his first picture will be "The Correspondent." On the posite Miss Griffith will be Percy Marmon.

Hope Hampton, whose latest pictures are "The Ball" and "Passion's Penalty," is making the most of a few weeks' respite from studio responsibilities. "It's nice to be home all hours of the day, for a change," asserts Miss Hampton, smiling contentedly.

Bert Lytell's powers of "thoughtful speech" are again in demand. With the opening of another big Loew house in New Jersey, Bert has been called upon to be "master of ceremonies" or something else just as entertaining. And not this time "The Messenger from Mars," starring Lytell, is held up.

Clara Beranger, scenario writer and playwright, is busy adapting plays for the screen for Famous Players, writing originals for this company and adapting popular stories and completing several short stories, "The Painted Lily," starring Mae Murray, directed by Robert Z. Leonard; "The Man Who Came Back," directed by Franz Orlowski, both now in the course of completion at Famous Players' Long Island studio, is an original story from Miss Beranger's prolific pen.

Thomas F. Fallon, who wrote "The Shark," "The Plunger" and "Dynamic Allen," and whose latest story, written in collaboration with Max Marx and J. Searle Dawley, is now being made as a Pearl White Special, is laid up for at least another week with a badly ailing knee. Just for recreation while convalescing, Tom is writing another original story.

Louise Glaum's "Love"

Inspires Charity Drive

More than 100 pretty girls of the Chorus Equity invaded Wall street on December 22 and collected better than $3,000 selling Louise Glaum "Love Tags" to aid the New York American Christmas fund.

Parker Read, Jr.'s, latest production starring Louise Glaum, "Love," was the inspiration for "Tag Day" held in Boston, Pittsburg, Chicago, San Francisco, Los Angeles and New York. Various charity organizations were called upon to supply girls to make the collections and the theatres playing "Love" supplied the tags. The Hearst papers aided in each of these cities.
"In Shadow of Dome" Not Political Film

David G. Fischer Explains His Treatment of the National Problems

David G. Fischer, director of "In the Shadow of the Dome," the new Fox-Fischer Masterplays, Inc., eight reel feature drama, emphatically states that his latest production is not political propaganda in any sense of the word. The locale of the photoplay is Washington and the story deals with the social activities of our national lawmakers and the intrigues of the House.

No Political Issue

Mr. Fischer's treatment of the play does not take sides in any of the great political issues of the day, he says. Nor does the play criticize the method of law making as it is accomplished in Washington. It merely states the problem and shows how the well-meaning Congressman can overcome the efforts of insidious lobbies and create beneficent laws.

"In the Shadow of the Dome" is the result of five months production. Mr. Fischer supervised everything from scenario to cutting, which is just being completed. According to an announcement made this week, Mr. Fischer intends to show the picture to the entire trade at once.

Confident of Results

His own faith in it is such that he believes it can take a position beside any other picture made this year in story, acting, quality of photography and the power of gripping drama. An announcement regarding the showing will be made shortly after which the picture will be ready for the general market.

The cast numbers 1,000 persons. Sets include replicas of the house of representatives, the Capitol, the Corcoran Art Gallery. The featured player is Dixie Lee. Other headliners in the cast include Donald Hall, Eulalie Jensen, William Parke, Jr., and Marguerite Gale.

Dominant Corporation Enters the Independent Field in New York City

Announcement is made of the formation of Dominant Pictures Corporation, a new entrant into the independent field. This comes simultaneously with the resignation of Jacques Koplstien as general sales manager of Victor Kremer Enterprises, who has resigned to assume the general managiership of the new company. Offices have been rented at 13 West 44th street, New York, and, according to Koplstien, the new company will be prepared to take care of the requirements of the independent exchange and the state rights operator.

The company will specialize in the production and distribution of high-grade independent offerings, including everything from a one reel subject to a five reel spectacle. A series of twenty two reel Western subjects to be issued as the "Western Star Dramas" is announced for distribution by the corporation. The first of the series is "The Cowboy's Sweetheart" which features Art Acord and Eddyth Sterliltg. The second and third are "The Vulture of the West" and "West Is West" respectively, and in these two productions the leading roles are essayed by Dorothy Davenport, Art Acord, Crawford Kent, Fritzie Brunette and Rupert Julian. Dominant also announces for ready issue in the state rights market a series of twelve one reel comedies featuring Rosemary Theby, to be known as "The Newlywed Series."

"Dog-Gone Mix-Up" Will Be Next Hallroom Comedy

"A Dog-Done Mix-Up," the next Hallroom Boys comedy, issued by C. B. C. Film Sales Corporation, is the first of several stunt comedies in the new series in which Harry McCoy and Sid Smith are accredited with exceptionally clever work on the roof edges of high buildings, providing a combination of sensational thrills with comedy.
CONGRATULATIONS

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SCREEN MASTERPIECE

ONE MAN IN A MILLION
THERE was a line in "Business Before Pleasure" that always got a laugh, to the effect that the making of photoplays is not a business—it is a dissipation. And, unfortunately, in the past there was considerably more truth than humor in the remark. But the past year has seen fewer "dissipations" and the future will probably witness still fewer examples of misguided judgment on the part of manufacturers who stake immense sums on poor stories, acted by poorer artisans, and directed by inferior directors.

The idea that any story is suitable for adaptation to the screen is gradually being dispelled by the success being met by the original stories written by the most successful authors of present day fiction. People have long since tired of choosing their evening's screen entertainment because of the fact that the book from which it was taken was one of the "six best sellers." Screen literature is becoming more and more distinctive and peculiarly typical of the screen. Big men in all lines are entering the field, as writers, directors and heads of departments responsible for artistic titles, sets and camera work, all of which makes for permanency of this useful art and dispels the idea that it is a mere passing diversion.

"BLIND WIVES" (Fox) is an adaptation of Edward Knoblock's stage success, "My Lady's Dress." Charles J. Brabin adapted and directed it with excellent effect. Marc McDermott and Estelle Taylor have the principal roles. The story is divided into several episodes, each telling a complete story, a tragedy that is closely knit to the main theme. (Reviewed in full on page 38.)

"THE SILVER LINING" (Metro) is a crook story following a conventional trend, but made interesting through incidents which demonstrate methods employed by pickpockets and confidence workers. A surprise twist at the finish adds considerably to the picture's value. A splendid cast appears in Jewel Carmen's support.

"NINETEEN AND PHYLLIS" (First National) gives a unique portrayal of life in a small town, with Charles Ray contributing his usual finished performance. The story holds one's attention from the start and sparkles with amusing situations. Clara Horton appears to advantage opposite Ray as Phyllis.

"THE TORRENT" (Universal) presents Eva Novak in a rather far-fetched melodramatic tale of a marooned couple on a desert isle. Picturesque backgrounds and splendid night photography are the picture's outstanding points and it will make an acceptable program feature.

"THE HUNDREDTH CHANCE" (Stoll) is a pleasing presentation of the triangle plot, simply but interestingly told, with an anti-climax that will thrill the most blood. A picture that should find general favor in any theatre.

"HEARTS UP" (Universal), with Harry Carey in the leading role, that of a rough Westerner whose love of heart gets him into a peck of trouble. A worthy follow-up on Carey's previous pictures.

"FLAME OF YOUTH" (Fox) presents Shirley Mason in a highly refreshing romance as a little Belgian flower girl. Especially interesting setting that offers exploitation possibilities. A feature certain to please everywhere.

"BILLIONS" (Metro) offers Nazinova in a role entirely different from any she has previously assumed. A society drama, typically French, in which she appears as a Russian princess in America. The play is a comedy and the star a comedienne of great skill. Attractive settings and gowns.

"THAT GIRL MONTANA" (Pathe) is a plain story of the West, a love story, told simply and interestingly. Blanche Sweet and Mahlon Hamilton have leading roles. Exceptionally attractive scenic background. A romance of the gold country. A good picture.

"THE SCUTTLERS" (Fox) brings William Farnum to the screen in characteristic role, this time as a sailor adventurer seeking evidence of law-breaking on the high seas. Exciting and pictorially good. Smooth and finished. Will especially appeal to men and boys.

"NUMBER 17" (Fox) presents George Walsh in a mystery melodrama in which Manchurians riot with other Chinese and with American opposition. Walsh has the role of a young writer gathering data for an expose of crime. Better than other late Walsh pictures.

"HABIT" (First National), featuring Mildred Harris, is a story with a moral. The moral is not to let the tiny chains of habit enmesh you until you cannot break them. It presents a pleasing little-drama of present day life with a small but excellent cast in support of the star. A fashion show of unusual beauty is one of the outstanding points of the picture.
NINE TEEN AND

PHYL LlS

( FIRST NATIONAL)

A fine representation of small town life in a broadly treated romantic tale which, though short on plot, sparkles with amusing Ray touches. So well done that interest never flags.

Followers of Charles Ray will find in this production an enjoyable morsel. It hasn't much style—it's just the story of Andrew Jackson Cavanaugh, nineteen, in debt, and in love, seeking to win Phyllis Laurie against rival Jimmy Long, who owns a car and has the only dress suit in town. But it has delightful Ray touches and these make the picture seem all right.

The introduction finds Andrew calling to take Phyllis, the granddaughter of Judge Lee Laurin, to a dance. With his eye on the girl's future the judge asks Andrew how much he earns a week. Eighteen dollars! Andrew had said it proudly, but a moment later his voice is quavering as he repeats the information. But he takes Phyllis to the dance where Jimmy Long appears. Jimmy's dress suit and the car impress Phyllis. So Andrew has a rival. The party, except for Jimmy, who has the machine, returns in a sort of a Fontaine Fox street car, in charge of a motorman-conductor of uncanny trading ability, when a bandit who has been terrorizing the neighborhood appears on the scene. The experience makes Andrew realize all the more forcibly that he ought to have a car for Phyllis, especially since the girl is to take driving lessons from Jimmy.

He has asked Phyllis to marry him, but she decides they are too young to marry. She agrees, however, to become engaged to him. The next day he begins to look for the ring. His eyes rest on a $100 one, but the girl, who accidentally joins him, prefers the $500 one she sees in the window. He buys the $500 ring on the deposit plan, hoping to pay for it out of the $1,000 he will get if he can capture the burglar. The fun is well under way when, driven to desperation to get money, he spends his evenings searching for the glass slabs.

The comedy is sustained when Andrew picks out a dress suit pattern from a mail order catalogue and measures himself for it. It is a clever bit of business. But before it arrives he is piqued because of Phyllis' friendship for Jimmy and he makes an agreement with his uncle that he is to be sent to bed if he tries to leave the house for the dance. Then the dress suit arrives and temptation is irresistible. He is all dressed up but his uncle won't allow him to leave. He tries all sorts of methods, finally climbing out on the roof in his dress suit, top hat and sneakers, with top coat and cane on his arm and shoes in his hand. Shoes and cane slide down the inclined roof; his top hat gets in the way of the eaves. The sequence is rich in broad comedy. But he scrambles on to the apex where he is suddenly seized by a burglar. There is a fight on the roof until the two roll down and crash into the shrubbery. Andrew on top of the burglar. The dress suit is ruined, but Andrew has caught the burglar. He rushes him to the dance hall, where he knows he will find not only the judge but Phyllis and Jimmy. And Jimmy has the ring on which Andrew had paid a deposit. He arrives before Jimmy proposes, is acclaimed a hero and the winner of the reward, but as the honor is empty without Phyllis, he sneaks away, ties Jimmy to his car and then goes back for Phyllis. The motorman-conductor sounds his bell, but Andrew and Phyllis fail to hear it from their cozy spot in the porch swing.

The whole production has an air of luxury about it. The photography is exceptionally fine, while the titles, appearing in a sort of a picture frame with soft out-of-doors backgrounds, are well done. Clara Horton plays Phyllis and Lincoln Sedman appears as Jimmy Long.

WILLIAM FARNUM IN

THE SCUTTLERS

(FOX)


There is dramatic and spectacular value in this feature and the fact, with its pictorial worth, should make it popular, particularly to that patronage inclined toward the melodrama. While its romantic trend is moderated, the adventures of Farnum as a bold, brave seaman are allowed width, and a high pitch of excitement rises in the climax and remains until the feature's end. It is smoothly presented with graphic photography, particularly the night scenes of the ship at sea. Its holding qualities are good. The work of the supporting cast is gratifying and the atmosphere of the sea suggests exploitation employing sailor ushers and other nautical ideas.

The story is that of a venturesome, fearless adventurer who, for the excitement of the dangerous task, signs up to be of the crew of a ship carrying contraband cargo of ammunition to store on an island for Mexico. Furthermore, there is suspicion that the ship, the "Dorothy May," will be "scuttled" during the voyage for the insurance. Captain Machen (Harschell Mayall) is compelled by a bullying first mate (G. Raymond Nye) and absent former associates to carry on the lawbreaking business, and the presence of his daughter (Jackie Saunders) on the ship is expected to prevent danger from attack. Farnum as Jim Landers becomes good friends with the girl and when he, defending a bullied steward, is put in irons and into the ship's hold, she serves as "go-between" in his negotiations to get the evidence that shall place guilt on the proper parties. The captain himself directs the scuttling and the ship is sunk amid vivid proceeding, and the conclusion ends in the London office of Lloyds where the affair is cleared up as the girl brought to the arms of the sturdy Jim.

Charles Ray in a scene from "Nineteen and Phyllis," a Ray-First National feature
HARRY CAREY IN
HEARTS UP
(UNIVERSAL)

The story of a rough Westerner whose attempt to shield a home-
less little orphan girl gets him into a peck of trouble. The plot
is trite but the action is well sus-
tained and the night photographic
shots especially beautiful. Val
Paul directed it from an original
story by the star.

"Hearts Up" is the familiar story of the
big-hearted westerner who comes upon a
letter notifying his dead pal of the arrival
in the West of his daughter; of his weak-
ness to inform her that her father is dead,
and in his dilemma is about to sacrifice his
ranch to avoid telling her the truth.

Carey is credited with writing the story.
It is presented with a small but adequ-
cast, and Val Paul's direction brings out
the high points of the tale in masterful
manner. Mignonette Golden appears in the
role of Lorelei Drew, the orphaned daugh-
ter of a ne'er do well, Jim Drew, ably
portrayed by Arthur Millet. Charles Le-
Mayne has the villain's role and Frank
Braidwood is the young engineer, in love
with Lorelei. Some especially fine photog-
raphy is introduced in the prairie night
scenes, and those of San Francisco's night
life are well handled. There are two fights,
one between Millet and a halfbreed Indian
and one in which Carey engages with Le-
Mayne, that lend a thrill or two to the
story.

David Brent, following the death of his
pal, Jim Drew, finds a letter from Drew's
daughter, informing the latter that she
would soon be coming home. To shield
Lorelei from the city's pitfalls, Brent goes
to meet her and lacks the courage when she
rushes into his arms to inform her that
he is not her dead father.

At the ranch Brent tells his servant to
call him "Drew" thereafter and everything
goes well until Harding, a neighbor, threat-
ens to expose him unless he leaves the
country. He goes to Harding's ranch and
whips him in a hand-to-hand fight. Brent
then discovers she knows of his deception,
tells her the truth and is about to go away,
when she informs him she is in love with
him and not the civil engineer.

JEWEL CARMEN IN
THE SILVER LINING
(METRO)

A crook melodrama, purporting to
be based on fact, and dealing with
the question of whether crooks be-
come such through heredity or en-
vironment. Story follows a con-
ventional trend, but is made inter-
esting through incidents which
demonstrate crook methods em-
ploved by pickpockets and confi-
dence workers, the use of real
backgrounds, and the surprise
twist for the finish.

Roland West wrote and directed this
production, which Metro is distribut-
ing for the Iroquois Film Corporation. His
work is a melodrama in which he dis-
cusses the question of whether the crimi-
nal tendencies in crooks are the result of
heredity or environment. Failing to
come to a decision with two debating
characters, he introduces John Strong,
a secret service man, who says he will
tell a true story and let the two decide
for themselves which is right. A foreword
by the author also announces the story
to be based on fact.

The answer to the question isn't quite
clear, but the story the secret service
man tells, while following conventional
routine and of obvious outcome after the
premise is laid, except for the final twist,
is interesting. The discussion takes
place at a reception where Mr. and Mrs.
Robert Ellington are to be guests of
honors, and the secret service man's sub-
jects are two girls from an orphanage,
one of them to live in a wealthy home,
the other to become the protege of a
pair of pickpockets. Years later the first
girl is engaged to an author, but the en-
gagement is broken through the girl's
frailty. The second girl becomes a pick-
pocket. On the elevated train—excellent
scenes by the way—she nips a pas-
senger's watch. A detective catches her
in the act and arrest confronts her until
the victim does the surprising thing and
denies ownership of the watch. The sit-
uation has considerable dramatic worth.
The girl is released and, when she leaves
the train the victim follows and stops her.
He suggests they chose together, she refuses, saying she is only a
crook. The victim laughingly explains
that he is also a crook, but that he works
a high-class confidence game. The two
form a partnership and go to Havana.

There they set a trap for the author
the first girl has rejected. The second
girl—the pickpocket—falls in love with
the author and by demonstrations sup-
plies him with information as to crimi-
nal methods that help to make his new-
est book a success. It is clear what is
going to happen. And the expected hap-
ens. At the last moment the girl crook
finds she cannot flee the author and
she tells him who she is. The crook,
the first girl appears on the scene to
win back the author. The second one,
seeing she might wreck the author's
life, shams love for her confederate to
send the author away. The plan works.
But she confesses her true feelings to
her confederate and he, it develops, calls
back the author and quits the country,
leaving behind a note to the girl saying
he is going straight. So the author and
the girl pickpocket are reunited.

The secret service man emphasizes the
fact that he hasn't mentioned names, but
the audience knows who he means when
the guests of honor appear. They are the
author and the reformed girl crook. The
surprise twist comes when the two, who
have heard the tale, ask for proof of its
authenticity. Then the secret service
man reveals himself as the former con-
federate of Mrs. Ellington. It is an ex-
cellent punch and adds immeasurably
to the strength of an otherwise rote and
rule story.

The production is not as polished as it
might be and gives the impression of
lacking substantiality. But it is adequate.
The cast is a large one with such promi-
nent names in it, besides Jewel Carmen,
as Leslie Austin, Coit Albertson, Vir-
ginia Vaill, Julia Swayne Gordon, Glad-
den James and Arthur Donaldson. Each
gives a satisfactory performance.

GEORGE WALSH IN

NUMBER 17

(FOX)

This feature will reawaken interest in George Walsh by reason of its improvement upon his late picture, Trite of plot and commonplace of setting, but exciting, interesting and entertaining and score a hit with Walsh admirers.

Directed by George A. Beranger.

To the timeworn trend of the melodrama, when the Oriental devil pursues the fair young Occident, Fox has gone for the idea of this late George Walsh feature. It is valuable, however, in the fact that it is a better vehicle than that star has had for some time. It should regenerate interest in his work. The story is exciting and the suspense carefully carried. It will please the majority of patrons there is no doubt, although it will not score any great weight except with Walsh devotees.

As Frank Thedyon, a young writer, who exposes the ways of the underworld Walsh undertakes the troubles of the Forbes family, New York society folks. With the murder of a Mrs. Lester, the suspicion points to Mr. Forbes, father of Evelyn, the girl Thedyon loves. The tragedy is connected with Chinese plottings, the murder of the woman an outcome of her husband's dealings against the race. The Young Manchus, a Chinese tong, is the villain, and an opposing tong in the end proves the rescuers of the score no grudg the hero, who are led through thrilling experiences in a Chinese den before all is ended happily.

George Walsh is breezy and brawny and thoroughly likable in the role of Thedon, but the supporting cast is not up to standard.

BLANCHE SWEET IN

THAT GIRL

MONTANA

(PATHE)

A Western picture that departs enough from the stilts ways of the average one to be refreshing and highly interesting and entertaining. Blanche Sweet in a role different from the usual. Beautiful scenic background. Mahlon Hamilton and others of the supporting cast play excellently. Directed by Robert Thornby.

Here is an uncommonly good western feature—not spectacularly so—and there is nothing about it to particularly distinguish it from others set in that locale, but its very straightforwardness and simplicity, the fact that it is a plain little love story well told in bright, picturesque pictures and with smooth continuity, make it interesting. Views of fresh, clear, sparkling waters playing at the foot of a great pine-covered mountain heights instil peacefulness that is refreshing.

The story has to do with Montana Rivers, reared by a rascally father and brought up to wear boy's clothes and aid his robbing and cheating. In one skirmish Holly, the father, is driven from the girl's life, but he turns up again when she is becoming adjusted to new and honorable ways of living. Jim Harris also comes into her life and she learns that he is really her father. A gold rush brings Holly back, also the wife of Dan Overton and the man Montana loves. Holly and the worthless wife plan to rob Harris and Dan of their mine, but both are killed and the way to happiness is cleared for Dan and the girl.

Blanche Sweet makes the part of Montana an attractive one. Mahlon Hamilton, a favorite with many patrons, plays the part of Dan with much capacity; and good looks. Frank Lanning as Harris, Edward Peil as Holly and Katie Price as Mrs. Hazzard are others of the cast doing notable work.

MILDRED HARRIS IN

HABIT

(First National)

A story of what habit did for one woman; a lesson in sartorial adornment. The old triangle theme with considerable footage devoted to an extensive display of rich and costly gowns and wraps. A small but competent cast assist the star. Edwin Carewe directed this Louis B. Mayer production.

There is a moral behind "Habit" for those indulgent parents who grant their offspring their every wish. It tells the story of a pampered child, of her desire for automobiles and pretty clothes and a father who has reached the end of his resources, of two suitors for her hand. One wealthy, the other a struggling architect and of her decision to marry the poor man and give up some of her expensive tastes.

Miss Harris has the role of the spoiled daughter of wealth. She imparts to the role the needed aristocratic touch and Cameraman Robert Kurrie has given her some especially pleasing close-ups. Ethel Grey Terry plays with spirit the part of Mary Charters; Walter McGrail is a splendid heavy; William Lawrence an ideal choice for the suitor opposite Miss Harris, and Emmet King convincing as Fletcher, the father. Throughout the play there is an allegorical spirit of "Habit." Here is some excellent double photography. A great deal of footage is devoted to introducing the theme, and as an added punch a train wreck is shown with the engineer, a victim of the habit of gambling, asleep. Just at this tense moment she awakens and finds her father and suitor by her side. She is cured of her habit of extravagance by her dream and agrees to wed Marshall.

LARRY SEMON IN

THE SPORTSMAN

(VITAGRAPH)

A sultan's palace and hareem give many possibilities for the wild and strenuous play of fun in which Larry Semon and fellow players customarily wallow, and offer a comedy that will bring a succession of guffaws from the devotees of screen humor. The picture begins with Semon's vain efforts to bag a jackrabbit. There are exciting scenes about a floor trap that leads to subterranean regions, and when a lion comes to the fore, things move even more speedily. It is the usual mad melee that follow—the pursuit and pursued alternating in their successes at escaping this trap and then that. The end is a distinct surprise.
NAZIMAOVA IN
BILLIONS
(METRO)

An adaptation from the French presenting Nazimova in a society role and one entirely different from any previously carried by her. Interesting for the diversity of skill she displays. Entertaining and attractively set. Directed by Ray C. Smallwood.

Because it contains a curious combination of characteristics of Nazimova’s, pleases the popular fancy and at the same time delights the intelligent, high grade patronage which will catch the amount of subtle humor that underlies the whole piece. Through getting this feature, its appeal should be more universal than some of her more spectacular vehicles. It is a unique and peculiarly French drama. It is less dramatic—tragically dramatic—than anything the star has yet essayed, for she assumes the role of a Dutch heroine of the whole play. The star herself is the usual fascinating person, a creature of varying emotions, characteristically strange and lovely in her fantastic gowns that would approach the barbaric if affected by another type of woman.

Nazimova’s role of a Russian princess. At a California beach colony she meets Owen Carey Krackelfelder, a millionnaire, who desires every woman in the resort appears to revolve. Piqued by the apparent reverence for his millions, she refuses his offer of marriage, informing him that he has been measured in billions against the millions that he has to offer. She discovers in him a poet whom she praises, and he wins her love next day. When a compromise threatens him, the plot of conniving parents to make them marry the daughter, she shields him, but escapes from the Mountain Inn wherein the party has been sojourning, knowing that her identity has become known. Later she learns that he has returned to his attire, having lost his fortune, and visits him to compel him to recognize their real love for one another. The billons that stand in the way of his wayward, by a convenient confiscation by the government, and all ends romantically and happily.

EVA NOVAK IN
THE TORRENT
(UNIVERSAL)

A five reel program picture hand-capped with a familiar melodramatic tale based on the marooned couple on a desert island idea, somewhat inexplicable and brutal in spots, but helped considerably by the director’s efforts at reproduction and his selection of picturesque backgrounds and the cameraman’s well lighted night scenes. A generally acceptable program offering.

"The Torrent" was begun with the handicap of the old story of two young people who became marooned on a deserted island and after falling in love escape to cut across the sea and that one of them is not free. The story was written by George Rix and was published in "Telling Tales under the Sun and the Sunset."

Considering the picture in the light of the handicap under which it was begun Director Stuart Paton has done well. Much of the action is necessarily of the "wild" sort, but by reproduction the director has injected enough of life into some of the characters to make them at times recognizable, and therefore, moderately interesting figures in their tribulations. On the other hand, the subject got out of bounds on several occasions. The torturing of both the hero and the heroine at the hands of whiskers on the island is not only beyond the bounds of logic, but it is brutal. There seems to be no reason for the mad head of the distillers making the hero a captive and then thrust- ing firebrands under his nose to make him tell where the girl is hiding. Nor does there seem to be any reason for the murder of "Red Mike" by the gang head.

Also it does not seem feasible that the heavy—over-the-top—or resort to such means as roping the hero at hands and feet to four stakes at the water's edge, so that the rising tide will engulf him just as he is about to realize the hero is a federal agent. Yet these things occur. And the picture suffers accordingly. As long as the story sticks to digestible occurrences it is palatable.

Carefully chosen backgrounds give the production a picturesque atmosphere and help it along considerably. The art of night photography is also an aid. The acting of Eva Novak as the heroine, and Jack Verrill as the hero, is commendable in the story's trying times and "wild" incidents are too much of a burden to overcome and the picture cannot be said to be more than a satisfactory program offering.

SPECIAL CAST IN
THE 100TH CHANCE
(STOLL FILM CORP. OF AMERICA)

A pleasing, well-rounded production of a triangle play, simply but interestingly told and carrying an anti-climactic thrill with some good shots of a steeple chase race. Should find general favor.

The third release of the Stoll Film Corporation of America, "The Hundredth Chance," is an adaptation of Ethel M. Dell's story of the efforts of two men, one an unscrupulous lord, and the other a vaguely handsome, vain, a sensitive girl. Driven to despair by the tactics of her brutish stepfather, the girl, to help her invalid brother, marries the suave, suave, suave, who shall come between them until all doubt as to her love for him is dispelled from her mind. She is again thrown with the lord and then begins the battle between the two men seeking to win her, a battle that gives the story the major part of its action. In England, where the story is set, and where class distinctions are made, this conflict has extra dramatic weight.

Yet the story, while simple and without any really great moments, is always interesting, largely because it is so carefully handled. First the groom has the upper hand, then the lord. Meanwhile doubt beclouds the girl’s mind. Her indecision gives the story its suspense. The climax is reached on the opening day of the steeple chase race, which, by the way, has a thrill or two. The heroine is drugged by the suave lord, but is rescued when the groom comes to report the winning of the race by the horse named "The Hundredth Chance." And as the girl's indecision is at an end, the groom wins his second 100 to 1 shot in a day.

A great factor in the building up of the story's interest is the exceptionally smooth running continuity, which develops the plot in an intelligent and effort and makes the most of its dramatic values. The exterior scenes are quaint and colorful and, having been made in England, agreeably harmonious. The interiors strike one as lacking somewhat in the quality of estudium.

The cast is made up of English players. Mary Glynn is the heroine, and though from the American viewpoint she makes the character too sweetly pathetic, she gives it a thrilling sort of a common amount of innate ability which.

under vigorous direction, would help her develop into a first rate screen personality. Sydney Seaward is big and virile as the groom, while Denison Ames, would soon be seen as a parting of "Red Mike" by the gang head.

SHIRLEY MASON IN
FLAME OF YOUTH
(FOX)

A Belgian love story with the star in captivating role and the whole highly meritable and certain to please everywhere. Wholesome and tender romance set in background uncommonly attractive and picturesque. Directed by Howard M. Mitchell.

Enough of the elements of the ideal photography are blended in this picture to assure its universal appeal. Youth and romance properly purified seldom miss the popularity mark with any patronage. They are here in tenderness and patience, as sweet and clean and natural as the little star herself. Her success in "Merely Mary Ann" has been followed by another vehicle as good. This picture proves that it can be and has been done. The role that she carries is ideal for the ingenuous imperfections in which she excels.

The story appears as Bebe, a flower girl of Belgium, surrounded by several live pets who will delight juvenile patrons. Bebe, on her seventeenth birthday anniversary, kneeling at the grave of her foster father, captures Victor Fleming, an artist from the Latin Quarter of Paris. A peasant neighbor, Jeantot, is also devoted to her. The artist wins her love and in a crisis impelled by the visit of a Parisian woman who loves him, beseeches Bebe to give him back to her, he spurns the city woman for the little peasant girl. Bebe points the way to happiness for Margaret, the woman, and believes the promise of Fleming that he will soon return for her. After months of vain waiting, believing that he is ill, she goes to him in Paris. She comes upon him in the midst of a mad studio orgy, is disillusioned, and returns with the faithful Jeantot to her home. There is promise that in time the heart wounds of Bebe will be some comfort for her.

The atmosphere of the Belgian country in peace time is caught in a picturesque way for background. Scenes are stage in the Brabant region, a country so familiar to ex-soldiers of the World War that they offer a point worth stressing in advertising and exploitation. Flashes of "The Angelus" and a Bethlehem manger scene, used at the opening of the feature, shown brief and beautifully, are particularly noteworthy. Philo McCullough plays the part of Fleming in an able way. Raymond McKee gives an exceptionally good performance in the role of Jeantot and Betty Schade is attractive as Margret.

BLACK BEAUTY

BLACK BEAUTY

BLACK BEAUTY

BLACK BEAUTY

BLACK BEAUTY
Robertson-Cole Finds Exhbitors Appreciate Press Book Features

"What You'll See" and "Catch Lines" Are Used in Scores of Ads Received at Home Office—Make Special Effort for Marsh Film

In its triple advertising line service, such as is illustrated in the press book, which it has just published on "The Little 'Fraid Lady," starring Mae Marsh, Robertson-Cole adds to its services to the exhibitor. The Rot idea is that the distributor is only half done when he has delivered the picture. Along with it must go a complete advertising and exploitation service if the full duty of the distributor is done.

Two New Pages Offered

Realizing the need of a great variety of advertising lines, which will pull business, Robertson-Cole is now giving the exhibitor, in addition to the regular three full pages of display advertisements, two other pages known as "What You'll See" and "Catch Lines." They are of broadest use to the exhibitor. He may draft them for his newspaper ads, his lobby display, his special posters, his program or his house organ.

Week after week, as the advertisements used by exhibitors all over the country come into the Robertson-Cole office proof is given of the effectiveness of these two auxiliary pages. Ad after ad is the first thing to please the "What You'll See" and "Catch Lines," were utilized as they stood.

So far there has not been a single advertisement which has completely lost its identity as established in the Robertson-Cole press book. In a majority of the newspaper insertions the exhibitors gave "What You'll See" and "Catch Lines" the prominent position.

List "What You'll See." 

For "The Little 'Fraid Lady," Robertson-Cole offered the following as "What You'll See.":

"Mae Marsh, the elf-girl of the screen, in a story of fascinating whimsicalities. The daughter of a girl of the make-believe of a big city found adventure and love in the heart of the country."

"A display of a hero's dog nearly caused the death of a lovable child."

"The peculiar situation when a man unknowingly offers as a present some of the girl's own handwork."

"How an evil father can think evil of his innocent daughter."

"How rum-runners smuggle their goods and how they killed a revenue officer."

"How the Little 'Fraid Lady' dared to face an armed and vindictive man."

"The wild scenes at a mask ball given by a madman and his models."

"How a girl, detained as a witness, escaped from the home of a judge."

"The intense courtroom scene where surprise succeeds surprise and the mystery is revealed."

"Catch Lines" Are Given

Some of the "Catch Lines" read as follows:

"She sought to escape the make-believe of a great city, but the city followed her in all its disguises."

"She painted for a living, but she could not buy a dog cracker with her earnings."

"For what mysterious reason could a young girl want to bury herself in the woods with no company other than a dog."

"The adults talked of her, but it was the baby boy's intuition that he was the real lady's 'niece' that put them on the track."

"To most girls a thousand dollars would mean new dresses, etc., but to the Little 'Fraid Lady' it meant that much food."

"The Little 'Fraid Lady' is a screen adaptation of the novel, "The Girl Who Lived in a Tree.""

Pearl White Has an Exciting Sea Chase On Christmas Voyage

Pearl White was among the passengers who arrived in New York on December 24 aboard the Victoria from Bermuda. Miss White caught the steamship eight miles at sea in order to keep a promise to be in New York for her Christmas dinner.

Miss White told friends she would be back from the island on Christmas day without fail. Her family prepared an elaborate dinner for her at her Bayside home. In order to keep her appointment it was necessary for her to sail from Bermuda at noon on December 22. The Victoria sailed all right, but Miss White was not aboard. Director J. Earl Dawley completed his last scenes on the island for "Woman or Tiger," Miss White's next picture for Fox, at exactly 11:45 o'clock, and the company was several miles from the pier. Then began a race by automobile for the boat. When Miss White dashed up to the pier the smoke of the steamer was just disappearing in the distance.

She had turned back to her hotel when two majors arrived with the proffer of a British monoplane to take the star of the ship at sea. When the aeroplane with the two Majors and Miss White on board, came in sight of the craft, it let down a rope ladder. Miss White climbed down into the lifeboat, and was put aboard the ship eight miles out to sea.

Complete Park, Waukesha

Waukesha, Wis. — Work on the new Park theatre at Wisconsin and Grand avenues is nearing completion and will be ready for opening soon, according to Manager L. F. Thurwachter.

Arthur Clavering of London Honor Guest At Laemmle Banquet

Arthur Clavering, managing director of Film Booking Offices, Ltd., of London, arrived in New York aboard the Olympic on December 23, for an extended visit. This is the British film man's first visit to the United States in more than a year.

Shortly after Christmas, he will be the guest of honor at a dinner given in the Waldorf-Astoria by Carl Laemmle, president of Universal.

During the remainder of his stay in New York, Mr. and Mrs. Clavering will be guests at a series of social affairs being arranged by friends. Laemmle will be their principal host. During the latter's recent London visit he was royally entertained by the Claverings and was the guest of honor at two large dinners given by F. B. O. officials and attended by leading British motion picture and newspapermen.

Roanoke Rialto Opened

ROANOKE, VA.—The Rialto, Roanoke's newest theatre, situated in East Campbell avenue, recently was opened. The house is the twelfth link in the chain of theatres operated by Harry M. Cran dall of Washington, D. C. Allen Jenkins is the manager.

Jack Moore in St. Joe

ST. JOSEPH, MO.—Jack P. Moore, formerly manager of the Sedalia theatre at Sedalia, Mo., has assumed management of the Electric theatre here. He succeeds Fred Cosman, who has gone to Oklahoma City.
Two-Reel Pickfords Arouse Big Demand
Aywon Reports Independents Enthusiastic Over Its Announcement

Melvin Hirsh, manager of Aywon Film Corporation's New York exchange, announces that the first of the Mary Pickford two-reel features to be published are "The Boy at Bat," "The Mender of Shoes," "The Informer" and "Friends." These will be put out and exhibited in the order named and will be ready for public presentation within a very short time.

Many Offers Received

The series of fifteen Mary Pickford pictures to be issued by Aywon, present the war work and a number of the screen favorites in series of short subjects in which many of the most prominent stars appear, has been sold together with territorial rights on the E. K. Lincoln feature, "The Great Night of the Cyclone," and many of the other Aywon features.

A complete list of exchanges where bookings can be made is on the Mary Pickford series, the success series and "The Man of Courage" will be published within a short time.

"Women Men Love" to Play Simultaneously
At Cleveland Houses

(Special to Exhibitors Herald)

NEW YORK, Jan. 7—"Women Men Love," the first of a series of feature pictures made by Broadway Feature Film Company, has been booked for simultaneous showings in the Metropolitan and Strand theatres, the two premier houses in Cleveland, Ohio, for the week of January 8. The picture stars William Desmond, who is supported by Margaretta Maury, Martha Mansfield and Evan Burrows Fontaine. It was made by Samuel R. Bradley, of "Where Are My Children," fame, from the story by Charles T. and Frank Dozy.

Distribution will be made on the state right basis, with sales in charge of Syd Rosenthal, formerly a district manager of exchanges and a Cleveland exchange man. Mr. Rosenthal is making his New York headquarters in the offices of Simmons, Douglas & Scheuer, Inc., at 117 West 40th street, who are associated with him in his new enterprise.

The second picture to be offered by the company is "The Dangerous Toys," by Edmund Goulding. It already has been completed. William Desmond, Margaret Clayton and Frank Losee are in the cast.

Reopen The Ray Theatre

DICKINSON, N. D.—The Ray theatre, which has been closed for the last eighteen months, has been leased to Mr. and Mrs. J. Leonberger and has been reopened. The proprietors are the former owners and managers of the old Bijou theatre, closed in 1916.

Seitz Opposes Miller
As the 1921 Head of Directors Association

(Special to Exhibitors Herald)

NEW YORK, Jan. 2.—The annual meeting and election of officers of the Motion Picture Directors' Association will be held on January 4.

The following are nominees to serve during the coming year on the executive board: Charles F. Miller, director; Ashley Miller, assistant director; Robert G. Vig-mola, technical director; Charles M.每一天, scenario; Arthur F. Seitz, treasurer; Robert Ellis, editor; George Lessy, secretary; and George Irving, trustee for three years.

First National Xmas Party Held in N. Y.
Headquarters Staff Meets at Invitation of High Executive

Christmas spirit was in ample evidence at Associated First National offices on the holiday eve, when as many of the big staff as could find room on the busy presidents and corridors leading thereto gathered at the invitation of Manager James D. Williams in a festive party which included a number of the editors and representatives of the trade journals as invited guests.

Addresses Assemblage

Mr. Williams, in response to the spontaneous applause which greeted his entrance, mounted the dias alongside a burlly Santa Claus, admirably impersonated by Arthur Leslie of the publicity department, and expressed the evident pleasure it gave him to see such a large First National staff, "a family, the size of which I hardly realized," he said.

Commenting on the wonderful growth of the organization, Mr. Williams thanked and congratulated the whole body of employees assembled for the wonderful spirit of loyalty and cooperation which permeated the whole organization and to which every individual employee whole-heartedly contributed.

"For Highest Results"

"When I say 'employees,'" continued the manager, "I would remind you that we are one and in every single one of you we depend as a large organization and upon you to give your best work in all the things which make us through.

With Mr. Williams' address went seasonable tokens of regard to each member of the organization. In the spirit of good fun and merriment, C. L. Yearsley and other heads of the department followed Mr. Williams' address with humorous "copy" and sketches, touching on popular personalities among members of the organization other than First National, and with only such items as appeared at the various trade papers, adorned the walls. Good cheer was dispensed, a mistletoe bough played havoc with Old Doctor Formality and two hours of Christmas eve fun came to a close with hearty handshakes and happy wishes for the holiday.

Advertisers Gridiron
Banquet in February
Tickets for Brilliant Affair
In N. Y. Practically All Sold

The Associated Motion Picture Advertisers will give their famous annual Gridiron banquet, in honor of the profession, at the Biltmore hotel. This is considered the most brilliant affair of the year in the opinion of the Advertising Age, P. A. It bears the same relation to the organization that the Lambs' Gamble and Friars' Frolic is to the Lambs and Friars Clubs.

Tickets Are Limited

This function is patterned after the famous Gridiron dinner of the Washington Press Club of Washington, D. C., which is attended each year by the president, senators and congressmen. At this affair the famous men in Washington are caricatured by the members of the club. Only a limited number of tickets have been issued and they have been attended by many of the biggest men in the motion picture industry. While tickets were distributed to the members at their last weekly meeting they were practically unobtainable. The advance demand for them was unprecedented.

Entertainment Is Lavish

The entertainment this year will be even more lavish than previous events. Preparations for this affair have been in progress for the past month for brilliancy and elaborateness, it is believed it will outdo anything ever offered in the motion picture industry.

Educational Reports

Big Demand for Steele Industrial Pictures

Educational reports that strong demands are coming from all sections of the country for two-reel comedy dramas, with the industrial life of the theater background, which have been written and produced by Rufus E. Steele, Saturday Evening Post cartoonist, are especially in demand, with his pictures, in two reels, are "The Big Idea," which was published in December, and "The Kick Back," scheduled for January. There have been many applications for these pictures from large employers and from various community organizations, but all of these have been declined by Steele. Educational believes that theatre owners should have the benefit of their patronage asset. It is declared that these pictures will appeal to every man in the community who works for wages and salaries and that they will be fully appreciated by employers and all who are concerned with the industrial prosperity of the country.

Unionism or the open shop does not enter into the pictures, it is said, but that they are aimed against Bolshevik unrest and un-Americanism.

Beban Re-Leases Studio
On Hollywood Boulevard

George Beban has renewed his lease on his Sunset boulevard Hollywood studio. Beban has been home for five months, the star aims to have nothing interfere with his holdings in the West. Beban has plans for big film production activities on which he will commence immediately upon the termination of his "One Man in a Million" Coast to Coast tour.
American
The Gamblers, with Margarita Fisher.—This picture absolutely pleased beyond all expectations. It was everything we had heard about. Wonderful business. Casino theatre, Salt Lake City, Utah.—Transient patronage.

The Blue Moon, with a special cast.—Another one of those good book stories. More than pleasing to patrons and box office.—N. B. Grossman, Rex theatre, Pocatello, Idaho.—Neighborhood patronage.

A Light Woman, with a special cast.—Good picture. Something different. Good business. Cast excellent. Book this one.—Casino theatre, Salt Lake City, Utah.—Transient patronage.

The Gamblers, with Margarita Fisher.—A good Eastern-Western production. This one drew a big business. Book it.—N. B. Grossman, Rex theatre, Pocatello, Idaho.—Neighborhood patronage.

Associated Exhibitors
The Riddle: Woman, with Geraldine Farrar.—This one went big for us, and truly more than pleased. Miss Farrar a wonderful actress and story sure the goods. The whole cast was superb.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Nebr.—Neighborhood patronage.

The Riddle: Woman, with Geraldine Farrar.—This one went over big for me. Used a stunt which cost me practically nothing, and I stood them out for four days.—W. A. White, Hippodrome theatre, San Jose, Cal.—Downtown patronage.

Associated Producers
The Last of the Mohicans, a Maurice Tourneur production.—Don’t pass this one up. By some special publicity among the schools this created interest and all the public schools turned out to see it. I’ll say the children saw it, they came in droves. Played two full days S. R. O. matinees and nights. People and village school children came from miles around. It is a story of true Indian life, with settings of nature complete. Tourneur had a great knowledge of Indian life when he made this true classic. Enough cannot be said of the merits of this picture. It was the talk of the town when being shown here. We must have more big ones like this. It is more than a hit.—T. M. Davidge, Queen theatre, Durant, Okla.—General patronage.

Homespun Folks, a Thomas H. Ince production.—A fine picture. It had all there, nothing lacking. My patrons all liked it. If all the A. P. pictures are as good I won’t be sorry I booked them.—W. W. Wolff, Star theatre, Lake City, La.—General patronage.

Homespun Folks, a Thomas H. Ince production.—Only good program picture. Nut sed.—John Hainer, Princess theatre, Donora, Pa.—Neighborhood patronage.

The Forbidden Thing, an Allan Dwan production.—This is a real picture of people, of their hardships and temptations. Allan Dwan has proven a winner in this one. This picture more than pleased and all came to see it.—T. M. Davidge, Queen theatre, Durant, Okla.—General patronage.

The Leopard Woman, a J. Parker Read, Jr. production.—This would be a poor picture even on a regular program.—John Hainer, Princess theatre, Donora, Pa.—Neighborhood patronage.

A Thousand to One, a J. Parker Read, Jr. production.—A powerful melodrama with Bosworth displaying unusual skill in several fights of the rugged people of the Northwest. It is a thriller and will please all. Played a pre-release showing for two days.—T. M. Davidge, Queen theatre, Durant, Okla.—General patronage.

First National
Harriet and the Piper, with Anita Stewart.—Anita has made better pictures, but this one pleased those who saw it.—W. M. Roob, Grand theatre, Port Washington, Wis.—General patronage.

Curtain, with Katherine Macdonald.—A very good picture of its kind.—Raymond Gear, Mayflower theatre, Florence, Kans.—General patronage.

The Perfect Woman, with Constance Talmadge.—One of the classiest pictures we ever ran and pleased all classes. Book it. You cannot go wrong.—Pfeiffer Bros., Grand Opera House, Kenton, Ohio.—Neighborhood patronage.


In Search of a Sinner, with Constance Talmadge.—The combination of John Emerson and Anita Loos and Constance Talmadge is hard to beat.—Raymond Gear, Mayflower theatre, Florence, Kans.—General patronage.

The Jack-Knife Man, a King Vidor production, a picture that is different and will grip the heart of any audience. Little Bobby Keen plays a big part. Tell your patrons showing and it will draw and please.—S. Olson, Pastime theatre, Delavan, Wis.—Neighborhood patronage.

Two Weeks, with Constance Talmadge.—This is a dandy comedy-drama. Many favorable comments on this. Connie always please.—C. N. Bartow, Opera House, Medora, Ill.—Small town patronage.

Forty-Five Minutes from Broadway, with Charles Ray. A very good picture to please audiences. Ray not very popular as yet.—W. M. Roob, Grand theatre, Port Washington, Wis.—General patronage.

The Family Honor, a King Vidor production.—Here is a real picture that will stand much advertising and make good. Fine story, cast and production.—F. L. Clarke, Cozy theatre, Hazen, Ark.—Neighborhood patronage.

The River’s End, a Marshall Neilan production.—A picture that will pull 100 per cent.—T. Nelson, Amuzu theatre, Grand Meadow, Minn.—Neighborhood patronage.

The Turning Point, with Katherine MacDonald.—Good program. My people all like Katherine.—H. W. Jeffries, Majestic theatre, Huntington, Ark.—Neighborhood patronage.

The River’s End, a Marshall Neilan production.—Remarkable.—Clarence Langacker, Opera House, Negaunee, Wis.—Neighborhood patronage.

Her Kingdom of Dreams, with Anita Stewart.—This picture a little old, but a good one. Please. You can’t go wrong on this.—C. N. Bartow, Opera House, Medora, Ill.—Small town patronage.

Heart of the Hills, with Mary Pickford.—A good picture. Played to a large crowd two days and gave satisfaction.—T. Nelson, Amuzu theatre, Grand Meadow, Minn.—Neighborhood patronage.

A Daughter of Two Worlds, with
Norma Talmadge.—Very good. Played to good house.—H. W. Jeffries, Majestic theatre, Huntington, Ark.—Neighborhood patronage.

Yes or No, with Norma Talmadge.—Very good picture to poor houses both nights. Snow storm first night, zero weather second. Will play return date.—W. M. Roob, Grand theatre, Fort Washington, Wis.—General patronage.

Back to God's Country, with Nell Shipman.—A-I picture. PLEASED 100 per cent. Good clean picture. Plenty of action. Animals pleased children. Don't pass it up.—C. N. Bartow, Opera House, Medora, Ill.—Small town patronage.

The Hoodlum, with Mary Pickford.—Good picture which pleased excepting those who expected too much account of our increasing admission to 30 cents.—J. J. Kudlacek, Swan theatre, Swanton, N. E.—Neighborhood patronage.

The River's End, a Marshall Neilan production.—Good, but did not please like Go and Get It. However, good business.—H. W. Jeffries, Majestic theatre, Huntington, Ark.—Neighborhood patronage.

The Beauty Market, with Katherine MacDonald.—This is a good picture. The best MacDonald picture we have run to date.—C. N. Bartow, Opera House, Medora, Ill.—Small town patronage.

The Perfect Woman, with Constance Talmadge.—Patrons know the kind of plays Connie puts out and they certainly enjoy them.—W. M. Roob, Grand theatre, Fort Washington, Wis.—General patronage.

Bill Apperson's Boy, with Jack Pickford.—An excellent satisfaction. Not in the ordinary run of pictures. A welcome change.—George E. Taylor, Idle Hour theatre, Dunlap, la.—Neighborhood patronage.

Heart o' the Hills, with Mary Pickford.—Like all Mary's pictures this is good. Please a record breaking crowd at advanced price.—C. N. Bartow, Opera House, Medora, Ill.—Small town patronage.

The Fighting Shepherdess, with Anita Stewart.—Big business. Top price 5c. Everyone pleased.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Go and Get It, a Marshall Neilan production.—Positively the best picture we have ever shown. Get it. Advertise it big, and you will reap results. First National pictures are our best bet. But get a franchise.—S. Olson, Pastime theatre, Delavan, Wis.—Neighborhood patronage.

Fox
The Challenge of the Law, with William Russell.—A good picture. PLEASED majority of my patrons.—W. W. Woltz, Star theatre, Lake City, la.—General patronage.

The Challenge of the Law, with William Russell.—Too much desert stuff. My patrons almost smothered to death here the players could get across the desert.—J. G. Varnell, Princess theatre, Piedmont, Ala.—Small town patronage.

Twins of Suffering Creek, with William Russell.—Passing, but audience did not enthuse.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

From Now On, with George Walsh.—From a box office standpoint very poor. Picture didn't please.—S. A. Helferinan, Perfect theatre, Huntington, Ind.—Neighborhood patronage.

The Square Shooter, with Buck Jones.—As fine a Western as you could ask for. Good crowd for me.—F. L. Clarke, Cozy theatre, Hazen, Ark.—Neighborhood patronage.

Merely Mary Ann, with Shirley Mason.—This is a poor picture. The plot is an old worn out one.—J. G. Varnell, Princess theatre, Piedmont, Ala.—Small town patronage.

Twins of Suffering Creek, with William Russell.—Not much to this one though it went over. Russell's best work for Fox is Sacred Silence.—F. Zimmerman, Rex theatre, Aurora, Minn.—Small town patronage.

The Manhattan Knight, with George Walsh.—An ordinary picture. Pleased about 50 per cent.—E. Blinglaub, Cozy theatre, Nebo, Ill.—Small town patronage.

The Last Straw, with Buck Jones.—


Leave It to Me, with William Russell.—A fine comedy-drama that will please them all.—F. L. Clarke, Cozy theatre, Hazen, Ark.—Neighborhood patronage.

Desert Love, with Tom Mix.—One of the best Mix pictures ever run yet, and we've had some good ones.—G. W. Dickenson, Home theatre, Marshal, Neb.—Neighborhood patronage.

The Little Wanderer, with Shirley Mason.—A splendid picture. Please everyone who saw it.—J. G. Varnell, Princess theatre, Piedmont, Ala.—Small town patronage.

Thieves, with Gladys Brockwell.—This picture pleased about 50 per cent. Below the average.—E. Blinglaub, Cozy theatre, Nebo, Ill.—Small town patronage.

Heartstrings, with William Farnum.—Picture is all right. Star's acting is all right, but Farnum is not the actor for this play. He handles a gun more satisfactorily than a violin.—George E. Taylor, Idle Hour theatre, Dunlap, la.—Neighborhood patronage.

The Orphan, with William Farnum.—It is a Western that you can push to the limit. It will certainly make good. Farnum fine in this.—F. L. Clarke, Cozy theatre, Hazen, Ark.—Neighborhood patronage.

The Untamed, with Tom Mix.—A very good picture. Have seen this star in better pictures. However, he never made a poor one.—J. G. Varnell, Princess theatre, Piedmont, Ala.—Small town patronage.

The Hell Ship, with Madaline Traverse.—I consider this a fair program picture. I have run worse pictures than this.—E. Blinglaub, Cozy theatre, Nebo, Ill.—Small town patronage.

The Square Shooter, with Buck Jones.—A splendid Western picture. Very exciting, and interesting. Will please any audience.—J. G. Varnell, Princess theatre, Piedmont, Ala.—Small town patronage.

Black Shadows, with Peggy Hyland.—Just a fair program picture.—A. J. Steggall, Opera House, Fayette, la.

Broken Commandments, with Gladys Brockwell.—I would advise small town exhibitors to leave this kind of picture alone. Enough said.—E. Blinglaub, Cozy theatre, Nebo, Ill.—Small town patronage.

Goldwyn
What Happened to Rosa, with Mabel Normand.—Very good, but not as good as The slim Princess. Star draws well here and always please.—B. F. Sharp.
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Tumble In. Theatre, Sinton, Tex.—Neighborhood patronage.

It's a Great Life, with a special cast. — A good high brow picture. Pleased the better class.—Pfeiffer Bros., Grand Opera House, Kenton, O.—Neighborhood patronage.

JES' CALL ME JIM, with Will Rogers.—If anything more was needed to clinch our claim that Rogers is the idol of the screen out here in the short grass country JES' CALL ME JIM did it. Rogers has again endeared himself to his patrons as no other star has ever done. Clarence Badger, who directs Rogers, has added another plume to his headgear by the masterful manner in which he directed this production. There is no must, no slush, no improbable situations, no sickening love scenes, no strange holds, nothing but 100 per cent entertainment and 100 per cent satisfaction. Rogers didn't even lay a finger on the lady he married. Can you beat it? That's the kind of picture sensible people want. Will other directors please take notice? When you beat Will Rogers, Irene Rich and Little Jimmy you don't, that's all. Get the picture and play it for an extended run at advanced prices. It's worth one of your best efforts. — C. Jenkins, Auditorium theatre, Neligh, Neb.

The Revenge of Tarzan, with Gene Pollar.—Patrons disappointed with this. Don't capture up to the Tarzans of the Apes and The Romance of Tarzan. Can't understand when the title comes in.—Hoffman Bros., Happy Hour theatre, Burke, D.—Neighborhood patronage.

The Woman and the Puppet, with Geraldine Farrar.—Pair program picture, but not a special.—H. J. McBeth, Gem theatre, Ord, Neb.—Neighborhood patronage.

The Brand, with Kay Laurell.—The Brand proved to be a good business getter for me. Very good, opinion of audience. Photography good.—F. Zimmerman, Rex theatre, Aurora, Minn.—Small town patronage.

Hodkinson

The U. P. Trail, with Roy Stewart.—Another good Zane Grey story made into pictures. A truly Western type that pleased.—Raymond Gear, Mayflower theatre, Florence, Kan.—General patronage.

Live Sparks, with J. Warren Kerrigan.—A fair coproduction picture.—Herman Bloomeke, Opera House, Springfield, Minn.—Home patronage.

Riders of the Dawn, with Roy Stewart.—This went over big and is a big picture. Took them to their seats as if glued and brought them in the second night. Roy Stewart a big favorite for our house.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Neb.—Neighborhood patronage.


The Joyous Liar, with J. Warren Kerrigan.—Not much to it.—Herman Bloomeke, Opera House, Springfield, Minn.—Home patronage.

Metro


Dangerous to Men, with Viola Dana.—This is the kind of picture that pleases. Good photography, story and lots of comedy. Everyone pleased. Good all the way through.—Hoffman Bros., Idle Hour theatre, Burke, S. D.—Neighborhood patronage.

Should a Woman Tell? with Alice Lake.—Good picture. Good business.—Pfeiffer Bros., Grand Opera House, Kenton, O.—Neighborhood patronage.

Shore Acres, with Alice Lake.—Excellent work. Big business. More such pictures would help business. Top price 35c.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Best o' Luck, with a special cast. —A good picture of lighter type with plenty of action. Photography exceptionally good. Book it.—B. C. Brown, Star theatre, Viroqua, Wis.

Parlor, Bedroom and Bath, with a special cast.—A little spicy, but pleased all. Business great. People liked it better than So Long Lety. Book it.—J. Paul Swickard, University theatre, Los Angeles, Cal.—Neighborhood patronage.

Alias Jimmy Valentine, with Bert Lytell.—Bert Lytell is a comer and acts this picture in great style. Will please the majority.—G. W. Johnson, Mystic theatre, Marmarth, N. D.

Shore Acres, with Alice Lake.—Had many good comments on this.—S. Olson, Pastime theatre, Delavan, Wis.—Neighborhood patronage.

Alias Jimmy Valentine, with Bert Lytell.—Top price 35c. Stars cast and photography excellent, but story has poor ending. Improvable.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Old Lady 31, with Emma Dunn.—A charming picture. Cannot be fully appreciated by those under 25, but how it does please the old people. So refreshing from the usual scenario material, and it is well worth advanced admission price. Must use the old airs in music to complete its atmosphere.—Jean Lightner, Regent theatre, Alameda, Cal.—Neighborhood patronage.

Old Lady 31, with Emma Dunn.—One of the most interesting pictures in months.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Paramount


Sick Abed, with Wallace Reid.—Amusing. Bebe Daniels a hit.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Flying Pat, with Dorothy Gish.—Entertaining value 100 per cent. Used on Christmas Day and kept them howling. Pat done well.—Roy Reid, Perfect theatre, Huntington, Ind.—Neighborhood patronage.

The City of Masks, with Robert Warwick.—Splendid program picture.—Jean Lightner, Regent theatre, Alameda, Cal.—Neighborhood patronage.

It Pays to Advertise, with Bryant Washburn.—It's fair. Did not go crazy over it. Nothing to brag about.—Raymond Schneider, Midget theatre, Metamora, Ill.

The Dub, with Wallace Reid.—One of Wallie's best and pleased a good crowd. Write为我们 well liked.—W. F. Baker, Boone Way theatre, Mt. Vernon, Ky.—General patronage.

Excuse My Dust, with Wallace Reid.—Good picture. Can get a house on Wallace Reid any day.—H. J. McBeth Gem theatre, Ord, Neb.—Neighborhood patronage.

Hawthorne of the U. S. A., with Wal-

Muriel Ostriche in "Betty the Vamp," her latest production by her own company.
lace Reid.—A very timely picture with the papers full of news that American money will have to restore foreign countries. Pleased.—W. M. Roob, Grand theatre, Port Washington, Wis.—General patronage.

The Love Burglar, with Wallace Reid.—A good picture. Reid never made a sorry one.—J. G. Varnell, Princess theatre, Piedmont, Ala.—Small town patronage.

The Sins of St. Anthony, with Bryant Washburn.—A clean and interesting comedy well cast.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Remodeling Her Husband, with Dorothy Gish.—Good picture. Drew well and pleased all.—H. J. McBeth, Gem theatre, Ord, Nebr.—Neighborhood patronage.


ON WITH THE DANCE, with Mac Murray.—I wish I could tell all small town exhibitors how fine a production this play really is. It afforded an evening of rare entertainment. Am showered with compliments. The company sent out preliminary letters to my patrons. An orchestra helped wonderfully. Charged 50 and 75 cents. Mac Murray's dancing was worth the price of admission.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

Mary's Ankle, with Douglas MacLean and Doris May.—Pleased Saturday, Sunday audience. Played this with Arbuckle's Coney Island which is a scream. These make excellent laughable combination.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

Counterfeit, with Elsie Ferguson.—Were warned against this one, but our patrons liked it, and many said so. Not Ferguson's best by any means, but was fault of story, not star.—S. Olson, Pastime theatre, Delavan, Wis.—Neighborhood patronage.

Away Goes Prudence, with Billie Burke.—Time wasted. Another effort gone wrong.—Giacoma Bros, Crystal theatre, Tombstone, Ariz.—General patronage.

The Toll Gate, with William S. Hart.—First appearance of Hart here in six months. Did a big business and this was by far the best Hart ever did. Perfect photography in all Paramount stuff.—F. Zimmerman, Rex theatre, Aurora, Minn.—Small town patronage.

The Girl Dodger, with Charles Ray.—Excellent laughable comedy.

WILLIAM DUNCAN
Vitagraph serial star made a few flights for serial pictures but became an everybody's favorite. Is now up in the air at every opportunity.

Pleased all. Ray a real hooch. Get your high school interested if you haven't a college. Notify all college graduates to drop around and have a good laugh. 30 and 15 cents.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

The Miracle of Love, with a special cast.—This was good, but did not draw. Would have drawn better if stars had been featured.—S. Olson, Pastime theatre, Delavan, Wis.—Neighborhood patronage.

The Woman in the Suitcase, with Enid Bennett.—Very good picture. Pleased 100 per cent.—H. J. McBeth, Gem theatre, Ord, Nebr.—Neighborhood patronage.

Riddle Gawne, with William S. Hart.—This picture pleased a good sized crowd. Hart is a drawing card here.—E. Blinglaub, Cozy theatre, Nebo, III.—Small town patronage.

Quicksand, with Dorothy Dalton.—Failed to register.—J. Herbert Talbert, Legion theatre, Norwich, Kans.—Small town patronage.

The Six Best Cellars, with Bryant Washburn.—Most of Bryant's admirers were disappointed in this one. Nothing to it.—W. W. Wolz, Star theatre, Lake City, Ia.—General patronage.

The City Sparrow, with Ethel Clayton.—Very good picture. Ethel Clayton always pleases patrons here.—Homer Thompson, Ruby theatre, Three Forks, Mont.

A Lady in Love, with Ethel Clayton.—Good picture and good crowd, and everybody satisfied.—John Hafer, Princess theatre, Donora, Pa.—Neighborhood patronage.

Wagon Tracks, with William S. Hart.—Did not please here and they told me so. Personally I liked it, but it had a poor ending.—C. D. McConnell, Grand theatre, Prattville, Ala.—Neighborhood patronage.

Mary's Ankle, with Douglas MacLean and Doris May.—Good to my mind. Snow storm and attendance below average. No doubt would have had full house had weather permitted. Good picture, however.—F. Zimmerman, Rex theatre, Aurora, Minn.—Small town patronage.

The Narrow Trail, with William S. Hart.—Got good business, as all Hart's pictures do. A fine Western play that pleased big Saturday crowds.—J. B. Stine, Gem theatre, Clinton, Ind.—General patronage.

Funs and Peasants, with Enid Bennett. Nothing to it.—J. A. Hasse, Majestic theatre, Mauston, Wis.

Girls, with Marguerite Clark.—Very good picture. Patronage enjoyed.—Auditorium theatre, Carleton, Neb.—Small town patronage.

The Squaw Man, with a special cast. This is worthy of the name special. Six reels of excellent entertainment. Don't be afraid to book The Squaw Man.—J. B. Endert, Endert theatre, Crescent City, Cal.—General patronage.

The Final Close Up, with Shirley Mason.—Very good program.—C. P. Buswell, Empress theatre, Akron, Ia.—Neighborhood patronage.

The Wig of the Cabbage Patch, with Marguerite Clark.—This is very satisfactory. Everybody pleased. Mrs. James Webb, Cozy theatre, Union, Ore.—Small town patronage.

Luck in Pawn, with Marguerite Clark.—Marguerite Clark always pleases. Her pictures are light and easy entertainment.—Bill Frank, Jewell theatre, Lafayette, Colo.—Neighborhood patronage.

The Make Believe Wife, with Billie Burke.—No one else like Billie. The boys all rave over this picture.—For portrait fascinating charm of star.—J. Herbert Talbert, Legion theatre, Norwich, Kan.—Small town patronage.

The Round Up, with Roscoe Arbuckle.—My patrons gave me a cross look when they had seen this. I know they were disappointed and I was well flatted the second night.—W. W. Wolz, Star theatre, Lake City, Ia.—General patronage.

Full House, with Bryant Washburn.—One of Washburn's best pictures. Washburn only does fair here.—Homer Thompson, Ruby theatre, Three Forks, Mont.

The Roaring Road, with Wallace Reid.—Very good picture that pleased all. Theodore Roberts deserves much credit for making it a success.—F. Zimmerman, Rex theatre, Aurora, Minn.—Small town patronage.

Rebecca of Sunnybrook Farm, with Mary Pickford.—Old re-issue, but would recommend it for any small town. Made more money on this one than any picture ever run.—W. C. Whitt, Home theatre, Anderson, Cal.—Small town patronage.

Firing Line, with Irene Castle.—Nothing extra. Fail to see how this can be called a special.—C. P. Buswell, Empress theatre, Akron, Ia.—Neighborhood patronage.

The Tiger Man, with William S. Hart.—This picture not up to Hart's standard. Would have been better if colored film had not been used. Made it
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All too dark.—Mrs. James Webb, Cozy theatre, Union, Ore.—Small town patronage.

Arizona, with Douglas Fairbanks—Never a dull moment in this picture. Star always popular.—J. Herbert Talbert, Ritz theatre, Norwich, Kan.—Small town patronage.

Jenny Be Good, with Mary Miles Minter.—This is a very good picture. All Realar pictures are good.—Pfeiffer Bros., Grand Opera House, Kenton, O.—Neighborhood patronage.

YOU NEVER CAN TELL, with Bebe Daniels.—Great. But why not? It's a Realar, and that's sufficient. Bebe great in this. Broke our house record.—J. Paul Swickard, University theatre, Los Angeles, Calif.—Neighborhood patronage.

Sweet Lavender, with Mary Miles Minter.—Not quite up to Minter's standard, but it pleased all Minter fans. The story had no pep or action, being a little too slow in parts. However, we did a nice business, but disappointed as to drawing power.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Nebr.—Neighborhood patronage.

Robertson-Cole

Her Purchase Price, with Bessie Barriscale.—The women seem to like her pictures, but I cannot see why they do. This picture was only fair to my viewpoint of story.—Clarence Langacher, Opera house, New Glarus, Wis.

The Flame of Hellgate, with Beatrice Micheleina.—If your patrons like the old-time Western drama, book this one. Plenty of pep.—O. Rodgers, Colonial theatre, Ellensburg, Wash.—General patronage.

The Man Who Turned White, with H. B. Warner.—Did not give satisfac-

tion.—T. Nelson, Amuzu theatre, Grand Meadow, Minn.—Neighborhood patronage.

The Flame of Hellgate, with Beatrice Micheleina.—Good. Ran it two nights. Held up second very good.—William Thacher, Rochester, Minn.—Neighborhood patronage.

The Tong Man, with Susse Haya-

kawa.—A better Jap picture than average. Plenty of action and will please an audience wanting thrills.—B. C. Brown, Star theatre, Viroqua, Wis.

The Flame of Hellgate, with Beatrice Micheleina.—Dull. Has lots of action, but does not enthuse anyone with it.—Menie & Strowes, Auditorium theatre, Stillwater, Minn.—Neighborhood patronage.

The Long Lane's Turning, with Henry B. Walthall.—A very good program picture.—Clarence Langacher, Opera House, New Glarus, Wis.

Select

The Sin That Was His, with William Faversham.—Fine picture. Capacity busi-

ness at advanced price. Select never dis-

appoints.—S. C. Hagan, Palace theatre, Mound City, Ill.

Marooned Hearts, with a special cast.—Our patrons are enjoying the daily Tar- celle drawings in this good drawing card. We like Lena better in Out of the Snows. Both are good pic-

tures. Don't be afraid to advertise them.—S. Olson, Pastime theatre, Delavan, Wis.—Neighborhood patronage.

Everybody's Sweetheart, with Olive Thomas.—Big business for a two-day run, and right in the heart of Christmas shopping. Pleased 100 per cent of the people and a tonic for a rundown box office.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Nebr.—Neighborhood patronage.

THE WONDERFUL CHANCE, with Eugene O'Brien. I ran all of the 1920 O'Brien pictures and was satisfied and so were my patrons, in fact on all Select pictures. Yet this new 1921 picture proved to be a wonder.—J. O. Le Roche, Vialta theatre, Clifton, Ill.—Small town patronage.

The Poor Simp, with Owen Moore.—Will please. The colored guy was the "whoopee character" in the picture. The Des-
pereate Hero and this fellow Moore had better get busy.—Jack Cairns, Brooklyn theatre, Detroit, Mich.

The Fighting Fool, with Olive Thomas.—Olive is always good to watch and this is no exception. Some dandy shots and good photography all through.—W. M. Root, Grand theatre, Fort Washington, Wis.—General patronage.

Darling Mine, with Olive Thomas.—Good picture. Business great. Could not handle this picture, Swickard University theatre, Los Angeles, Calif.—Neighborhood patronage.

The Daughter Pays, with Elaine Ham-

milton.—This is my favorite in the 1921 picture.⊐E. L. Le Roche, Vialta theatre, Clifton, Ill.—Small town patronage.

Out of the Snows, with a special cast.—A fine picture. Snow scenes are great. Zaza Keeler is the part of the Indian maid, and does some good acting.—S. Olson, Pastime theatre, Delavan, Wis.—Neighborhood patronage.

United Artists

Romance, with Doris Keane.—Very high-class production. Great care and expense have been lavishly bestowed on this story, but it will not get money for the small house. It would cost too much for advertising the play, of course, there is always a limit.—Jack Cairns, Brooklyn theatre, Detroit, Mich.

Suds, with Mary Pickford.—This drew big for one day. It frightfully the second. The ending killed the whole picture, as otherwise it pleased. Pickford still one of the big "aces" in the business.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Nebr.—Neighborhood patronage.

Universal

Pink Tights, with Gladys Walton.—Very clever program picture. Above the average. People, pleased and business good.—J. Paul Swickard, University theatre, Los Angeles, Calif.—Neighborhood patronage.

Honor Bound, with Frank Mayo.—This did not please. Naked pictures the public cannot and will not tolerate. At least the better class. No wonder we are continually fighting censorship. It is the business's own fault when such as this are put out.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Nebr.—Neighborhood patronage.

Sundown Slim, with Harry Carey.—If Carey thinks he can write stories for pictures, he has another thought coming. His last three pictures show it. I'm through.—Jack Cairns, Brooklyn theatre, Detroit, Mich.

Hitchin' Posts, with Frank Mayo.—Good picture and good acting.—S. Olson, Pastime theatre, Delavan, Wis.—Neighborhood patronage.

The Girl in the Rain, with Ann Cor-

wall.—Good, but didn't draw for me. But picture is good. Star unknown.—William Thacher, Royal theatre, Salina, Kan.

Human Stuff, with Harry Carey.—Fine picture in every respect.—Hoffman Bros., Happy Hour theatre, Burke, S. D.—Neighborhood patronage.

Hitchin' Posts, with Frank Mayo.—Would call this Mayo's best picture to date. River scenes are beautiful and the action holds throughout. Fine business

A Genuine Special

In the Shadow of the Dome

A David G. Fischer Production
Mack Swain in a scene from the Perry Comedy produced by Herald Productions, Inc. It is called "Moonlight Knight.

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Vitagraph

The Garter Girl, with Corinne Griffith.—Good little picture. Will please 90 per cent.—H. W. Jeffries, Majestic theatre, Huntington, Ark.—Neighborhood patronage.

The Romance Promoters, with Earle Williams.—Good of Williams and produced heartily fun for all. A good all around picture for any house. Good business for the two-day run.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Neb.—Neighborhood patronage.

The Whisper Market, with Corinne Griffith.—Only fair. Wardrobe will please the ladies. A rather poor picture as a whole.—B. F. Sharp, Tambi In theatre, Sutton, Tex.—Neighborhood patronage.

The Spark Divine, with Alice Joyce.—Very good program picture.—H. W. Jeffries, Majestic theatre, Huntington, Ark.—Neighborhood patronage.

The Vice of Fools, with Alice Joyce.—This highly pleased both men and women. Beautifully photographed and Robert Gordon highly pleasing. Good business for the two-day run.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Neb.—Neighborhood patronage.

Mid-Channel (Equity), with Clara Kimball Young.—Just a fair program picture. Not a special, and not a picture for children.—S. Olson, Pastime theatre, Delavan, Wis.—Neighborhood patronage.

The Sport of Kings (Buffalo), with a special cast.—Sure was a clean up. Biggest two days' business since I ran Birth of a Nation. Wonderful race horse scene. Packed house at raised admission.—Lawrence Watkins, Strand theatre, Pottersburg, Ill.

Silk Husbands and Calico Wives (Equity), with House Peters.—Program picture. Don't put it out as a special. Photography very poor.—Hofman Bros., Happy Hour theatre, Burke, S. D.—Neighborhood patronage.

Sky Eye (Leser), with a special cast.—No good. Lay off, brother exhibitors.—H. W. Jeffries, Majestic theatre, Huntington, Ark.—Neighborhood patronage.

The Confession (Pioneer), with Henry B. Walthall.—Mister Don't fail to horse it. It's one of the greatest pictures. Walthall sure plays his part 100 per cent. Don't overlook this picture, boys, because it's a little old.—Raymond Schneider, Midget theatre, Metamora, Ill.

Bubbles (Pioneer), with Mary Anderson.—A fine picture of a star that ought

Serials

The Dragon’s Net (Universal), with Marie Walcamp.—These people have a new story of producing serials. Poor. Lay off of this one.—E. M. Storey, Overland theatre, Chicago, Ill.—Neighborhood patronage.

The Moontiders (Universal), with a special cast. First med.—Pretty big. Everyone pleased. Looks like it’s going to be a winner. Some real good stuff in it.—William Thacher, Royal theatre, Salina, Kan.

The Vanishing Dagger (Universal) with Eddie Polo.—I am on the third episode and like this serial very much. Polo always makes good serials. Enough excitement to make it interesting.—J. G. Varnell, Princess theatre, Piedmont, Ala.—Small town patronage.

The Moon Riders (Universal), with a special cast. This is a good one and we have run 17 episodes. It held up well all the way through, and I think will go good anywhere they like Westerns. —Spalding Theatre, Taylerville, Ill.—Neighborhood patronage.

Ruth of the Rockies (Pathe), with Ruth Roland.—One of the best serials for drawing them in for a long, long time. Interesting even to the high-class audience.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Neb.—Neighborhood patronage.

The Phantom Fox (Pathe), with George B. Seitz. This is a serial in fifteen weeks and is a good one. I have run three episodes and business getting better all the time. —E. B. Blingbaug, Cozy theatre, Nebo, Ill.—Small town patronage.

Bride 13 (Fox), with a special cast. —I am on the fifth episode and am very much pleased with this serial. Exciting. Wonderful ocean scenery.—J. G. Varnell. Princess theatre, Piedmont, Ala.—Small town patronage.

The Vanishing Dagger (Universal), with Eddie Polo. On 10th episode, falling off. Kids not coming for this one. Eddie gets the worst of everything and the kids don’t like that. Have lost the kids on this one but must say the serial is good.—William Thacher. Royal theatre, Salina, Kan.

Ruth of the Rockies (Pathe), with Ruth Roland.—This star is a very good drawing card. You cannot go wrong on this.—E. M. Storey, Overland theatre, Chicago, Ill.—Neighborhood patronage.

big.—William Thacher, Royal theatre, Salina, Kan.

Captain Kidd’s Kids (Pathe), with Harold Lloyd.—Lloyd gets them. This and Haunted Spooks are a good bet, as they will get the laughs.—T. Nelson, Amur theatre, Grand Meadow, Minn.—Neighborhood patronage.


The Toonerville Trolley (First National), with a special cast. —A good comedy; get it and laugh with your patrons.—S. Olson. Pastime theatre, Delavan, Wis.—Neighborhood patronage.

The Prohibition Monkey (Universal), with Joe Martin. The best comedy ever shown in our house. A scream from start to finish. Ran it Christmas and then Sunday and could run it again. For a drawing card you miss the best bet in comedy field.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Neb.—Neighborhood patronage.

One Week (Metro), with Buster Keaton.—Picture great. Star better. All pleased. Keaton next to Lloyd as a comedian.—J. Paul Swickard, University theatre, Los Angeles, Cal.—Neighborhood patronage.

The Lone Ranger (Universal), with a special cast.—Good Western. Universal’s two-reel Westerns all good. Find them to be the best on the market.—William Thacher. Royal theatre, Salina, Kan.

Four Times Foiled (Educational), with a special cast. —Here’s a comedy they all raved about, especially the kids. —W. M. Roob, Grand theatre, Port Washington, Wis.—General patronage.

Captain Kidd’s Kids (Pathe), with Harold Lloyd.—Harold Lloyd has become the topnotch comedian of the day. Big business one day. Billed it over the feature.—F. Zimmerman. Rex theatre, Aurora, Minn.—Small town patronage.

Get Out and Get Under (Pathe), with Harold Lloyd.—This in combination with You Never Can Tell broke all our house records. Best comedy Lloyd has made.—J. Paul Swickard, University theatre, Los Angeles, Cal.—Neighborhood patronage.


The Scarecrow (Metro), with Buster Keaton.—One of the best comedy bets on the market. If you have a weak feature put this on with it and it will go over.—S. Olson. Pastime theatre, Delavan, Wis.—Neighborhood patronage.

Short Subjects

A Fresh Start (Educational), with a special cast. —One of the best comedies ever put out. Wish we could get more like it.—J. G. Varnell. Princess theatre, Piedmont, Ala.—Small town patronage.

A FRESH START (Educational).—This star is a very good drawing card. You cannot go wrong on this.—E. M. Storey, Overland theatre, Chicago, Ill.—Neighborhood patronage.

A Flewer Wedding (Federated).—A good one, and will get the laughs.—S. Olson. Pastime theatre, Delavan, Wis.—Neighborhood patronage.

Good Night Nurse (Recraft).—This is a good one. Went

Title ........................................
Star ........................................
Producer ....................................
Remarks .....................................

Exhibitor ...................................
Name of Theatre ............................
Transient or Neighborhood Patronage
City ....................................... State .....................................
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Australasian Films, Ltd., Procures the Exclusive Distribution in This Territory—Contract Is Signed With Fred B. Warren

Fred B. Warren, general manager of distribution for Associated Producers, announces the first large foreign contract for the output of the company.Australasian Films, Ltd., of Sydney, N. S. W., has procured Associated pictures for exclusive distribution in Australia, New Zealand and Tasmania.

Warren and Johnson Sign

The contract was signed by Mr. Warren with Millard Johnson, American representative of Australasian Films, after Mr. Johnson had made a trip to Los Angeles from New York to perfect details of the deal. His company, the oldest and most powerful theatre-owning and distributing corporation in the Antipodes, exerts a practical control of the theatre field in its territory.

W. A. Gibson, O.B.E., is its managing director, and Stuart F. Doyle, Edwin Geach and F. W. Thring are directors. Its head offices are in Sydney and it has branches in Melbourne, Adelaide, Perth and Brisbane. Its foreign offices are in Singapore and Sourabaya, Dutch East Indies, and its buying offices in New York and London.

First Four Published


ice picture; “The Leopard Woman,” a Read production starring Louise Glaum; “The Forbidden Thing,” an Allan Dwan picture, and “The Last of the Mohicans,” Maurice Tourneur’s picturization of James Fenimore Cooper’s famous Indian story, have been shipped to Australia, where the first will be exhibited in February. “Ever since I have been in the motion picture business,” said Mr. Warren, “it has been my pleasure to be affiliated in the distribution of pictures with this great motion picture organization. It is a source of gratification to me that this relation is to be continued with Associated Producers.”

Operates Large Circuit

Australian Films today leases and owns sixty-one theatres, mostly in the capital cities of Australasia. More than 2,000 employees are on the payroll of the company.

Australasian Films, Ltd., exists solely for the purpose of contracting for the world’s best productions to be handled by Union Theatres, Ltd., its sister company. At this moment new theatres are projected upon plans similar to those of the Capitol theatre, New York, in each of the principal cities of Australia—Sydney, Melbourne, Adelaide, Perth and Brisbane. Work has been begun in Sydney and Melbourne.

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CHICAGO TRADE EVENTS

Clyde Eckhardt, Fox manager, promises that the opening of the new Fox exchange will be a success which will be long remembered in local film circles.

F. W. Fisher, manager of the LaSalle theatre, at Chicago Ill., is proud showing copies of the Daily Post of LaSalle in which the announcement that he booked "Humoresque" brought an eight-column story. The only other times the Post carried an eight-column streamer was when Mckinley was assassinated, war was declared and Harding was elected.

"Squandered Lives," the first Stoll picture, was given its Chicago release showing at the State-Lake theatre and booked the week of January 2 at seven Luhliner and Trinz houses, the Woodlawn on Sixty-third street, the Liberty at Davenport, the Academy at Waukegan, the Court at Kankakee, and a score of other smaller houses.

O. J. Lamberti of the Temple, Mishawaka, and Manager Dearoff of the Princess, Kendallville, Ind., were among the exhibitors shopping for pictures in Chicago during Christmas week.

"Chick" Kepple, who has been battling with the block in an effort to obtain a flat, is considering pitching a tent on the lake front. It has its advantages—plenty of ventilation and no rent, but—

Oscar Florenz and Joe Lyon deny the report that they are to leave for the coast early in February to appear in mob scenes in several super-special comedies.

Harry Marks, former manager of the Majestic theatre at Louisville, Ky., has joined the staff of Balaban and Katz and is reported to be in line for the assistant managership of the new B. & K. theatre, the Ambassador, in the loop.

"The Charm School" has been held over a second week at the Randolphe theatre as a result of the crowds it attracted seven days of its run. It is to be followed by "Mid-Summer Madness."

Ben Readall, managing the Stoll office, was pleasantly surprised Christmas eve when the salesmen presented him with a gold-mounted carving set and a merchandise check. Considering that the Stoll office has only been open a month, it is apparent that Ben makes friends quickly.

Mary Rubens of Joliet, after signing up for a block of Paramount pictures, tried to take someone in the Paramount office to dinner. Every one had a date that couldn't be broken. It was tough luck, as a good many exhibitors would have expected to be taken out to dinner instead of acting as host.

A. R. Rosselle is back at the Robertson-Cole office after closing a contract which assures the showing of "Kismet" over the Enterprise Theatre Company circuit house in South Bend, Elkhart and Michigan City. The price paid is said to be the highest in the history of the theatre company, "Kismet" will be shown at the Oliver in South Bend at $1 top.

I. L. Ballard is back peddling the output of United Artists. Not a new line for I. L., for he formerly—before going to the Pathé, to be exact—talked up the merits of the "Big Four."

Everybody should have met Cecil Ma- herry at the train on his return last week from Oklahoma. He's a sharpshooter and returned with a mess or two of quail. The Goldwyn manager looks none the worse for his sojourn in the "Bisons."

You have to catch Carl Hartell between jumps these days. The home office of Retheratt spotted a good man in Carl moons ago and since then they have been giving him added territory to supervise. The latest addition is Kansas City. Last week he did a turn at the Milwaukee.

Eddie Silverman last week was hiking through Indiana closing some prosperous contracts. Such is the life of the Select manager. Indianapolis isn't a bad town. neither is Fort Wayne; in fact, the Hoosiers themselves aren't half bad.

Everybody's glad to hear of H. A. O'Brien's recovery and welcomes him back to the street. After two months' illness he displayed a real comeback by turning in four Paramount contracts on the first day. Germs nor nothing else can keep a good man down.

Harry Lorch is going to leave us soon; not for good, however, just going to show 'em out in Omaha. Des Moines and Sioux City how to get S. R. O. crowds on Gold- wyn's "Earthbound." The picture opens at the Rialto in Omaha on January 9; at the Princess, Sioux City, on January 16; at the Des Moines, Des Moines, on January 23, and the Colonial, Sioux City, on January 30. This schedule will complete the first runs in this district.

This bit of news from the Hoddkinson office, W. F. Seymour, central supervisor. reports that Lubliner and Trinz have closed a contract to play "The Broken Gate" over their entire circuit. Not so bad, Phil.

Just to remind you that E. C. Jensen, former district supervisor for Goldwyn, is still active in the game. Decidedly set now as head of the New York office of Fitzpatrick & McElroy.

No wonder Saul Opiezer presented Sales Manager Steve Montgomery and the force at Paramount with a few boxes of good cigars the day following Christmas. A new eight-pound boy is nothing to sneeze at. Simultaneously with the arrival of the stork Saul played the first Paramount production of the new first run contract he has signed for the Hyde Park theatre.

Cresdon Smith has been showing the town to C. Thornton, assistant general sales manager of United Artists. The latter spent a week in the Windy City, going from here to Buffalo to open a new office.

"Red" Johnson is now covering the North Side for Select. The new member of Al Gallis' staff resigned recently from the office of Milt Simon.

E. Binger has wired the Goldwyn office that he will open his new theatre at Fort Madison, Iowa, on or about January 15. The message would indicate that the faws of the Iowa town can expect a Goldwyn program.

When you see Joe Hoop rushing down the street or skidding in and out of doors, don't interfere with his progress. He's a mighty busy man these days. His new Fort Armstrong theatre at Rock Island, Ill., will be opened to the public on either January 19 or 26. For his opening performance he will present either William DeMille's "Mid-Summer Madness" or Cecil DeMille's "Forbidden Fruit." The event probably will attract several Chicagoans.

A little enemy fire into the offices of Independent Films the other day. His first point of attack was Eddy Eckles, the presid- ent, who went to bed with a slight attack of the flu, but sooner did the president resume his duties than Harry Rice, business manager, phoned the office that the grippe necessitated his absence from the office.

Alfred Parker, the Rothacker Film Manufacturing Company publicist, spent several days indoors last week nursing a bad cold, and last week on the job as manager, and was among those present at the dinner given by Watterson K. Rothacker to the staff at the Edgewater Beach hotel on the evening of December 29.

Jones, Linick & Schafer, just to start the new year right, have added to the Mid- ville program at McVicker's theatre the First National comedy feature, "Married Life." And it's getting a big hand at every performance, too.

January 15, 1921 EXHIBITORS HERALD
SHOTS AND MISSES
By Mac

Art Toffler was a busy man as of Jan. 29, being ready to become a past event by moving the selected films exchange to their new location at 207 South WALNUT Ave., so all would be settling pretty, bright and early for the rush of set-ins arranged for their big serial with the arrival of Dec. Incidentally we suppose Matt Sugg is bringing some more good bills from New York, where he has been spending the past week.

F. F. Tarbell, manager of the local Vitaphone exchange, was a busy host Dec. 29-30 entertaining FRANK REID, manager of the Pittsburgh office, and Tom DLANEY, manager of the Omaha office. Nothing doing. We tried our best to keep them here for the New Year’s eve frolic, being said benefits the ‘home call’ prevailed with our best wishes again with em.

Contrary to prevailing rumors, MANAGER Brown himself informs us that the Moir theatres would continue under his management. Seeing as possession is nine points of the law, looks like this argument is settled right here for keeps.

Jack McFarland, manager for the American Film exchange at Detroit, spent the week-end, or rather the year-end, visiting his many Chi film pals and tells us Detroit looks better every day to him and that general conditions in his territory register a healthy normality.

With Joe Lyon holding “64000” the British lion, through the Canadian banks, was prevailed upon to contribute to the popular Celts bankroll. We hope it was plenty, Joe, for with the heap of bargains being offered along State Street now, it takes no dough at all to buy a couple of neckties.

“Chu” FLORINE is back again with us. Understand he takes charge of the short subject department for Pioneer Film Corporation of Illinois. Best o’ luck, “Chu,” and much gratitude for your holiday felicitations. They were surely the creation of master minds of the hygiene days.

The charming Miss EVELYN ZAMBRENO, who danced for the benefit of the Orphans’ Fund, at Evanston, Dec. 29, was acclaimed by all present at the Town and Country club the premier star of their popular program. This little five-year-old Miss danced with such professional technique, the critics of the big Chicago papers offered homage to her.

With U of California slipping some considerable pole over the Buckeye champs of the West Conference, a pittance is what we let Capt. FRANK MARSHALL get back to Cleveland without looking him for a few leaves of the green. All right, Frank, see you next game.

After carefully perusing the casualty list of the Groot, teller after New Year’s eve we are felicitous to note no film dignitaries were present during the zero hour. Guess most of the men were at OASIS FLORINE’S hangover party devoting the cracker and milk diet as purveyed.

FRANK HAMMOND of the Hammond Amusement Enterprises, just arrived in Chi in time to celebrate, having concluded his several weeks’ sojourn in the Bermudas. With his usual loquacity, Frank says, “It’s some place,” and judging from the coat o’ tan he brought back, heavy woolen socks and galoshes are taboo!

J. H. ROWLEY in Durant

DURANT, OKLA.—J. H. Rowley of the Rob and Rowley Theatre company, which operates motion picture shows in Oklahoma and Texas, has arrived here from Dallas and assumed charge of the Liberty theatre.

Fox Reports Heavy Sales On Pearl White Picture

Sales records of Fox Film Corporation list among the most heavily contracted subject by exhibitors Pearl White in Henri Bernstein’s great drama, “The Thief.” Considering the long run “The Thief” enjoyed as a play at the Empire theatre, New York, its successful tours and the frequency of its presentation by stock companies throughout the United States, the staying power of this remarkable story stands out notable among the events in filmdom. When “The Thief” was first produced as a play, it was so eminently successful that its immediate translation into almost every language of civilized peoples gave it a hearing in all the big cities. Now, the Fox exchanges report, the smallest and most remote hamlets of America are recording heavy business with this seemingly perennial attraction.

Takes Lease in Houston
HOUSTON, TEX.—H. Silberberg, proprietor of the American theatre, has leased a lot at 606 Main street, between Texas and Capitol avenues.

Form Louisville Company
LOUISVILLE, KY.—Modern Amuse- ment Company has been incorporated here, capitalized at $50,000 by M. Switow, Samuel Switow and R. A. McDowell.

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A national educational institution to train photoplaywrights 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 sponsored by Cecil B. DeMille, Thos. H. Ince 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 applicants must be selected accordingly.

All applicants, therefore, are requested to apply by mail to Frederick Palmer, Director of Education, for the Palmer Home-Test Questionnaire to determine their fitness to undertake this course of vocational training.

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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:

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Guide to Current Pictures

AMERICAN FILM COMPANY
Distributed Through Path Exchange

FLYING "A" SPECIALS
"The Thirty-Fifth Piece of Silver," six reels, with Margaret Fisher.
"The House of Toys," six reels, with Zena Owen.
"Peeky Rebels," six reels, with Mary Miles Minter.
"A Live-Wire Hick," six reels, with Wm. Russell.
"A Light Woman," six reels, with Helen Jerome Eddy.
"The Gamers," six reels, with Margaret Fisher.
"The Blue Moon," six reels, with Pell Trenton and Elmer Field.
"Their Mutual Child," six reels, with Margaret Fisher and Nigel Barrie.

ARROW FILM CORPORATION
"The Chamber Mystery," five reels.
"Circumstantial Evidence," five reels.
"The Wall Street Mystery," five reels.
"The Unseen Witness," five reels.
"The Trail of the Cigarette," five reels.
"The Bromley Case," five reels.
"Woman's Man," five reels, featuring Romance Fielding.
"Love's Protege," five reels, featuring Ora Carew.
"Bitter Fruit," five reels, all star cast.
"Bachelor Apartments," five reels, with Georgia Hopkins.
"Tex," feature series, five reels.
"A Man from Nowhere," five reels, with Jack House.
"Luxury," six reels, with Rubye De Reneer.
"The Deceiver," five reels, with Carol Holloway.
"The Tame Cat," five reels, with all star cast.
"The Man Who Tried," five reels, with all star cast.
"Before the White Man Came," five reels, all Indian cast.

SPORT PICTORIALS
"Girls Will Be Boys," one reel.
"Making Man Handlers," one reel.
"How Do You Get Your Exercise?"—one reel.

ARROW-NORTHWOOD DRAMAS
"Border River," two reels.
"In the River," two reels.
"Three and a Girl," two reels.
"Raiders of the North," two reels.
"A Knight of the Plains," two reels.

ASSOCIATED EXHIBITORS
Distributed through Path Exchange
Oct. 7—"The Riddle Woman," six reels, with Geraldine Farrar.

ASSOCIATED PRODUCERS, INC.
THOMAS H. INCE PRODUCTIONS
"Homo sapius Folkus," six reels, with Lloyd Hughes.
"Lying Lips," six reels, with House Peters and Florence Vidor.

J. PARKER READ, JR., PRODUCTIONS
"The Leopard Woman," seven reels, with Louise Glau.
"A Thousand to One," six reels, with Hobart Bosworth.
"Love," six reels, with Louise Glau.

ALLAN DWAN PRODUCTIONS
"The Forbidden Thing," six reels, with James Kirkwood.

MAURICE TURNOUR PRODUCTIONS
"The Last of the Mohicans," six reels, with James Kirkwood.

MACK SENNETT PRODUCTIONS
"A Small Town Idol," five reels, with Ben Turpin.

CAPITAL FILM COMPANY
FRITZI RIDGeway PRODUCTIONS
"The Avenging Trail," two reels.
"Western Rays," two reels.
"Shadows of the Past," two reels.

"A Fight to a Finish," two reels.
"Trail of the Buzzard," two reels.
"A Fugitive from Justice," two reels.

LESTER CUNEO PRODUCTIONS
"Lone Hand Wilson," five reels.

C. B. C. FILM SALES

HALL ROOM BOY COMEDIES
Nov. 15—"Hired and Fired." Dec. 1—"A Close Shave." Dec. 15—"This Is the Life." FEATURES
"The Victim," state rights feature, six reels.
"Dangerous Love," six reels.

STAR RANCH WESTERNS
Dec. 1—"The Mormon Trail," two reels.
Dec. 15—"The Man Hater," two reels.
Dec. 24—"A Desperate Tenderfoot," two reels.

CELEBRATED PLAYERS FILM CORPORATION
GUMPS CARTOON COMEDIES

CREATION FILMS, INC.

EDUCATIONAL FILMS CORPORATION OF AMERICA
Distributed through Educational Film Exchange, Inc.

CHESTER COMEDIES, TWO REELS
CHRISTIE COMEDIES, TWO REELS

"Striking Models."
"A Homespun Hero."
"Shuffle the Queens."
"Going Through the Rye."
"Mr. Fatima."
"Wedding Blues."
"Back From the Front."
"Dining Room, Kitchen and Sick."

TORCHY COMEDIES, TWO REELS

"Torchy." (Johnny Hines.)
"Torchy Comes Through." (Johnny Hines.)
"Torchy in High." (Johnny Hines.)
"Torchy's Millions." (Johnny Hines.)
"Torchy Turns Criped." (Johnny Hines.)
"Torchy's Double Triumph."

MERMAID COMEDIES, TWO REELS

"A Fresh Start." (Jimmie Atama.)
"Duck Inn." (Lloyd Hamilton.)
"Dynamite." (Lloyd Hamilton.)
"Neurons." (Jimmie Atama.)
"The Simp." (Lloyd Hamilton.)
"April Fool."
"High and Dry."

SPECIALS

"Modern Centaur."
"Valley of 10,000 Smokes."
"Rabe Ruth—How He Knocks His Home Runs."
"Art of Divining," with Annette Kellerman.
"The Race of the Ages" (Man O' War).

ROBERT C. BRUCE "SCENICS BEAUTIFUL," ONE REEL

"The Song of the Paddie."
"Wanderlust."
"Solitude."
"The Castaway."
"By Schooner to Skagway."
"Tropical Nights."
"The Banana Special."
"The Explorers."
"The Isle of Desire."
"The Business of Camping."

CHESTER-OUTING SCENICS, ONE REEL

"Lovely Maerlind."
"Frozen Thunder."
"Ignaro the Exquisite."
"Getting a Polish."
"Swat the Landlord."
"There Is No Santa Claus."
"Bookies and Squaddies."
"Crowning King Blizzard."
"Fruible Fijia."

CHESTER SCREENICS, ONE REEL

"Sea Planets" and "Apartments for Rent."
"Fine Feather" and "They Forgot the Town."
"Out of the Past."
"Then Company Came," and "Art Is Everything."
"No Hope for the Days" and "Silvery Silence."

EQUITY PICTURES

"Keep to the Right," six reels, with Edith Taliaferro.
"Whispering Devils," seven reels, with Conway Tearle.
"Midchannel," six reels, with Clara Kimball Young.
"Kirk," five reels, with Clara Kimball Young.

FAMOUS PLAYERS-LASKY CORP.

PARAMOUNT-ARTCRAFT PICTURES

Oct. 1—"Something to Think About," seven reels, Cecil B. De Mille production.
Oct. 5—"The Jailbird," five reels, with Douglas MacLean.
Oct. 17—"The City Sparrow," five reels, with Ethel Clayton.
Oct. 24—"Hold by the Enemy," six reels, with all-star cast.
Oct. 24—"A Full House," five reels, with Bryant Washburn.
Oct. 21—"The Restless Sea," seven reels, with Marion Davies.
Oct. 21—"An Old Fashioned Boy," five reels, with Charles Ray.
Nov. 7—"Behold My Wife," seven reels, Geo. Melford production.
Nov. 7—"Sins of Rosanne," five reels, with Ethel Clayton.
Nov. 14—"Always Audacious," five reels, with Wallace Reid.
Nov. 14—"Her Husband's Friend," five reels, with Enid Bennett.

Nov. 21—"Burglar Proof," five reels, with Bryant Washburn.
Nov. 28—"Idols of Clay," seven reels, George Fitzmaurice production.
Nov. 28—"A Romantic Adventure," five reels, with Dorothy Dalton.
Dec. 5—"Conrad in Quest of His Youth," five reels, with Thomas Meighan.
Dec. 6—"Flying Pat," five reels, with Dorothy Gish.
Dec. 12—"The Life of the Party," five reels, with Roscoe Arbuckle.
Dec. 19—"An Amateur Devil," five reels, with Bryant Washburn.
Dec. 26—"Silk Honesty," five reels, with Enid Bennett.
Jan. 2—"The Bait," Maurice Tourneur production, six reels.
Jan. 9—"The Jucklins," George Melford production, six reels.
Jan. 9—"The Charm School," with Wallace Reid, five reels.

FEDERATED EXCHANGES

SPECIALS

"Nobody's Girl," five reels, with Billie Rhodes.
"Donnie May," five reels, with Bessie Love.
"The Midlander," five reels, with Bessie Love.
"Man o' War," one reel.

MONTY BANKS COMEDIES

"His Naughty Night," two reels.
"A Rare Bird," two reels.
"A Filver Wedding," two reels.
"Dearily Married," two reels.
"The Kidnappers' Revenge," two reels.
"A Bed Room Scandal," two reels.
"Where Is My Wife," two reels.
"His First Honeymoon," two reels.

FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

"Go and Get It," seven reels, Marshall Neilan production.
"The Perfect Woman," five reels, with Constance Talmadge.
"Notorious Miss Lide," five reels, with Katherine MacDonald.
"Jack-Knife Man," five reels, King Vidor special.
"Forty-five Minutes from Broadway," six reels, with Chas. Ray.
"Good References," six reels, with Constance Talmadge.
"In the Heart of a Fool," seven reels, Allan Dwan special.
"Curtain," five reels, with Katherine MacDonald.
"Harriet and the Piper," six reels, with Anita Stewart.
"The Branded Woman," seven reels, with Norma Talmadge.
"The Master Mind," six reels, with Lionel Barrymore.
"What Woman Love," six reels, with Annette Kellerman.
"The Kick in High Life," two reels, an H. Lehrman production.
"Tonserville Trolley," two reels, with Dan Mason.
"Peaceful Valley," six reels, with Charles Ray.
"Nomads of North," six reels, Curwood production.
"Twin Beds," five reels, Mr. and Mrs. Carter DeHaven.
"Old Dad," six reels, with Mildred Harris Chaplin.
"Wet and Warmer," two reels, Henry Lehrman production.
"The Devil's Garden," six reels, with Lionel Barrymore.
"Dangerous Business," six reels, with Constance Talmadge.
"Love, Honor and Behave," Mack Sennett comedy.
"Unseen Forces," with All-Star Cast.
"Dinty," seven reels, with Wesley Barry, a Marshall Neilan production.

FOX FILM CORPORATION

FOX SPECIALS

"If I Were King," with William Furum.
"While New York Sleeps," with All Star Cast.
"The Face at Your Window," with All Star Cast.
"Blind Wives," with All Star Cast.
"A Connecticut Yankee in King Arthur's Court," with All Star Cast.
"Skirts," six reels, with Special Cast.

WILLIAM FARNUM SERIES

"Drag Harlan."
"The Scoundrils."

PEARL WHITE SERIES

"The Tiger's Cub."
"The Thief."
"The Mountain Woman."

TOM MIX SERIES

"The Untamed."
"The Texas."
"Prairie Trails."

WILLIAM RUSSELL SERIES

"The Man Who Dared."
"The Challenge of the Law."
"The Iron Rider."

January 15, 1921 EXHIBITORS HERALD 95
SHIRLEY MASON SERIES
"Chin Toy."
"Flame of Youth."
"Girl of My Heart."
"Merely Mary Ann."

GEORGE WALSH SERIES
"From Now On."
"The Plunger."
"Number 17."
"Dynamite Allen."

20TH CENTURY BRAND
"Two Moons," with Buck Jones.
"Just Pals," with Buck Jones.
"Partners of Fate," with Louise Lovely.

FOX NEWS
Twice a week.

FOX SERIALS
"Bride 18," in 15 episodes.
"Fantomus" twenty episodes.

SUNSHINE COMEDIES
"An Elephant’s Nightmare."
"Hold Me Tight."
"His Noisy Still."
"Pretty Lady."
"Her Doggone Wedding."
"Pals and Petticoats."
"The Sticker."

CLYDE COOK COMEDIES
"The Huntsman."
"All Wrong."
"Don't Tickle."

MUTT AND JEFF CARTOONS
"On the Hip."
"The Papoose."
"The Hypnotist."
"The Parlor Bolshevik."
"Hot Dogs."
"The Merry Cafe."
"The Tailor Shop."
"The Brave Torcaan."
"The Politicians."
"The High Cost of Living."
"Cleopatra."
"Flap Jacks."

GOLDWYN PICTURES CORPORATION

GOLDWYN STAR PRODUCTIONS
"Out of the Storm," five reels, with Will Rogers.
"The Great Accident," five reels, with Tom Moore.
"The Slim Princess," five reels, with Mabel Normand.
"Roads of Destiny," five reels, with Pauline Frederick.
"Double-Headed Deceiver," five reels, with Jack Pickford.
"The Truth," five reels, with Madge Kennedy.
"Scratch My Back," five reels (Eminent Artists).
"Major 666," five reels, with Tom Moore.
"Cupid, the Cowpuncher," five reels, with Will Rogers.
"Man Who Had Everything," five reels, with Jack Pickford.
"Girl with the Jazz Heart," five reels, with Madge Kennedy.
"It’s a Great Life," five reels. (Eminent Artists).
"The Revenge of Tarzan," five reels, with Gene Pollar.
"Going Some," five reels, Rex Beach production.
"Cupid the Cowpuncher," five reels, with Will Rogers.
"The North Wind's Malice," five reels, Rex Beach production.
"The Penalty," five reels, with Lon Chaney.
"Earthbound," seven reels, with All Star Cast.
"Stop Thief," five reels, with Tom Moore.
"Madam X," six reels, with Pauline Frederick.
"His Own Law," six reels, with Hobart Bosworth.
"Honest Hutch," five reels, with Will Rogers.
"Milestones," six reels, with Special Cast.
"The Song of the Soul," with Vivian Martin, a Messmore Kendall production.
"Godless Man," seven reels.
"The Great Lover," six reels.
"Just Out of College," five reels.
"Roads of Destiny."
"The Highest Bidder," five reels.

"Prisoners of Love."
"The Concoct."
"Guile of Women."
"Bunny Pulls the Strings, seven reels.
"Hold Your Horses," five reels.
"The Voice in the Dark," five reels.
"Boys Will Be Boys."

FORD EDUCATIONAL WEEKLY
"Having a Circus."
"Air-istration."
"In the Glory of the Past."
"Between Friends."
"For the Future."

CAPITOL COMEDIES
"The Little Bears," two reels, with Carter DeHaven.
"A Sure Cure," two reels, with Carter DeHaven.

BENNISON STAR SERIES
"Five Pockets," five reels, with Louis Bennison.
"A Witty Yarn," five reels, with Louis Bennison.

GOLDWYN-HAY PICTURES
"The Island of the Mist," one reel.
"Through the Earth," one reel.
"What Is Your Body Worth?" one reel.
"A Paradise for Birds," one reel.
"Venus of the Orient."
"Action of the Human Heart."
"The Riveter."
"The Human Voice."

W. W. HODKINSON CORPORATION
"Distributed through the Pathex Exchange."

ZANE GREY PICTURES, INC.

BENJAMIN B. HAMPTON PRODUCTIONS
"The Dwelling Place of Light," by Winston Churchill.

J. PARKER READ, JR., PRODUCTIONS
"The Bruce Master," with Hobart Bosworth.
"Love Madness," with Louise Glau.

DEITMICH-BECK, INC.
"The Harvest Moon," six reels, with Doris Kenyon.

DIAL FILM CO. PRODUCTIONS

LOUIS TRACY PRODUCTIONS
The Silent Barrier," six reels with Sheldon Lewis.

ROBERT BRUNETON PRODUCTIONS
"No. 99," six reels, with J. Warren Kerrigan.

NATIONAL-BILLIE RHODES PRODUCTIONS

JOSEPH LEVERING PRODUCTIONS
"His Temporary Wife," six reels, with Special Cast.

IRVIN V. WILLAT PRODUCTIONS
"Down Home," an All Star Cast.

INDEPENDENT FILMS ASSOCIATION

NEAL HART SERIES
Oct. 1—"Hell's Oasis," five reels.
Nov. 16—"Skyline," five reels.
Jan. 1—"The Lumberjack," five reels.

DAMFOOL TWINS COMEDIES
Nov. 16—"Cedarbrook Farm," two reels.
Dec. 1—"Don't Never Marry," two reels.

JANS PICTURES, INC.
"Madonnas and Men," six reels.
"Love Without Question," seven reels.
"A Woman's Business," five reels.
"Wings of Pride," five reels.
VICTOR KREMER PRODUCTIONS

"Voices," six reels, with All Star Cast.
"Mad Love," five reels, with Lina Cavalieri.

BERT LUBN

"Honeymoon Ranch," five reels, State Rights Feature.

METRO PICTURES CORPORATION

METRO SPECIALS

Oct. 15—"Body and Soul," six reels, with Alice Lake.
Nov. 1—"The Fatal Hour," six reels, with All Star Cast.
Nov. 8—"Are All Men Alike?" seven reels, with May Allison.
Nov. 16—"Someone in the House," six reels, with All Star Cast.
Nov. 29—"The Misleading Lady," six reels, with Bert Lytell.
Dec. 18—"Hearts Are Trumps," six reels, with All Star Cast.
Dec. 29—"Polly With a Past," six reels, with All Star Cast.
Dec. 27—"Cinderella's Twin," six reels, with Viola Dana.

NAZIMOVA PRODUCTIONS

"Madame Peacock," seven reels, with Nazimova.
"Billions," six reels, with Nazimova.

MAURICE TOURNER PRODUCTIONS

Sept. 27—"The Great Redeemer," six reels, All Star Cast.

S. L. PRODUCTIONS

Sept. 5—"Love, Honor and Obed," six reels, with All Star Cast.

BUSTER KEATON COMEDIES

Sept. 1—"One Week," two reels.
Oct. 1—"Convict 13," two reels.
Dec. 29—"The Scarecrow," two reels.

PATHE EXCHANGE, INC.

EDGAR LEWIS PRODUCTIONS

Aug. 19—"Laboana," seven reels.

J. STUART BLACKTON PRODUCTIONS

Sept. 5—"House of the Talking Bell," six reels, with Bruce Gordon and May McAvoy.
Oct. 10—"Forbidden Valley," six reels, with Bruce Gordon and May McAvoy.

JESSE D. HAMPTON PRODUCTIONS

Nov. 21—"Her Unwilling Husband," five reels, with Blanche Sweet.
Dec. 5—"Dame Destiny," five reels, with H. B. Warner.
Jan. 2—"That Girl Montana," five reels, with Blanche Sweet.

ROBT. BRUNTON PRODUCTIONS

Nov. 28—"The Devil to Pay," six reels, with Fritzti Brunette and Roy Stewart.

PEERPICTURES, INC.

Dec. 19—"The Empire of Diamonds," six reels.

GEORGE B. SEITZ, INC.

Dec. 26—"Rogues and Romance," six reels, with Geo. B. Seitz and June Caprice.

PIONEER FILM CORP.

"Out of the Depths," five reels, with Violet Mersereau and Edmund Cobb.
"Empty Arms," five reels, with Gail Kane and Thornton Hall.
"Idle Hands," five reels, with Gail Kane and J. Herbert Frank.
"A Good Woman," five reels, with Gail Kane and J. Herbert Frank.
"Nick Carter Series," two reels.

REALART PICTURES

SPECIAL FEATURES

"Deep Purple," six reels, R. A. Walsh production.
"The Soul of Youth," six reels, a Taylor production.
"The Furnace," seven reels, a Wm. D. Taylor production.

STAR PRODUCTIONS

"Sweet Lavender," five reels, with Mary Miles Minter.
"Food for Scandal," five reels, with Wanda Hawley.
"Eye of the Heart," five reels, with Mary Miles Minter.
"Her Beloved Villain," five reels, with Wanda Hawley.
"Her First Entanglement," five reels, with Wanda Hawley.
"You Never Can Tell," six reels, with Bebe Daniels.

"Oh Lady Lady," five reels, with Bebe Daniels.
"Blackbirds," five reels, with Justine Johnston.

REELCRAFT PICTURES

WILLIAM FRANEY COMEDIES

"The Rake Dub," one reel.
"The Camera Man," one reel.
"The Thief," one reel.
"The Messenger," one reel.
"The Lawyer," one reel.
"The Taxi Driver," one reel.

GALE HENRY COMEDIES

"Her Honor the ScrubLady," two reels.
"Stung," two reels.

ROYAL COMEDIES

Nov. 8—"Oh Bony," with Sammy Burns.
Nov. 22—"He Looks Like Him," with Tucker Twins.
Dec. 1—"I'll Say He Forgot," with Otis Harlan.
Dec. 12—"Welcome Home," with Otis Harlan.

MILBURN MORANTI COMEDIES

"Barber Shop Gospel," two reels.
"Double Trouble," two reels.
"Lazv Lem," two reels.

MATTY ROBERT

"She's a Vamp," two reels.
"Circus Days," two reels.
"A Bold Bad Pirate," two reels.
"Summer Days," two reels.
"Sunshine," two reels.

ROBERTSON-COLE PICTURES

SUPERIOR PICTURES

"Devil's Claim," five reels, with Sesus Hayakawa.
"Notorious Mrs. Sands," five reels, with Beside Barriscale.
"Uncharted Channels," five reels, with H. B. Warner.
June 20—"Heart of Twenty," five reels, with Zsa Pinta.

SPECIALS

"Kismet," nine reels, with Otis Skinner.

MARTIN JOHNSON PICTURES

"Lonely South Pacific Missions."
"Recruiting in the Solomon."
"City of Broken Old Men."
"Marooned in the South Seas."

ADVENTURE SCENIC

"Ghosts of Romance."
"May 8—"Outlaw of Wilderness," one reel.
"May 15—"The Loyal Trader," one reel.

RUSSELL-GREIVER-RUSSELL

TUSON COMEDIES

Dec. 20—"New Raleigh," one reel.
Dec. 27—"A Slick Detective," one reel.
Jan. 3—"Buried Alive," one reel.
Jan. 10—"From Kitchen to Throne," one reel.

S. & E. ENTERPRISES

"It Might Happen to You," five reels, with Billy Mason.
"Cowboy Jack," two reels, stunt novelty.

LEWIS J. SELZNICK ENTERPRISES

SELZNICK PICTURES

Distributed by Select Exchanges

"Everybody's Sweetheart," five reels with Ollie Thomas.
"Dangerous Paradise," five reels, Special Cast.
"Red Foam," five reels, Ralph Ince production.
"The Daughter Pays," five reels, with Elaine Hammerstein.
"Byroad and Home," with Eugene O'Brien.
"The Road to Ambition," with Conway Tearle.
"Pleasure Seekers," with Elaine Hammerstein.

SELECT PICTURES

Distributed by Select Exchanges

"The Seeds of Vengeance," five reels, with Bernard Durning.
"Just Outside the Door," five reels, with Edith Hallor.
"Man's Flirtation," five reels, with Grace Davidson.
"Children Not Wanted," five reels, with Edith Day.
"Mountain Mamas," five reels, with special cast.
ELZENICK NEWS
Two a week news reel.

HERBERT KAUFMAN MASTERPIECE
"Johnnie," one reel.
"The Battler and the Bottle," one reel.
"Who Threw the Brick?" one reel.
"Little Red Riding Hood," one reel.

NATIONAL PICTURES

Distributed by Select Exchanges
"Out of the Snows," five reels, with Ralph Ince.
"The Palace of the Silver Window," five reels, with Special Cast.
"Marooned Hearts," five reels, with Conway Tearle.
"Who Am I?" five reels, Special Cast.

D. N. SCHWAB PRODUCTIONS
"Pickle Woman," five reels, state right feature.
"Girls Don't Gamble," five reels, state right feature.

SPECIAL PICTURES CORPORATION

COMIC CLASSIC
Oct. 5—"Up in Betty's Bedroom," two reels, with Charlotte Merriam.
Oct. 21—"A Seminary Scandal," two reels, with Charlotte Merriam.
Nov. 14—"Watch Your Husband," two reels, with Merriam and Edwards.

MORARTE COMEDIES

Oct. 5—Almost," one reel.
Oct. 17—"Guilt," one reel.
Oct. 31—"Kidd," one reel.

CHESTER CONKLIN

Oct. 7—"Home Rule," two reels.
Nov. 14—"Who Am I?" two reels.

STOLL FILM CORPORATION

January—"Squandered Lives."
January—"The Hundredth Chance."
January—"Mr. Wu."
January—"The Lure of Crooning Water."

UNITED ARTISTS CORPORATION

June 18—"Mollyoddle," six reels, with Douglas Fairbanks.
June 25—"Suds," five reels, with Mary Pickford.
Sept. 6—"The Love Flower," seven reels, D. W. Griffith's production.
Dec. 4—"The Mark of Zorro," eight reels, with Douglas Fairbanks.
Jan. 9—"The Love Light," eight reels, with Mary Pickford.

UNIVERSAL FILM MFG. COMPANY

UNIVERSAL FEATURES
"Alias Miss Dodo," five reels, with Edith Roberts.
"Human Stuff," five reels, with Harry Carey.
"The Red Lane," five reels, with Frank Mayo.
"The Girl in the Room," five reels, with Ann Cornwall.
"La La Lucille," five reels, with Lyons and Moran.
"Under Northern Lights," five reels, with Virginia Faire.
"Blue Streak McCoy," five reels, with Harry Carey.
"In Folly's Trail," five reels, with Carmen Myers.

JEWEL PRODUCTIONS

"The Devil's Pass Key," seven reels, with special cast.
"Once to Every Woman," six reels, with Dorothy Phillips.

VITAGRAPH

ALICE JOYCE SPECIAL PRODUCTIONS
"The Vice of Fools," five reels.
"The Prey," six reels.
"Cousin Kate," five reels.

HARLE WILLIAMS PRODUCTIONS

"A Master Stroke," five reels.
"The Romance of Persimmons," five reels.
"The Purple Cipher," five reels.

CORINNE GRIFFITH PRODUCTIONS

"The Broadway Bubble," five reels.
"It Isn't Being Done This Season."

ALICE CALHOUN PRODUCTIONS
"Princess Jones," five reels.

ANTONIO MORENO PRODUCTIONS
"Three Sevens," five reels.

VITAGRAPH SUPER-FEATURES
"The Courage of Marge O'Donnell," seven reels (James Oliver Curwood).
"Dead Men Tell No Tales," seven reels (Tom Terriss Production), All Star Cast.
"Trumpet Island," seven reels, all-star cast (Tom Terriss Production).
"Black Beauty," Jean Paige and All-Star Cast.

LARRY SEMON COMEDIES

"The Suitor," two reels.
"The Stage Hand," two reels.
"The Sportsman," two reels.

JIMMY AUBREY COMEDIES

"The Back Yard," two reels.
"The Decorator," two reels.
"His Jonah Day," two reels.

CURRENT SERIALS

ARROW, "Lightning Dyer," with Anne Little and Jack Hoxie.
ARROW, "The Lurking Peril," with Anne Luther and George Lupton.
FOX, "Bride Thirty," with All Star Cast.
PATHE, "Trailed by the," with Frankie Mann and Stuart Holmes.
PATHE, "Violet Fingers," with Geo. B. Seitz and Margarette Courtot.
REPUBLIC Pictures—"Branded Four," with Ben Wilson and Neva Gerber.
UNIVERSAL, "The Vanishing Digger," with Eddie Polo.
VITAGRAPH, "Hidden Dangers," with Joe Ryan and Jean Paige.
VITAGRAPH, "The Veiled Mystery," with Antonio Moreno.
VITAGRAPH, "The Purple Riders," with Joe Ryan and Elinor Field.
VITAGRAPH, "Fighting Fate," with William Duncan and Edith Johnson.

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The most sensational box-office success in the motion picture theatres of the nation at this time is

MAURICE TOURNEUR'S
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THE LAST OF THE MOHICANS
By James Fenimore Cooper

It is literally packing in audiences everywhere. "Once or twice a year someone makes a 'perfect picture.' This is surely one."

J. PARKER READ, JR.  THOMAS H. INCE
MACK Sennett  Marshall Neilan  ALLAN DWAN
GEORGE LOANE TUCKER  MAURICE TOURNEUR
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ASSOCIATED PRODUCERS, INC.
"29 SEVENTH AVENUE, NEW YORK CITY"
The 24 Sheet that scared New York

"The most amazing American Melodrama ever screened" is the right way to characterize this tremendous picture. Up-to-the-minute and absolutely breathless in its action, it will give your people the biggest thrills of their lives in a production de-luxe in which not a single detail has been neglected. Here is one picture you can book without viewing.

Universal has done it again! Has developed an exploitation idea that will work in every town and city of the country just exactly as it worked in New York—and it nearly scared New York to death.

A series of four posters was used:

"Do you play cards on Sunday?"
"Do you motor on Sunday?"
"Do you work on Sunday?"
"Do you dance on Sunday?"

After these had been on the boards four weeks another 24-sheet was posted announcing Priscilla Dean in "Outside the Law."

For four weeks all New York saw these posters—and thought only of the proposed Blue Laws—and talked of nothing else. When the advertisement was disclosed, that title, "Outside the Law," had been fixed in their minds as nothing else has been fixed for years.

It will work exactly the same way in your town, wherever you are, whatever the character of its people. See your Universal Exchange today as to these tremendously successful posters. A complete description of the campaign will be found in your Help book, which is now in the mail.

Carl Laemmle presents

PRISCILLA DEAN

Supported by Lon Chaney in

Tod Browning's Greatest

UNIVERSAL JEWEL

"OUTSIDE THE LAW"
The action in this serial is nearly all out of doors, covering sky, sea and land, and most of the drama is staged in America. That is what makes its breathless adventures seem still more strange. One look at any episode of this startling serial at your Universal Exchange will show you its tremendous power.
MAURICE TOURNEUR'S Masterpiece

The Last of the Mohicans

An American Drama Eternal  By James Fenimore Cooper

Directed by MAURICE TOURNEUR and CLARENCE L. BROWN

Made new Sunday record in Brook-

Within few dollars of New York Sunday record.

Turn-aways at both Monday matinées.

Heavy business both houses Mon-

day night.

Tuesday: Business growing bigger.

Wednesday: Business still building.

Thursday and Friday: Capacity.

Saturday: You know the answer.

Eve. Mail: Once or twice a year a "perfect" picture. This is one.

Sun: A picture to be welcomed by all.

Evening Telegram: An exciting beautiful drama.

Evening Post: Scenes of breathless beauty.

Morning Telegraph: Kept the audi-

tence tense with excitement.

Tribune: One of the most convinc-

ing pictures we ever saw.

Times: Holds the interest because it means something.
MARY PICKFORD’S

New Production to be Released January Ninth

"The LOVE LIGHT"

has its moments of delightful humor—the quaintest comedy touches imaginable—human bits that will find a response in hearts everywhere. And there are bits of pathos—moments of real heart-searching tragedy—and again, scenes of tremendous melodramatic force.

And withal, the radiant beauty and exquisite dramatic genius of Mary Pickford herself, the foremost artiste of the screen.

"The Love Light" is indeed a picture to be remembered.

Written and Directed by FRANCES MARION

Photographed by CHARLES ROSHER and HENRY CRONJAGER

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
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Please confirm this statement before you book the picture -

DOUGLAS FAIRBANKS'
Newest Production
"The MARK OF ZORRO"
is one of the most profitable box-office attractions ever released

Ask at ANY theatre that has shown it!

From the "All Story Weekly" Novel "The Curse of Capistrano"
By Johnston McCulley
Directed by Fred Nible

UNITED ARTISTS CORPORATION
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ANOTHER RECORD ESTABLISHED
ROBERTSON-COLE'S

OTIS SKINNER

"KISMET"

The most stupendous production the history of Motion Pictures has ever recorded.

by Edward Knoblock
directed by GASNIER

MORE WILL FOLLOW
A photoplay of the lights and shadows of life—of the upper and under worlds of two continents. The drama of a girl forced into a life of crime and rescued by love. And—from start to finish—action—the kind of action that makes the breath catch and the hands clench.

By Sidney Toler

A Paramount Picture

Jesse L. Lasky presents WALLACE REID in "The Charm School"

A SNAPPY automobile salesman inherits a girls' boarding-school—and decides to run it himself—according to his own ideas of what girls should be taught. And Wally Reid is the live-wire pedagogue. It was a hit on Broadway as a play, and in the Saturday Evening Post as a story. But wait till you see it on the screen!

By Alice Duer Miller, Scenario by Tom Geraghty
Directed by James Cruze

A Paramount Picture
FAMOUS PLAYERS-LASKY CORP. Presents "The Inside of the Cup"

From the novel by Winston Churchill
Personally Directed by Albert Capellani

A COSMOPOLITAN PRODUCTION

THE novel made the whole world sit up and gasp when it was published a few years ago. The picture is so astounding and so marvelous that it will be one of the big hits of the year.

A Paramount Picture

Adolph Zukor presents BILLIE BURKE
(By Arrangement with Florenz Ziegfeld, Jr.)

BILLIE BURKE is the slangy chorus girl who has to be educated to marry into a "best family." And the picture's one of the jolliest and cleverest comedies she's ever been in.

By Ray Horniman, Directed by Edward Dillon.
Scenario by Elmer Harris

A Paramount Picture

Jesse L. Lasky presents GEORGE MELFORD'S PRODUCTION "The Jucklins"
with MONTE BLUE

THE homespun romance of a fighting schoolmaster who cleaned up a whole township, saved his friend from jail and won the best looking girl in Carolina. A book that millions have loved, presented with a notable cast.

From the novel by Opie Read and the play by Augustus Thomas.
Scenario by Frank Condon.

A Paramount Picture
SELZNICK
PICTURES
LEWIS J. SELZNICK
PRESENTS
CONWAY TEARLE
IN
FOUR SPLENDID PRODUCTIONS
FOR THE CURRENT SEASON

You
Add by Ones
and
Multiply by
Thousands
When You Place a New
Selznick Star Series
on Your Program.

The First
Ready February 20
"Society Snobs"
is a
Hobart Henley
Production
LEWIS J. SELZNICK Presents

FEATURE COMEDIES

Remember:
"THE POOR SIMP"

It Swept the Country
These Wonderful Bets

MOORE

Series of
THAT ARE DIFFERENT

Now Comes:—
"THE CHICKEN IN THE CASE"

WRITTEN AND DIRECTED BY
VICTOR HEERMAN

Even Bigger and Better
LEWIS J. SELZNICK
PRESENTS

EUGENE O'BRIEN
in JOHN LYNCH'S
"WORLDS APART"

SCENARIO BY THE
R. CECIL SMITHS
DIRECTED BY
ALAN CROSLAND

Another Sure-Fire Success by the Most Popular Star on the Screen
"TORCHY"

The Boy With a Million Friends
You will laugh too—when you see him. You must know him already—from the famous Sewell Ford stories.

"The Spice of the Program"

"TORCHY" COMEDIES
A Monthly Series From the Famous SEWELL FORD STORIES
with JOHNNY HINES as "TORCHY"

"Torchy," the famous red-headed office-boy, has a 100% appeal to motion picture audiences. His creator, Sewell Ford, has been writing about him for 10 years in leading magazines such as "The Saturday Evening Post," in leading newspapers, also in seven books—all "best sellers." Over 2,000,000 families in the United States and Canada know him and laugh heartily at his every antic.

"Torchy"—a sort of super office-boy, with all the readiness of boys for a fight or a frolic, all the quickness of wit, the love of fun, and the sense of honor so typical of our American youth. His capers ring true—and yet have all the fun of the funniest farce. "Torchy" Comedies are CLEAN, FINE FUN.
The producers of KINOGRAMS ARE IN ONE BUSINESS ONLY—THE BUSINESS OF MAKING A NEWS REEL.

KINOGRAMS IS NOT A SIDE ISSUE. KINOGRAMS can stand up on its own feet; January 30th its second birthday. A healthy, lusty, sound, salable youngster—it has VITALITY.

(SUPER) KINOGRAMS is the first and only constructive consolidation of news reels in the history of the industry.

KINOGRAMS actually takes over personnel, editorial staffs, news camera men, etc., of three companies. Three separate and distinct news producing forces will continue to vie with each other, to furnish real product. EDUCATIONAL PICTURES will give you only the best shots from the three in (SUPER) KINOGRAMS.

Get Your Franchise NOW!

EDUCATIONAL PICTURES

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, INC., E. W. HAMMONS, President
Some KINOGRAM Scoops

KINOGRAMS was the first news reel to show a picture of the League of Nations in session.

KINOGRAMS had a picture of the parade of the 27th Division on the screens of New York City theatres before the tail of the parade had passed 42nd Street.

President Wilson landed at Boston on his return from his first European visit. Before noon next day KINOGRAMS was showing his landing in 28 theatres in Washington, New York, and Boston—showing it in Washington as the President himself was entering the Union Station at the National Capitol. KINOGRAMS beat the President home—with himself.

KINOGRAMS had the only motion picture camera man with the Naval Board of Inquiry in Haiti.

In fifty key centers of the world's news—camera reporters are scrambling to send in to their three organizations which make up (SUPER) KINOGRAMS, novel news shots—for you.

Get Your Franchise NOW!

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, INC., E. W. HAMMONS, President
To the Motion Picture Industry

The JACKSONVILLE CHAMBER OF COMMERCE

Announces

ESTABLISHMENT OF

FINE ARTS CITY

More than 700 acres of ground in Jacksonville have been purchased by Fine Arts Pictures, Incorporated, of New York.

Over $1,000,000.00 will be spent transforming Camp Joseph E. Johnston into a spot of beauty.

Florida's unusual advantages in producing motion pictures win over the Pacific Coast.

Murray W. Garsson, President of Fine Arts Pictures, Incorporated, starts work immediately erecting 20 complete unit studios. These studios, capable of accommodating 40 companies, will be the finest in America. Each unit distinct and separate. Every studio will give each company an entirely separate working space from all other companies using Fine Arts City.

The streets already built in Fine Arts City are paved with brick. A complete sewerage system covers the entire city; fire pumps are on every street, close enough to each other to limit fire hazard and assure perfect safety to the entire city.

In Fine Arts City there is being built a "Western City" for filming Western pictures; slums typical of Chinatown quarters; and outdoor sets of every description are being built for filming big productions. A fireproof laboratory complete in every detail is being erected.

Fine Arts City will stand for greater efficiency in the production of motion pictures.

Plus this wonderful motion picture city where complete service will be given producers, the City of Jacksonville and in fact all the people of Florida, stand behind this gigantic movement ready to extend the motion picture industry their service and a hearty welcome. This welcome means that producers will be treated in the kindest way; we assure you it will not be necessary for you to form your own buying units; we pledge ourselves to work with you hand in hand in making your productions a success from both an artistic and financial standpoint.

For Complete Information

Address

Jacksonville Chamber of Commerce

Motion Picture Committee

W. R. CARTER, Chairman

JACKSONVILLE, FLORIDA

Why blame it on the Girl?

Like mother, like daughter. When mama worships "Who's Who" and the Social Register, her daughter will be a snob.

And when daughter gets out into the world and begins practising her snobbery, she's going to find that it takes more than sniffs to conquer said world.

The Realart Star Franchise Picture

"THE SNOB"

Featuring Wanda Hawley

is the story of 'one snob agin the world'—only the world happened to be an american college with a real football game, a college prom and a college boarding house.

Here is a picture that is brim-full of youth, laughter and cheers. It radiates laughs as the sun radiates heat—that's it's nature! It's as typically American as the Statue of Liberty!

Your theatre needs "THE SNOB." It's death to the Gloom bug. (Adapted from the William J. Neidig story in the Saturday Evening Post by Alice Eyton. Directed by Sam Wood.)

REALART PICTURES CORPORATION. 469 Fifth Avenue, NEW YORK
"The backbone of

DURING the twelve months to come the Famous Players-Lasky Corporation will deliver to the Exhibitors of America more record-breaking productions than in any similar period of its history.

These productions will continue to prove the backbone of the Motion Picture Industry in sustaining the prestige and building up the business of the wide-awake and progressive exhibitors of America. Their superiority from the production standpoint will be as marked in the future as in the past.

The following list contains a portion only of the tremendous attractions that will be set in for release by Famous Players-Lasky during the season to come:

**Paramount Super-Specials**


2. America's most popular play of the last twenty years, George Hobart's "Experience." A super-production directed by George Fitzmaurice with a cast of great stars.

3. The long awaited epochal film, Sir James M. Barrie's "Peter Pan."


5. The greatest sensational success of the Paris stage in the last twenty years, "Montmartre," with a great cast, including Dorothy Dalton.

6. Cecil B. de Mille's next sensational picture, adapted from the greatest of all Leonard Merrick's stories, "Laurels and the Lady."


8. The greatest triumph of the Barrymore's—"Peter Ibbetson," by Gerald de Maurier.
the industry

10. E. Phillips Oppenheim’s greatest story, to be produced as a Melford Special, “The Great Impersonation.”
11. Another great special, Belasco’s sensational farce, “Is Matrimony a Failure?” with Elliott Dexter and Violet Heming.
13. Cecil B. de Mille’s “Forbidden Fruit.”

Authors Who Are Writing for Paramount and Some of Their Plays and Books:

SIR JAMES M. BARRIE — Plays— “The Little Minister,” “What Every Woman Knows,” “Quality Street,” “Dear Brutus,” “Mary Rose.”
ARNOLD BENNETT — Plays— “Sacred and Profane Love.”
E. PHILLIPS OPPENHEIM — Books— “Mr. Crex of Monte Carlo,” “The Mystery Road,” “Jean of the Marshes,” “The Devil Traitor.”
COSMO HAMILTON — Books— “Midsummer Madness” (from “His Friend and His Wife”), “The Blindness of Virtue,” “Scandal.”
W. SOMERSET MAUGHAN — Plays— “Lady Frederick,” “Too Many Husbands,” “Cæsar’s Wife.”

World’s Greatest Authors in Paramount Studios
And more to come!

Pictures
HELEN GIBSON PRODUCTIONS

Present

HELEN GIBSON

In

NO MAN'S WOMAN

Adapted for the Screen by Ford L. Bebee
from the story by L.V. Jefferson

Directed by
Wayne Mack & Leo Maloney

Distributed through

ASSOCIATED PHOTO-PLAYS INC.

See our Franchise Holder in your territory
Associated Exhibitors Inc.
presents

Mr. George Arliss
in
"The Devil"
The Sensation of Two Continents
Directed by JAMES YOUNG

"I am the good friend who visits your home—
the friend whom women dote upon and husbands trust—
and I am but one in the legion of Hell among you always!"

The Associated Exhibitors announce this masterly creation in the utmost confidence that it will receive from exhibitors the enthusiastic reception which its superb artistry warrants. Mr. Arliss, in his screen debut, has endowed the cinema with a flawless, brilliant and indelible characterization.

Chosen on merit, and after inspection, by The Strand, New York, for its premier presentation.

Highly recommended to every exhibitor, everywhere.

ASSOCIATED EXHIBITORS, INC.
25 West 45th Street, New York

PATHE Distributors
A word to the wise independent exchange man —

IN 1921, a SHERMAN FRANCHISE will be the best introduction your salesmen can have to the EXHIBITORS in YOUR TERRITORY, for in cost, as contrasted with box office quality, SHERMAN PRODUCTIONS will be in an attraction class by themselves.

Don't take this for granted, or wait for the other fellow to demonstrate it for you —— investigate!

This may be your last opportunity!

Wire today to
SHERMAN PRODUCTIONS CORPORATION
Harry A. Sherman, President
1487 Broadway,
New York.

Every day more people say
"Sherman is right"

Watch for coming announcements on stars and releases!!
"Mr. State Right Buyer —
Don't let these get away from you!!"

Sunrise Pictures Corporation
presents
Peggy Hyland
in
"The Price of Silence"
from the famous novel
"At the Mercy of Tiberius"
By Augusta J. Evans Wilson

State Right Buyers will find this the one big independent release they will all want. Wire, phone, or write
Hello!

HERE I AM

IN FIVE REEL WESTERN SUPER-FEATURES

1. "The Girl Sheriff"
2. "The Wild Flower of the Mountain Range"
3. "The Redhead"
4. "The School M'arm"
5. "I Am the Woman"

Directed by FRANCIS FORD

"Texas Guinan"

PRESENTED BY VICTOR KREMER
Big Five Productions Will

The most important announcement from a financial and production standpoint ever made to exhibitors.

By booking the Big Five Productions in a series you will reap bigger profits through their cumulative box office value.

(Booked individually if desired)

Every One in the Million Dollar Class

Play Them in a “Grand Pictures Season”

Five powerful reasons why

'There'll be a Franchise everywhere
Revolutionize Film History

Associated First National Pictures, Inc.,

presents

“A Grand Pictures Season”

Man-Woman-Marriage
An Albert A. Kaufmann Presentation of
An Allen Holubar Production
Starring
Dorothy Phillips
A most extraordinary presentation of the eternal drama of mother-right from the dawn of the world through the ages of barbaric splendor down to the present.

Charles Chaplin
in
The Kid
Written and Directed by Charles Chaplin. This is without doubt the greatest screen comedy ever produced. Six reels of joy, on which the world-famous comedian worked for more than a year.

Passion
With the famous continental actress
Pola Negri
The picture which amazed a nation in setting a new world’s record by showing to more than a quarter million people in two weeks at the Capitol Theatre, New York.

The Oath
An R. A. Walsh Production
with an all-star cast
One of the biggest and most virile domestic dramas yet shown on the screen, and one of the year’s great super specials.

Anita Stewart
in
Sowing the Wind
A Louis B. Mayer special and a most remarkable story that hits the vital spot of the most tremendous issue of man and woman today.

The Public Will Flock to Something New and Big!

There’ll be a Franchise everywhere

powerful reasons why
WE HAVE SIX TERRITORIES STILL OPEN

IN

MIDDLE WEST, EASTERN AND NEW ENGLAND STATES

To make the Popularity of our Brand Instantaneous—

WE ACCEPT YOUR OWN TERMS

For our Franchise on our 26 Two-Reel

“TOP NOTCH COMEDIES”

WIRE COLLECT FOR OUR OFFER

The Top Notch Producing & Distributing Company
1879 W. 25th St., Cleveland, Ohio

THE MOST SUBSTANTIAL INDEPENDENT ORGANIZATION ON EARTH

FIDELITY PICTURES CO., 117 W. 46th St.
New York Representative
Money Making Attractions!

Dramas that will hold your audiences thrilled—comedies that will make 'em all laugh, every one a big box office attraction

The Truth About Husbands
A smashing drama adapted from "The Profligate," by Sir Arthur Wing Pinero, and directed by KENNETH WEBB.
Whitman Bennett Production

Dinty
A Marshall Neilan Production
With Wesley Barry
A great, big picture that every one will love—full of thrills, laughter, sunshine and tears.

Unseen Forces
A Mayflower Photoplay Corporation presentation of the strangest love story ever screened.
Sydney A. Franklin Production

The Punch of the Irish
A comedy that carries a punch in every foot. Two rollicking reels of riotous laughter.
A Henry Lehrman Comedy

Love, Honor and Behave
A Big Special Comedy Feature in 5 riotous reels. Something more than a slapstick.
A Mack Sennett Production

The Scoffer
A Mayflower Photoplay Corporation presentation of a powerful drama of a man who defied God.
An Allan Dwan Production

Lionel Barrymore
in one of the most thrilling and powerful dramas of the year, and a Whitman Bennett Special directed by Kenneth Webb.
The Devil's Garden

Toonerville's Fire Brigade
Not animated cartoons, but the famous artist's characters in real life, presented by Betzwood Film Company in 2 reels.
A Fontaine Fox Comedy

First National Attractions
"We are highly pleased with our franchise. Your standard of productions has been high, and best of all pleasing to our patrons."

THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

One of the Best Audience Pictures of the Year!

Because it's a flash of truth, big, bold, fascinating, with smashing scenes that will thrill and hold them!

Every girl will see it!
Every youth will see it!
Every matron will see it!
Every man will see it!

A Louis B. Mayer Special Production

"HABIT"

with

Mildred Harris

Every Element of Appeal
Love—Romance—Intrigue
and a Great Fashion Show

Directed by Edwin Carewe

Adapted by Madge Tyrone from the drama by Tom Barry; Photographed by Robert B. Kurrle; Tech. Director, Rex Weston, Edited by Edward McDermott.

A First National Attraction
The Spoor—Berggren Achievement

By MARTIN J. QUIGLEY

THE motion picture industry the world over may join with Mr. George K. Spoor and Mr. P. John Berggren in rejoicing over the arrival of stereoscopic photography. This discovery alone represents a development of sufficient importance to give forever to the present year a conspicuous place in the annals of the motion picture art.

Stereoscopic photography has long been the dream of those who have looked forward to the artistic and commercial possibilities of this long step toward the mechanical perfection of the motion picture. Years of effort and large sums of money have been expended in the search not only by those whose efforts have been crowned with success but also by many others both here and abroad.

The absence of the suggestion of depth in motion pictures as they have been known has been generally regarded as an obstacle that would eventually have to be overcome if the logical effectiveness of the motion picture was to be achieved. Despite the most stupendous efforts with present equipment it has been apparent even to the casual observer that a great deal has been lost in the transference of the view from reality to the screen. Many expedients of more or less recent invention particularly within the scope of lighting have done much to offset the disadvantages of two dimension photography, but even these have fallen far short of achieving the desired result.

* * *

No passing encomium of the moment will add much to the lustre of the attainment of Mr. Spoor and Mr. Berggren. Through the achievement of stereoscopic photography these names have been assured of a perpetual position of prominence in the history of photographic developments. It will remain for the historian of science to write the final judgment of just where this discovery ranks in the list of significant achievements of the age and to provide for Mr. Spoor and Mr. Berggren the credit and fame to which their work entitles them.

Mr. Berggren, now unknown to the industry, will not long remain so when the product of his thought and effort of the past twelve years comes before the trade for study and inspection. At the moment it may be remarked, however, that the success which followed Mr. Berggren’s efforts in the field of stereoscopic photography comes in a most logical manner: For twelve years he has labored religiously at the task, disregarding the assertions of optical experts the world over that stereoscopic photography is an impossibility. With the true scientist’s disregard for everything save only the goal of his experiments, he followed his labors under such conditions of long hours and confinement that he finally laid his health as a sacrifice at the feet of Science.

When ordered by his physician to give up his work in Chicago and go to another climate, he replied: “I could take my body away but my heart would remain here in the laboratory with my experiments.” He starved and within the year he accomplished the task he had set before him.

* * *

Similarly logical is it that Mr. Spoor should participate in the fame and credit of the invention. Unlike Mr. Berggren, Mr. Spoor is far from unknown to the motion picture industry throughout the world. Mr. Spoor is a valid pioneer of the industry, having been wholehearted in motion picture work before there were motion picture theatres and exchanges and long before the industry as presently constituted was known. Just as he battled through the manifold obstacles of those early days of pioneering when there were prejudices and difficulties of a magnitude that are almost inconceivable at this time, he carried through on his determination to put the third dimension on the screen.

Under such circumstances mere congratulations seem a feeble thing to offer, but we do congratulate Mr. Spoor and Mr. Berggren and in doing so we feel sure we are expressing the wish of the motion picture industry the world over.
The wines are having their innings just at present. We have "Foolish Wives," "Blind Wives" and "Virtuous Wives." But later we are to have "The Truth About Husbands."

The First National crowd who held a conclave in Chicago this week met in the English room of the Congress Hotel. What do you make of this, Watson?

James Gibbons Hooker, the "American Shaw," whose book "Red Queens" contains much brilliant wit and satire, refers to our good friends, the publicists, as "passionate press agents."

"Jim the Pennman" ought to be able to write its own ticket, eh, what?

And our old friend Walthill comes to bat with this wheeze: "Just as March 4 approaches and he is getting out of the game, along comes a fellow called 'Lonnie the Lion.' If the producer plays his cards as well as Woodrow has, he'll get all the publicity," adds Walt.

Those Misleading Signs

According to a sign on Madison street, "if you laud 'Sorrows of Love' which kind will you have?"

An efficiency expert placed in charge of a Los Angeles studio immediately fired half the actors. (Presumably so the company could pay the efficiency expert's salary.)

Pathé has a picture called "The Killer." That ought to knock 'em out of their seats.

Prison Too Good for Him

And I'm for any lawmakers that passes a statute making life imprisonment for the laundryman who tears one's pajamas limb from limb and sends back two dust rags for one silk shirt.

She Comes Back Strong

Who said Mary Pickford can't come back? Anyone who mixes brains with their acting—and Mary does that—will maintain her front rank position, despite all the popularity contests the country papers conduct. The trouble with the fans is they don't vote as they think.

"Zukor to enforce economies at Studios." Headline. Washing the waste line, as it were.

Helping Hoover

See where Hoover has appointed S. L. Rothafel to aid in the drive for starved European children. Well, if "Roxey" can't get it out of 'em nobody can. Now let everyone kick in and do his bit.

"North of Amendment 18"

Reginald Barker, who has been directing pictures for "Snow-faces" at Banff, Canada, says he had difficulty keeping his company on the job. The women wanted to go shopping for furs and dry goods, which are cheap and plentiful up there, and the men also went shopping—but not for dry goods.

Let's make it a Snappy New Year.

All right. Let's go.
Federated Holding
Annual Meeting in
Frisco on Feb. 8

The annual meeting of Federated Film Exchanges of America, Inc., will be held in San Francisco on February 8, according to J. L. Friedman, executive head of the organization and president of Celebrated Players Film Corporation, Chicago.

It is planned for Mr. Friedman to charter a special section for members and their families living East of Chicago which will leave the Windy City on February 4. Mr. Friedman has asked that any one desiring reservations communicate immediately with him.

During the last few months Federated has expanded rapidly, having obtained distribution rights to many pictures. In the field of distribution, the productions of Special Pictures Corporation, the Bessee Love specials and other subjects. Although no announcement has been made concerning the acquisition of additional product, it may be expected that the San Francisco convention will develop big things.

New Exchange Alliance
Now Being Organized
According to Reports
(Special to Exhibitors Herald)

NEW YORK, Jan. 11.—Prominent statesmen are interested in the organization of another national exchange alliance now in the process of formation. The idea was conceived by members of the field of distribution. Although organization has been somewhat slow, the leaders in the movement have progressed with such precision and certainty as to assure a permanent association. State right men interested in the proposition are among the more prominent in their respective territories.

Two Associations to
Resume Conferences
(Special to Exhibitors Herald)

NEW YORK, Jan. 11.—It is understood that the joint committees of the National Association of the Motion Picture Industry and the Motion Picture Theaters of America, appointed at the meeting of the two bodies here on December 14, will reconvene within the next few days. No definite date and meeting place has been decided upon. Besides the Hoover committee, there are joint committees on business relations, embracing equitable contracts and advance deposits, and legislation, dealing with censorship, Sunday opening and taxation.

Orphans Entertained
(Special to Exhibitors Herald)

EVANSVILLE, IND., Jan. 11.—Manager Homer Greer of the Strand, played host to the orphans and poor children of Evansville by entertaining them at a 10 o'clock showing of Douglas Fairbanks in "The Man Who Played God." The children were entertained with the help of "Long John Silver." R. C. G.

R-C Get Linder Film
(Special to Exhibitors Herald)

NEW YORK, Jan. 11.—Robertson-Cole has taken over for distribution the latest Max Linder picture in five reels. "Seven Years Bad Luck."
Pastor Assails Legislation Aiming at Forced Sunday Observance as Destructive

Milwaukee Minister Says
That Reformers During the Last Thirty Years Have Had 160 Bills in Congress

(Milwaukee, Wis., Jan. 11—Declaring that Sunday must be observed from reason and conviction and not by force if it is to be beneficial, the Rev. M. C. Guild of the Seventh Day Adventist church here denounced the blue law menace as destructive to man's natural rights.

"I am decidedly in favor of Sabbath and Sabbath keeping," he says, "but to be of any benefit to an individual it must be observed from reason and conviction and not by force.

Legislation Is Destructive

"If the religious organizations who are making such strenuous efforts to get religious legislation ever succeed the foundations of our government will be destroyed. This legislation will be destructive of the natural rights of men, rights that have been so dearly bought by the blood of our ancestors.

"During the last thirty years religious societies have introduced more than 160 bills in congress to compel people to observe Sunday as a religious institution. But so far congress has remained true to the constitution and has refused to legislate on this subject.

Cites Grant Belief

"If congress can compel the individual to rest on Sunday because the church demands it, it can likewise compel him to go to church on Sunday. If it can prescribe one obligation it can regulate them all.

"We believe with George Washington that every man who conducts himself as a good citizen should be protected in worshipping God according to the dictates of his conscience. General Grant has wisely said, 'Leave religion to the family altar, the church and the private school. Keep the state and the church forever separate.'"

W. R. Rothacker Dines His Aids

Methodists Object
To Manner Clerics Are Being Depicted

(Washington, D. C., Jan. 11.—The public morals board of the Methodist Episcopal Church has announced that it would open a campaign to "stop contemptuous treatment of the Protestant ministry by some cartoonists, writers and actors.

"On the stage and in motion pictures," the board's announcement said, "the Protestant minister is seldom represented except as an effeminate fool. The members of the Protestant churches are exorted to be liberal in their humor and be slow to wrath. But the members of the Roman Catholic Church do not tolerate such treatment of their priesthood, which is represented on the stage and elsewhere in a most favorable way, and whose religion is treated with consideration. The Catholics are to be commended. The Protestant has come also when Protestants should not tolerate any other than courteous treatment of their religion and ministers."

The board added that the matter was being called to the attention of ministers of all denominations and their congregations, with a request that "the observance of ordinary courtesy" be reported to the board, which would make them public.

Quebec Bars Showing Of "Way Down East"

(Nashville, Tenn., Jan. 11.—A blue law measure has been introduced in the senate. It would eliminate all buying and selling on Sunday, and close all theatres.

Blue Bill Is Introduced

(Nashville, Tenn., Jan. 11—A blue law measure has been introduced in the senate. It would eliminate all buying and selling on Sunday, and close all theatres.

Sunday Charity Shows Opposed by Ministers

(Huntington, Ind., Jan. 11.—Following a report that one of the theatres of the city had offered a club interested in charitable work all receipts from Sunday shows above operating expenses, the Huntington Ministerial Association adopted a resolution opposing Sunday shows for charitable purposes. They expressed fear that such shows would lead to desecration of the Sabbath. It was agreed also that all the churches devote the services of Sunday, January 16, to the question of Sabbath observance.

Order Theatre Windows Opened Between Shows

(Indianapolis, Ind., Jan. 11—Theatre managers here have been instructed by the City Board of Health to open all windows and doors between shows and thus permit fresh air to enter the theatres. The board of health has instructed its members to see that all theatres are properly ventilated.
Radical Blue Law Ordinance Is Defeated Overwhelmingly By Exhibitors in Minnesota

Films Which Depict Crime Prohibited by Officials of Newark

NEWARK, N. J., Jan. 11.—Exhibitors of Newark have been notified by Director of Public Safety William J. Brennan that motion pictures depicting crime or criminals at work will not be permitted on the screens of Newark.

"During the past few months," declares Brennan, "a most careful investigation has been made into causes of the crime wave, especially concerning crimes of a spectacular nature, and my deduction has been that photoplays and stage productions have in a measure been a source of inspiration to those criminally inclined."

Police Lieutenant Frank E. Bres, director of the censorship bureau, declared that he expected no difficulty in enforcing the ban. Both Bres and Brennan stated that they had interviewed many criminals before arriving at the conclusion that pictures had a great influence on criminal minds.

Chamber of Commerce Opposes Blue Law Bill

WASHINGTON, D. C., Jan. 11.—Blue laws for the District of Columbia were emphatically opposed by the Washington Chamber of Commerce on January 5, when the question of the Temple bill stopping everything in the city on Sundays was brought up. It was voted to instruct a special committee of three to oppose the measure before the congressional committees and also to oppose any other bill introduced "aiming to restrict the liberties of the residents of the District on Sunday as they now exist."

The Temple bill is asserted to be the measure favored by Dr. Wilbur Crafts, head of the International Reform Bureau.

What Exhibitors Are Saying About EXHIBITORS HERALD

"EXHIBITORS HERALD is my best bet."—George Osborne, manager, Star theatre, Westminster, Md. * * *

"Enclosed find a check for the renewal of my subscription to EXHIBITORS HERALD. I like your trade paper the best of all."—A. L. T. Carol, manager, American theatre, Walla Walla, Wash. * * *

"Enclosed please find my check for two years' subscription to EXHIBITORS HERALD and I assure you it is the biggest buy I ever made for the money. There are just two things that I cannot get along without in this hard, cruel commercial world to earn a living, viz: My eye glasses and your most valuable periodical."—Bert Goldman, manager, New Princess theatre, St. Paul, Minn.

Dry Goods Association Asking for the Repeal Of Tax on Admissions

WASHINGTON, D. C.—The repeal of the tax on admissions is recommended in a letter to the chairman of the revenue law committee which has been submitted to the house committee on ways and means by the tax committee of the National Retail Dry Goods Association. The committee also recommends the repeal of the excess profit, tax, the surtaxes on individual income, the taxes on transportation, insurance, etc.; the tax on monopolies; the excise taxes, the special and capital stock taxes and the stamp taxes.

Temporary Receiver Directs Affairs of Wark Producing Co.

NEW YORK, Jan. 11.—A receiver has been appointed under the charge of the affairs of Wark Producing Company, 1476 Broadway, W. S. Seligberg of Seligberg, Lewis and Strouse is the receiver. Wark Producing Company owns the rights to "The Fall of Babylon" and "The Mother and the Law," two pictures from D. W. Griffith, and "Intolerance." It is a separate organization from D. W. Griffith, Inc.

The petition was made by stockholders to recover moneys due on loans and is a friendly protective measure. The company is said to be on a solid basis and the receiver's position therefore temporary only.

Ottawa Theatregoers Object to Ticket Tax

OTTAWA, CANADA, Jan. 11.—Theatregoers in the capital are surprised who are permitted to pay the amusement tax following the abolition of the federal luxury tax. Cashiers had to explain to them that the Department of Finance had nothing to do with the amusement tax, which is a provincial institution.

Mayor McConnell that Toronto has applied to the Ontario Government for removal of the ticket tax on the ground that it has outlived its usefulness and is a burden for the poor.

Associated Photo-Plays Opens New York Offices

NEW YORK, Jan. 11.—Associated Photo-Plays, Inc., has opened New York offices at 25 West 45th street with Victor B. Fisher, general sales manager, in charge. S. H. London, general manager, has gone to the Coast to supervise production. Bertha Schwartz will handle foreign distribution.

May Tax Theatre Sign

NEW YORK, Jan. 11.—As a means of increasing the state revenue, it has been proposed at Albany that the theatre signs along Broadway be taxed. It is estimated that such a levy would net a large annual income.
Mary Pickford’s “Love Light” A Winner

United Artists star scores in entirely human story, very well acted, with humorous and pathetic touches that are sure to appeal. Settings are noteworthy, with beautiful sea pictures and rugged inland scenery. Frances Marion’s direction effective.

“T”HE Love Light,” in which Mary Pickford returns to the screen after a protracted absence, will quickly re-establish her in the hearts of any whose affections for the world’s most popular screen star have lapsed in the past few months.

The picture, although a trifle long, is in eight reels, is remarkable in several respects. Here we have Miss Pickford in a more mature role than any heretofore essayed by her; it was written and directed by a woman, Frances Marion, and unlike most of her former stories is laid in a foreign country. It is moreover excellent drama, full of dramatic “punch” without strain for effect. Seldom has a more direct appeal to the heart been so effectively put over in a picture. Its success should be instantaneous.

The story presents Mary Pickford in an Italian role. Her rippling, curling tresses, her long-lashed eyes that sparkle so bewitchingly through tears, her winning ways of mimicry and all the other elements that intrigue one’s heart, are to be seen. It was a wise hand that guided her from the romping girl of the opening scenes to the young Madonna part that she carries so excellently in later reels.

She plays with all the captivating graces and the undisputed skill that has previously established her so pre-eminently among screen artists. She has proved her right to praise for versatility, for the character is a distinct departure from any she has heretofore assumed.

She appears as Angela Carloti, first mothering two lively brothers, the younger, Mario, obviously her favorite. War comes and the elder brother goes and gives his life. Mario follows and Angela is left in charge of the lighthouse on the rocky coast. There comes into her home and her heart, Joseph, whom she hides from the law, believing him a deserting American seaman, and whom she eventually marries. Sending, at his request, a love beacon over the waves one night by means of the lighthouse lamp, she is horrified to learn later that it was the signal for the destruction of a ship bearing wounded soldiers back to their homes, among them her beloved Mario. Joseph admits his presence as a German spy, she gives him into the hands of the law, but he escapes by way of the sea and goes out of her life forever. When her baby is born, interfering villagers deprive her of the child, doubting her mental soundness, and she lives the life of a recluse. She makes a home for Giovanni, a village youth who has loved her from childhood, who was blinded in battle, and ultimately happiness comes to them after a shipwreck tragedy which restores her baby to her.

That an artist, sensitive to the harmony of the least detail, has directed the acting and planned the backgrounds, is evident. Scenes along the sea coast, in the Italian homes, villages and gardens, groups of children and pet animals, convent scenes and other contributing items are employed to a picturesque result. Lighting has been given careful attention and scenes on cliff peaks and during a storm at sea are arrestingly excellent.

The story is of the heart-gripping sort with romance and motherhood the outstanding themes. The grief-tortured little mother grieving for her baby, maddenized by her sorrows, is made so vital and living a character that this alone could make the picture powerful. It stands now one of the strongest of the elements contributing to a feature that is of prime importance among the new year’s publications and of the highest worth.

Several Italian players are cast with Miss Pickford, the majority of them new to the American screen. Raymond Bloomer, the leading man, was found in France and has played on the stage in Rome. Jean de Briac, Albert Prisco and Georgas Rigas are foreign-born and famed, and Evelyn Dunne, who plays the role of Mario, is Italian.

Mary Pickford in a scene from the United Artists production, “The Love Light.”
Exhibitors Plan Programs
For Raising Hoover Fund

Many Theatres Signifying Their Intention of Giving All or Part of Receipts on January 26 to the European Relief Council

(Special to Exhibitors Herald)

NEW YORK, Jan. 11—Exhibitors over the country are directing their attention toward arranging programs for January 26, when a concerted drive will be made by motion picture interests to raise $2,500,000 to save 250,000 starving children in Europe.

Theatre men in letters to headquarters of the committee at 122 West 49th street have signified their intentions of donating all or a part of their receipts on Motion Picture Day to the Herbert Hoover cause. In some communities exhibitors will be aided by churches and relief organizations.

Will Give Series of Special Benefits

Various means of raising money have been adopted by exhibitors. Some exhibitors will give a series of special benefit performances culminating in a special morning matinee for children on Saturday, January 29. Tickets for these special matinees will sell for $1, with the entire proceeds going to the relief fund.


Exchange Donates

The first contribution from exchange men has come to the committee in the form of a $20 check from the Metro film exchange of Philadelphia. Robert Lynch is manager. He stated he would call a meeting of exchange managers in Philadelphia to devise ways and means of concerted action in obtaining big results in the Philadelphia territory.

A sample of the hearty spirit of cooperation from exhibitors is shown in the following letter from E. D. Heins of Roanoke, Va., who operates the American, Isis, Princess, Roanoke, and Jefferson.

"I think this is a splendid spirit that is being shown. We have five theatres at our disposal. We have already paid for two full page insertions on this subject in the Roanoke papers, and we gave our Roanoke theatre several Sundays ago for a free concert at which $800 was collected for this relief work at one performance. We are again going to give the theatre this coming Sunday for the same purpose and will have several more in January. This is a suggestion that can be followed in cities where no Sunday shows are given. We also suggest that receptacles be placed in all lobbies where donations may be made."

Special Performances Scheduled in Indiana

(Special to Exhibitors Herald)

INDIANAPOLIS, Ind., Jan. 11—E. H. Bingham, one of the owners of the Colonial theatre, has announced that all Indiana motion picture theatres will be called on to give special performances on Saturday morning, January 29, the total receipts from which will go to the European relief council to buy food for the starving children of Central Europe. Theatre owners in Indianapolis at a special meeting pledged their support of the campaign and agreed to give the special shows from 10 to 12 o'clock January 29.

Gustav G. Schmidt, president of the Motion Picture Theatre Owners of Indiana, sent an appeal to all exhibitors in the state to cooperate in the campaign.

Mr. Bingham, as a member of the national executive committee of the Motion Picture Theatre Owners of America, has been appointed by Herbert Hoover, national chairman of the relief council, to have charge of the motion picture campaign in Indiana.

McNally Dies After Strokes of Apoplexy

(Special to Exhibitors Herald)

NEWARK, N. J., Jan. 11.—J. B. McNally, manager of the Newark theatre, a Max Spiegel house, died last week following two strokes of apoplexy. An old showman and an energetic worker, he made hundreds of friends here. He was 48 years old and is survived by his widow, two daughters and one son.

J. B. McNALLY
Prominent Newark showman whose death follows two strokes of apoplexy.
PUBLIC TIRES OF FADS

Otto Bollman Declares That Motion Picture Patrons Today Are Demanding Plain Substantial Productions

Dial Company President Believes That Stories of a Conservative Nature Will Take Place of Sex Dramas and Daring Serials

**Innovations are often huge successes and serve to relieve the situation at times. But the public soon tires of fads. They are demanding a steady amusement diet.**

In this pointed statement Otto Bollman, president of Dial Film Company, gives his views on motion pictures, gained during an extended survey of the industry.

"The highly flavored sex dramas and daring serials," he continues, "all have their brief space in satisfying the public appetite, but I firmly believe that the books and tales of a more conservative element will appeal more and more strongly to the public taste as time goes on."

"We will maintain a department of exploitation whose duty it will be to pay particular regard to trade paper advertising and publicity, as well as the newspaper and fan propaganda which will be issued."

Mr. Bollman organized Dial Film Company more than two years ago. Previous to his entry into the cinema realm, he was the successful head of one of the largest piano businesses in the country. Prior to his retirement from the world of music, the organization founded by his ancestors more than a century ago was recognized as one of the staunchest institutions in America.

Mr. Bollman's business associates and competitors alike attributed his success in no small measure to his knowledge of "what the public wants."

**"Behold the Man" Is Opened in New York**

(Special to Exhibitors Herald)

NEW YORK, Jan. 11.—"Behold the Man," a modern adaptation of Pathé's feature, "The Life of Our Savior," opened at the Apollo theatre in West 42nd street on Sunday. A series of Sunday presentations will be given.

A majority of the film is finished in natural colors. An unusual musical accompaniment as well as realistic settings feature the presentations. Among the soloists are Harriet Lark, coloratura soprano, and Elda Arlando Boyer, baritone. It is said that the production in the new form is a vast improvement over the original.

**Nathan Signs for Special Publicity**

(Special to Exhibitors Herald)

NEW YORK, Jan. 11.—In the news of the week, along film row, it is learned that Maurice Nathan, who up to recently was associated with William Fox, has left that organization and is making his headquarters with the new publicity firm of Cook & Shay, Inc.

It is understood that he will for the present do some special publicity work for Cook & Shay while he is developing a new process for the improvement of studio "stills," designed for photo-engraving, photogravure and litho processes.

**Minneapolis Loring Opened to Public**

(Special to Exhibitors Herald)

MINNEAPOLIS, Minn., Jan. 11.—Finkelstein and Ruben, First National franchise holders for the Northwest, have opened the Loring, the attractive new suburban theatre at Nicollet avenue and Fourteenth street, here. It has a seating capacity of 1,200. It took more than a year to complete and cost in excess of $250,000.
Lichtman Leaves Famous to Conduct Own Business

S. R. Kent Appointed General Manager Distribution by Adolph Zukor—Retiring Official Will Announce His Plans Shortly

(Special to Exhibitors Herald)

NEW YORK, Jan. 11.—Al Lichtman, who has been associated with Adolph Zukor for a number of years, has resigned as general manager of the department of distribution of Famous-Players-Lasky Corporation. The resignation is effective immediately. S. R. Kent leaves the position of general sales manager to succeed Lichtman.

Mr. Lichtman leaves Famous Players to fulfill his ambitions to go into business for himself. Plans for his future activities will be announced shortly.

Joined Famous Players Some Years Ago

The retiring executive joined the sales department of Famous Players Film Company at the time of its organization by Adolph Zukor. He subsequently organized Aleo Film Company of which Metro is the successor and in a few months he built up a big organization. When Artcraft was formed he became general manager and has been a leading executive of Famous Players-Lasky since that time.

Mr. Lichtman's rise has been rapid. He entered the industry four years ago with General Film, working with former Postmaster General Frank H. Hitchcock in liquidating the affairs of the company. Three years ago he joined the administrative bureau of Famous in the New York office. Two months later he became a special representative in the distribution department. He was later appointed district manager of the Kansas City territory, which position he held until May 1919, when he was called to the home office to become general sales manager.

Kent in Chicago Announces Plans

S. R. Kent, the newly appointed general manager of Paramount, was in Chicago on January 10 and 11, at which time he announced the production plans for Famous for the next twelve months. Mr. Kent was en route to the Coast. Considering the "bigger picture" policy of Paramount, he said:

"During the twelve months to come Famous Players-Lasky Corporation will deliver to the exhibitors of America more record-breaking productions than in any similar period in its history. These productions will continue to give the backbone of the motion picture industry in sustaining the prestige and building up the business of the wide awake and progressive exhibitors of America."

Vignola Company in The Bahamas Islands

(Special to Exhibitors Herald)

NEW YORK, Jan. 11.—Cabled advice received in New York this week announce the arrival at Nassau, Bahama Islands, of Robert G. Vignola and his company. Vignola, accompanied by a large staff of technical assistants and players, is in the Southern islands to film exterior scenes for Dora Byne's story, "Redemption Cove," which he is making as a special production for Cosmopolitan-Paramount. The party left New York on December 25, arriving at Nassau on December 31.

Schedule for 1920

S. R. Kent, new general manager of Famous Players, announced the following big pictures for production this year:

THE AFFAIRS OF ANATOL—Written by Arthur Schnitzler; produced at Studio One; stars: played by Gloria Swanson, Wallace Reid, Elliott Dexter, Wanda Hawley, Bebe Daniels, Jollia Faye, Theodore Roberts, Theodore Roberts, Roscoe Arbuckle, Dorothy Cumming, Raymond Haton, Monte Blue. EXPERIENCE—Written by George Hobart; directed by George Fitzmaurice. PETER PAN—Written by James M. Barrie. THE WANDERER—A Cecil B. DeMille special adaptation of Morris Gerst's spectacular triumph. MONTMARTRE—Famous French scene play; Dorothy Davenport will be in cast. LAURELS AND THE LADY—By Leonard M. McCree, produced by Cecil B. DeMille. LADIES MUST LIVE—By Alice Duer Miller, produced by George Loane Tucker. PETER IBBETSON—By Gerald de Maurier.

YOU CAN'T FOOL YOUR WIFE—A Selma special. THE GREAT IMPERSONATION—By F. W. Hough, Oppenheim, a Welso special. IS MARRIAGE A FAILURE?—Beulah's sensational novelty. The cast are: Elliott Dexter and Violet Reining.

The Big 5


Centre—J. D. Williams, general manager First National, R. A. Walsh, director.

Bottom—Louis B. Mayer of Mayer Productions and Anita Stewart, star.
Franchise Members Showed First National’s “Big Five”

Confer With Home Office Officials at Convention in Chicago on Methods of Distributing Group of Special Productions

Associated First National’s initial group of “Big Five Productions” have been well viewed and approved by franchise holders, a number of subfranchise exhibitors and other film men.

These special shows to which First National executives have attached special significance because of the anticipated box-office value, were shown privately, along with other new pictures which the company has not yet published, at the Congress hotel on January 10, 11 and 12.

Producers and Star Are in Attendance

All franchise holders were in Chicago to attend the showings and in addition to confer with the home office officials on further details relating to the distribution of the “Big Five.”

Between fifty and sixty exhibitor members and officials, as well as other film men whose business associations are closely related with First National, were in Chicago during the convention. Marshall Neilan, Dorothy Phillips and Allen Holubar, First National producers and star, were present at the showing of the Holubar feature, “Man, Woman, Marriage,” on Tuesday, January 11. The three notables were en route from New York to the Coast.

The advance notices given the convention and pre-view attractions made good crowds turn out to see the showings. The room at the hotel used for projection purposes was far too small to accommodate the crowds, many exhibitors being turned away.

“Big Five” Listed


No public announcements were made concerning the business transacted at the executive sessions. Tentative plans for distribution of the series had been framed by executives. It remained for franchise holders to ratify these and reach a conclusion.

Pre-View Program

The “Big Five Production” and the pre-view schedule at the Chicago convention of Associated First National follows:

“The Kid,” Charlie Chaplin’s multiple reel comedy; exhibited at 2:30 o’clock Monday afternoon, January 10.

“Passion,” the foreign spectacle starring Pola Negri; shown Monday evening at 8:30.

“Sowing the Wind,” the Louis B. Mayer special featuring Anita Stewart; shown at 11 o’clock Tuesday morning.

“Man, Woman, Marriage,” the Allen Holubar-Dorothy Phillips special; 2:30 Tuesday afternoon.

“The Oath,” produced by R. A. Walsh; shown Tuesday.

Wednesday was given over to the screening of other new productions not included in the special group.

Annual Fiesta to be Held in Los Angeles

Sid Grauman is Chairman of the Committee on Special Events

LOS ANGELES, Jan. 11.—The Los Angeles Theatres’ Association, the new organization recently formed, composed of thirty downtown theatres, is planning a gala festival to be known as the Annual Fiesta of the Los Angeles Theatres’ Association, with all the best little picture cutups and all the stars present.

Date Is February 5

The initial fiesta will be given the evening of February 5 in the ballroom of the new Ambassador Hotel. A grand march by picture stars, a ball masque and program will be the allure for the crowds.

Sid Grauman is the chairman of the committee on special events, which would seem to promise that they will be very special indeed. The grand march will be participated in by picture stars, all in costume. Prizes for wearers of the most original and beautiful costumes will be awarded at 1 o’clock, following the unmasking.

Plan Historical Pageant

Another feature will be a pageant revealing the history of motion pictures as they have developed from the beginning. Side shows are also promised. Press agents will likewise be turned loose to write the stories, each of his own picture theatre.


Laemmle Goes West

For Rest of Winter

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 11.—Carl Laemmle is expected here this week to spend the rest of the Winter at Universal City.

Brockell Moves Up

Floyd M. Brockell breezed into Chicago from Texas on Sunday to attend the First National convention at the Congress Hotel. Mr. Brockell went to New York with the officials and will hereafter be connected with the home office.

Polish Star Is True

NEW YORK, Jan. 11.—Pola Negri, star of “Passion,” will arrive in this country this week, to start work on her first Famous Players-Lasky production.
“The Kid” Is Chaplin’s Greatest

Exhibitors and press, at private view in Chicago, pronounce famous comedian’s latest contribution to First National the best he has ever made; pathos and humor nicely balanced in unusually well handled story—All comment favorably

Charles Chaplin’s widely heralded and long awaited feature length production, “The Kid,” was exhibited for the first time at a meeting of leading exhibitors and executives of the First National Expositors Circuit, Inc., at the Congress Hotel, Chicago, on Monday, January 10.

“The Kid” leaves little room for argument; there will be few if any who will not regard it as one of the greatest box office attractions since the commencement of pictures. Even stripped of the world-wide popularity of the celebrated star it would be a production that would be remembered; it is that type of picture that can return again and again.

There are many auspicious details concerned in the production: It represents the return to the screen of Charles Chaplin, the greatest comedian the motion picture has produced after a long absence. It is the first stellar appearance of Chaplin in a feature length production. And it is a picture almost totally different from anything in which Chaplin has previously appeared.

“The Kid” is an extraordinary medley of pathos and humor, accomplishing in no uncertain manner an amount of strength and heart interest that is seldom seen. It is unlike anything that has ever previously been done. It fits under no known classification. It stands alone. Unless all indications fail, this Chaplin feature will be a sensational box office attraction, winning and holding the public’s favor for many a year.

There is not a great deal of the Chaplin of old in this picture. To a great extent he has put his old bag of tricks away and goes in for a great deal of very nearly legitimate acting. While not much of the Chaplin of old is visible there is still very much present those whimsical moods, apparent here and there in previous Chaplin pictures which strike very close to really great acting.

The picture being really different than those that have gone before will elicit a very sharp surprise from the public, but while it is different the Chaplin showmanship genius has retained in it just enough of those bits of horseplay for which the veteran Chaplin fan will be looking.

Chaplin shares a large measure of the honors of the performance with Jackie Coogan, that delightful youngster who in this picture registers so convincingly that many will acclaim him the real star of the play. The little fellow’s scenes are certainly sure-fire. In the name part he contributes to this picture one of the very best juvenile bits that has yet been seen in motion pictures. Of considerable pictorial importance is Miss Edna Purviance who is exceedingly beautiful in many views and who carries through a legitimate acting part in a very surprising manner. It is probably the finest work of her career by a wide margin.

There is a real story in “The Kid”: An infant waif is left by an unmarried mother in a luxurious motor car in front of a palatial home. The car is stolen in the absence of the driver and when the identity of their passenger is discovered by the thieves the infant is roughly deposited alongside of an ash can in a back alley of the tenement district. The infant is discovered by Chaplin, who is a half comic, half tragic figure of the district. He first tries to rid himself of his charge but then decides to take the youngster to his impoverished home.

While the child grows to boyhood the mother becomes a famous theatrical star and devotes herself to missionary work in the slums, meanwhile carrying on her search for the child that she would now recover. A stirring devotion is built up between Chaplin and the child and their misadventures to one another in their destitute little home have a very great heart interest. Chaplin battles the county authorities that would remove the child to an orphanage and is beset with other attempts to separate him from his charge to whom he has become devotedly attached. Eventually the child is restored to his mother’s home—and Chaplin with him.

The outstanding characteristic of “The Kid” is human appeal and real heart interest. The public will in turn laugh and weep and as the finale is flashed on the screen they will regret that the picture is ended—which to our mind is just about the acid test of a great picture. The comedy and burlesque is in Chaplin’s inimitable manner. In its customary style it is highly amusing and laugh-producing.

Chaplin returns to the screen in his greatest picture, great as a comedy and great as a drama. In it he is a master of dramatic as well as comedy situations.

“The Kid” hits the bull’s-eye as a box office attraction.

M. J. Q.

“Passion” Shown At Chicago Meet

“Passion,” the spectacular German-produced production starring Pola Negri, which established a new box office record at the Capitol theatre, New York, in its American premiere, and has been grouped with “The Kid,” “Song of the Wind,” “The Outfit” and “Man—Woman—Marriage” as the first unit of attractions composing the “Big Five,” recently launched by Associated First National Pictures, Inc., was shown to the members and franchise holders of that organization in convention at the Congress Hotel, Chicago, on January 10. A number of guests were included in the audience.

The picture was reviewed in the November 6 issue of EXHIBITORS HERALD, the view being obtained at the initial New York screening for the trade press.

Several stories describing the exploitation and actual box office performance of the feature, substantiating the advance review, have appeared in the “Exhibitors Advertising” department in recent issues of this publication.

FIRST NATIONAL MEETING

(Continued from Page 37)

David P. Howell, handling First National pictures in foreign fields, T. W. Whedbee, Kansas City, Mo.; C. A. Barbian, Akron, O.; John T. Oller, Ham, Detroit; Max Balaban, Balaban & Katz, Chicago; Samuel Katz, Balaban & Katz, Chicago; R. C. Nefsey, manager, Chicago exchange of First National; Waterson E. Rother, president, Rother Film Manufacturing Company; W. A. Hollander, exploitation director, Balaban & Katz.

Among others attending the showings were: W. E. Shallenberger, president, Arrow Film Corporation; Leo Salkin, Chicago; Aaron Jones, Jones, Linick & Schaeter, Chicago; H. J. Lange, Chicago; Harry A. Sherman of New York; A. S. Aronoff, vice-president and general manager, Goldwyn Pictures Corporation: Cecil Maberry, Chicago manager, Goldwyn; L. M. Stein, Chicago; Fred Schaeter, Chicago; Colvin Brown, editor of Kinograms, New York.
"Man, Woman—Marriage" Is One of Screen's Greatest Attractions

To Allen Holubar belongs the credit of creating in "Man, Woman and Marriage" a really great production—great in spectacle, drama and heart interest; it is one of the clearly outstanding pictures since the beginning of the art.

Viewed from the box office angle, it is a truly marvelous woman's picture and on this basis it becomes an unusually significant attraction carrying with it extraordinarily broad commercial possibilities. It is a picture that will keenly interest women and will receive their fullest approval and endorsement.

* * *

While the picture may correctly be termed an unusually good woman's attraction it is by no means exclusively gauged to hold the feminine attention; although the dominant motive is feminist it nevertheless is crammed full of fundamental spectacle, drama, and emotional interest, the appeal of which is universal.

The comprehensiveness of the title—"Man, Woman and Marriage"—accurately suggests the breadth and scope of the subject: The story and action is centered upon a modern narrative depicting graphically the matrimonial experiences of two persons of a certain class. While the story is focused upon two individuals of a particular class it nevertheless has a broad application to the marital lives of men and women the world over and as such the leading characters may be interpreted as typical of modern man and woman.

At occasional intervals in a very natural and convincing manner the action carries back to pre-historic, matriarchal and medieval times. It is in these instances that there are natural opportunities for introducing the spectacular incidents which on the whole represent as fine an achievement along this line as has yet been put upon the screen. A conspicuous example of the stellar qualities of this work is to be had

(Concluded on page 40)
"Sowing the Wind" Strong Drama

Mayer Production Starring Anita Stewart and Directed by John M. Stahl Featured by Powerful Situations and Fine Characterizations

In 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 unswervingly a moral that many pulpits aim for but do not hit so effectively.

The production throughout is in keeping with the established Louis B. Mayer standards of rich and elaborate investiture and a cast of great competence. 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 certainty 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 exploitation possibilities and has an innate strength that will justify big promise.

A notable feature of the production is the work of Miss Myrtle Stedman. It is with difficulty that one may comment with any degree of restraint upon her work which is extraordinarily fine, capable and effective. Miss Stedman has a big acting part and every opportunity has been seized upon and handled adroitly. Another sincere, natural and altogether satisfactory characterization is that of James Morison. Other roles of a rather numerous cast are all well executed. Acting-wise, there is little to be desired in "Sowing the Wind."

The story is of that stuff which strong, intense drama is almost necessarily built of. It was once a familiar and very popular narrative in its original form. In its translation to pictures nothing of its power has been lost. Of considerable importance is the fact that many situations of poignant 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 shall reap the whirlwind; that with every outraging of the social code a retribution shall be visited upon the guilty. Miss Stedman plays the errant mother and Miss Stewart the daughter who upon leaving a convent school learns of the life into which the mother has lapsed. The code of double morals finds expression in the advice of the guardian of the daughter's suitor, the girl having become an actress is pointed to as a man's plaything. The innate decency of the young man eventually rides down the bad advice and the story ends with the happiness of the girl and her suitor assured and with the wages of sin tolled out to the guilty.

M. J. Q.

"Man, Woman—Marriage" Is One Of Screen's Greatest Attractions

(Continued from page 30)

In the Amazon battle sequence in which there is staged upon horseback between men and women a conflict of fiery intensity, producing a telling spectacular effect meanwhile raising the spectator's interest to a high pitch of enthusiasm.

In every scene where elaborate settings are required the production has been built in a lavish manner. Throughout there is much proof of the fact that a great deal of money was judiciously expended. And in no instance is there evidence of lavish expenditure for no definite purpose; every lavishly appointed scene and every huge set has a good reason for existing just where it is found as the story is unfolded. The photography excels the average to a noteworthy degree.

The leading role of the production is carried by Dorothy Phillips and Miss Phillips does it in a manner that should place her securely upon a very lofty pinnacle of prestige. The individual efforts of Miss Phillips are no less extraordinary than the production itself as a whole. In scene after scene she registers effectively a delightfully sincere, wholesome and convincing personality. Pictorially she is at her very best—which is saying a great deal—and historically she evidences a mature and competent ability for tense emotional appeal. Miss Phillips is thoroughly splendid as the leading player and beyond that she very apparently has contributed much in collaboration with her husband, Mr. Holubar, to the upbuilding and the sustaining of the theme. The competent and polished James Kirkwood submits a very excellent characterization in the leading masculine role. Also of prominence and importance in the cast is J. Barney Sherry.

"Man, Woman and Marriage" tells the story of a girl and a man who marry for love and embark confidently and joyously upon their matrimonial voyage. As the years progress the man loses faith and confidence in his ability to succeed. He becomes indifferent to his wife and out of sympathy with her overwhelming interest in home and children. Eventually he yields to the advances of a dishonest political chieftain who later sees to his election to the United States senate. With the political position comes wealth and luxury and in their wake follow riotous parties and other borderline excesses of society in the new mansion home. Subsequently the wife rebels, leaves her husband and strikes out into the world to do constructive work, ruling her own destiny and rearing carefully her two children. As the story unfolds historical parallels depicting thought movements related to the various problems confronting the woman are fixed upon the screen, connecting up graphically with the modern story the unceasing struggle of womankind which has brought her to her present place in the civilized world of today.

"Man, Woman and Marriage" will now take its place as a document of importance in the film libraries of the world.—M. J. Q.
Florida Enthusiased by "Picture City" Plans
Largest Production Center
Ambition of Boosters
in Jacksonville
(Special to Exhibitors Herald)
JACKSONVILLE, Fla., Jan. 11.—Purchase of 700 acres on the site formerly occupied by Camp Joseph E. Johnston by the Fine Arts Pictures, Inc., is hailed by local newspapers as the first step toward the erection of "the world's largest motion picture production center."
The Florida Times-Union devotes nearly a page of type to the story and a half page to a sketch of the proposed "Fine Arts City." A million dollars, it announces, is to be spent on the site.

Murray Garsson Interested
Murray W. Garsson of Fine Arts Pictures Corporation, New York City, is president of the Fine Arts Company. He has been in Jacksonville for the past thirty days working on the proposition.

According to the Times-Union, laboratories, immense costume and property houses, office buildings, several immense studios, and other buildings are to be erected. The water front, it is declared, is to be beautified and dockage facilities provided.

Fine Arts to Produce
Fine Arts Pictures, Inc., the newspaper states, has laid out a program of production calling for forty-six pictures classified as follows: fifteen two-reel comedies; fifteen two-reel westerns; twelve "super-productions" and four special productions.

Charles F. Miller
M. P. D. A. Head
(Special to Exhibitors Herald)
NEW YORK, Jan. 11.—The Motion Picture Directors Association, at its annual election last week, chose the following officers to serve during 1921: Charles F. Miller, director; S. E. V. Taylor, assistant director; Robert G. Vignola, technical director; Charles M. Sexton, secretary; J. Jay Williams, treasurer; Robert Ellis, inner guard; George Lessey, outer guard.

Additional to the membership roll were John Emerson, John W. Noble and Charles Mainge.

Charles Miller
Popular director who was elected chief executive of the Motion Picture Directors' Association on January 4.

Industry Nears Agreement
On Uniform Contract Plan
Draft Drawn Up by the Motion Picture Theatre Owners of America and Representatives of the National Association
(Special to Exhibitors Herald)
NEW YORK, Jan. 11.—The draft of a uniform contract which is considered fair and equitable to both the exhibitors and the distributors has been partially agreed to by the Motion Picture Theatre Owners of America and the National Association of the Motion Picture Industry. The most significant phases of the new form follow:

Exhibitors shall pay 5 cents a foot for film burned, damaged, lost or stolen.
Exhibitor to receive copy of application from salesman.
Exhibitor to receive damages totaling double the amount of rental price when exchange "breaches protection given in a theatre."
Contract must specify if picture is reissued.
Contract must be cancelled by home office before picture can be offered to competing exhibitor.

Clauses one to ten have been tentatively adopted and reads: "That where film is burned, damaged, lost or stolen, recovery to be made at 5 cents per lineal foot. No charge for loss to be made."

Clauses two, three, four, seven and eight have been practically agreed to:
They follow:
2.—That an exhibitor's copy of every application signed by him to be given by salesman at the time the contract is signed.

Contract Made Void
3.—That where an exchange breaches its contract on one picture, in contract, where remaining pictures are to be used, the entire contract is void at the option of the exhibitor.
4.—That where an exhibitor breaches protection given in a theatre, balance of contract may be voided by exhibitor and exhibitor is to be paid damages double the amount of rental price paid for particular picture or pictures thus wrongfully used. Such protection and run must be specifically stated in contract.
7.—In case of any picture sold under this contract shall be reissued or re-created pictures same must be stated on the face of the contract.
8.—It is hereby agreed that the signature of the exhibitor to this contract shall make it binding unless canceled by the home office within (thirty days to points West of the Mississippi and fifteen days to points East) days, and it is further agreed that the distributor or producer shall not offer this picture for sale to any other exhibitor in the zone of the contract exhibitor until such exhibitor shall be notified of the rejection of this contract by the home office.

Further meetings of the exhibitors and the national association will be held to ratify the proposition.

Lyons and Moran Again
Producing Two Reelers
(Special to Exhibitors Herald)
NEW YORK, Jan. 11.—Eddie Lyons and Lee Moran have returned to the production of two-reel comedies for Universal. Their last five-reel feature is "A Shocking Night," which was published yesterday.

"Confidential" Reviews Are Derided
An interesting discussion is being carried on in England as to the intrinsic value of "confidential" reports on pictures as compared with the reviews printed in the trade papers. The English exhibitors are being besieged to subscribe to the various "confidential" film services. In this country it is not quite so bad. But the point is are these reports of any real value?
We quote from the Kinetograph Weekly, a London publication, which sums the matter up as follows:
"The word (reviewer) is generally taken to refer to a newspaper representative, and the point in dispute in this case is not the reliability of press reviews of films but the competence or incompe- tence of what the public calls 'viewers'—a very different matter. The methods of the pressman and the compiler of 'confidential' press reports are as the poles asunder. The one works in the open; his opinions are on public record and can be chal- lenged by anyone who fails to agree with them, whereas the other sends under cover a private report to a limited number of personal clients. He is no more entitled to be called a reviewer than any other individual who writes a personal opinion of a film to a friend.
"The competence of the average viewer is a matter of opinion, but one can feel some sympathy with the trade prejudice against any critic who has not sufficient belief in his opinions to publish them openly. The pressman, on the other hand, can easily cloak his blunders. He cannot easily be com- pelled by criticism to face up to any of his judgments. In these cir- cumstances it is no wonder that the general competence of the class is doubted by readers and by exhibitors who think for themselves."
Up-Hill Climb Wins Place at Top for First National Men
John H. Kunsky Was One of the First in Michigan To Place the Motion Picture on a Basis of Commercial Entertainment

The recent election of directors and officers of Associated First National Pictures, Inc., of Michigan, brought into the limelight of the industry again seven men who have reached the top after a steady up-hill climb. They are:

John H. Kunsky, Harry Scott, of Detroit, and Herbert Weil, Port Huron, as well as personal attorney for Mr. Kunsky. Mr. Trendle occupies a position of prominence and responsibility in the theatrical world.

Walter Scott Butterfield is head of Bijou Theatrical Enterprises, with headquarters in Battle Creek and theatrical interests in close to a dozen of the Michigan cities, besides others in Ohio, Illinois and Wisconsin. Mr. Butterfield began life a poor boy and often discusses the days when in he sold newspapers and fought battles with his rival newsies to maintain his rights. Later settling in Battle Creek, he purchased a vaudeville house and from that time on his holdings began to grow.

H. S. Gallup, a leader of motion picture activities in the Upper Peninsula, makes his headquarters in Marquette, where a good share of his time is taken up with local politics and other lines of business to which he has in late years extended his holdings. Gallup has been instrumental in bringing many large industries into the upper peninsula and is firmly regarded as one of the strongest boosters of the Motion of the state.

Blaine McElroy, of the firm of Fitzpatrick 
& McElroy, with headquarters in Chicago, is the executive head of a string of nearly a score of motion picture theatres in Michigan, Illinois and Wisconsin and his success, like all of the others, dates from the time the motion picture industry came into its own. Mr. McElroy became associated with Kenneth Fitzpatrick. The partners met with continued success with their venture from the start. Their Michigan holdings now include theatres in Benton Harbor, St. Joseph, Three Rivers, St. Johns, Allegan, Big Rapids, Ludington, Manistee, Cadillac, Traverse City and Alpena.

Herbert Weil, head of Port Huron Theatrical Enterprises, is recognized as one of the most progressive of types, always alert for the betterment of the legitimate interests of the industry in general and not to the individual in particular. His holdings in Port Huron include three motion picture and a legitimate house, all of them looked upon as among the best paying institutions in the state. Mr. Weil's brother is editor of the daily newspaper Port Huron, but it has been through no influence exerted by the brother on the news columns of the paper that the theatrical interests have flourished. Herbert Weil's career started as a newspaper reporter on the Detroit News, from which position he climbed to copy editor and city editor.

Harry Scott, general manager and a director of Associated First National Pictures of Michigan, took charge of the Michigan territory two years ago after successful experience in organization and sales work with other film companies. Mr. Scott's career has been closely associated with the amusement business. For several years, he was press representative for Ringling Brothers Circus. Mr. Scott's experience in the legitimate and the motion picture industry has served him in excellent stead with the policy he has instituted in operating the Associated First National Michigan exchange.

Let Oconomowoc Contract
OCONOMOWOC, WIS.—The building contract has been let for the new theatre under construction in Milwaukee street.

2,200 Seat Rivoli Is Opened in Baltimore

"Passion" Is Screened for Guests at the Initial Performance

BALTIMORE, MD., Jan. 11.—Baltimore's newest theatre, the Rivoli, which in architectural beauty is one of the finest in the country, was formally opened on January 3. State and city officials and prominent film men attended. The theatre seats 2,200 patrons.

Invited Guests Attend
No special program was presented for the invited guests, who included Governor Ritchie, William F. Broening, mayor of Baltimore, and Thomas, manager of Associated First National, and others.

On the program for the opening week were included an overture by the Rivoli symphony orchestra and "Passion," the First National production starring Pola Negri.

Williams Gives Banquet
Following the performance, the guests were entertained at the Hotel Emerson at a banquet tendered by J. D. Williams, Guy L. Wonders is manager of the new house, which is owned by Wilson Amusement Company of which George C. Wilson is president and J. W. Hoover, secretary-treasurer.

Addresses were given by Mr. Williams and Mr. Wonders and H. O. Schwab, secretary-treasurer of First National.

Everett Maxwell to Write Fun Satires

(Los Angeles, Jan. 11.—Everett Maxwell, well known writer, has signed with Eminent Pictures Corporation to write fifty-two satire comedies, to be produced at the Francis Ford studios. Roseo Kerns and Alma Bennett will be featured; George Jeske will direct; Earl Reynolds is production manager, and T. J. Tabor, business manager.)
4,000 Theatres Will Show First of News Kinograms
More Than Fifty Cameramen Will Be Retained by Educational—In Addition Special Expeditions Will Cover Big Events

Four thousand theatres showing the first issue of the super Kinograms is the mark set by Educational Film Exchange, Inc., following the announcement that on January 30 it is to take over this bi-weekly news service which will absorb Gaumont News and one month later will include a service being handled by a third organization.

Publication of Kinograms will mark the completion of Educational's plans to afford exhibitors everywhere full service of everything for their programs with the single exception of the feature. It marks the fullest accomplishments of the organization's plans, including the establishment of exchanges through the United States and Canada in less than eight months time.

Entire Resources of Three Will Be Used
Stress is placed on the fact that the absorption of these three news pictorials is not simply a combination of three different services, but the acquisition of their full resources and their full possibilities. Each of the three will continue its forces in the field and the merged editorial departments will select from everything available the cream of the material and these pictures will be issued twice weekly under the name of Kinograms.

More than fifty camera men, placed in the key centers of the world, will be retained and in addition special expeditions will be sent to cover world events. A number of contracts have been made which will assure exclusive news pictures of important happenings from Kinograms. Each camera post is given liberal advance funds so that advantage can be taken of every sudden happening without the delay incident to communication with the home office and awaiting authorization.

Service Is Emphasized
Service on Kinograms will be one of the points emphasized in Educational. Since the company has devoted its entire attention to one and two reel subjects the various branch managers have been instructed to call attention of exhibitors that the fact that its own record guarantees that each exchange will devote the same attention to the handling of the single news reel as it does with every comedy, scenic and special that it handles. Each exchange man is instructed to emphasize this specialization in short subjects as an additional guarantee that the exhibitor will get the very best weekly that he has contracted for and on time.

"We are putting our whole guarantee behind Kinograms," commented E. W. Hammont, president of Educational. "We take the utmost pride in this service because it now enables us to offer the exhibitor everything for his program fifty-two weeks in the year with the exception of the feature, a field which we have not and will never enter. We are confident that the super Kinograms will prove the greatest news weekly that has ever been put on the market, but in offering these pictures we are not content with merely promises of superior quality, but stress the point of superior service.

Quality Is Required
"From the beginning of this organization, even on its rather conservative basis, we have made the point of requiring quality as the basis of our every release. Our success has been largely founded on that point. We feel confident that exhibitors generally will recognize that we have taken over these three combined news services under the name of Mr. Rembusch's eleven Inco we are confident that they will maintain our standards."

Exhibitor's Secretary Held on Theft Charge
(Toronto, Canada, Jan. 11.—John Doughty has been indicted by the grand jury on a charge of stealing $105,000 in Liberty bonds from Ambrose J. Small, the theatre magnate whose disappearance a year ago has remained a mystery. The jury did not report on the charge that Doughty, who was Small's secretary, conspired to kidnap the exhibitor.

Rembusch Plays Santa
(Toronto, Jan. 11.—Frank Rembusch, owner of the American theatre, gave each employee a substantial check as a Christmas gift. All the employees of Mr. Rembusch's eleven Inco theatres were similarly remembered.)
“What the Picture Did for Me”
Reflects Need of Exploiting

Famous Department Is Pointed to as Basis of Urging Exhibitor to Push Pictures

By Claud Saunders
(Exploitation Director, Famous Players-Lasky Corporation)

“A GOOD picture and a good star; and then it did not draw.”

If the phrase occurs once, it occurs half a dozen times in a recent issue of Exhibitors Herald in the “What The Picture Did for Me” section. Perhaps the wording of the thought is not always the same. Sometimes the phrase reads: “The picture deserved better at the boxoffice;” or, “A picture although I did next to nothing on it.”

Granted that the story is good, the direction competent, the cast capable, and the photography clear, there is absolutely no reason why the exhibitor should not be able to show a substantial profit on a picture. The exhibitor who is fair enough to the producer to admit that the picture was not at fault if the boxoffice receipts looked shabby, should be fair enough to himself to insist that his showings bring him every cent they are worth.

The sentence which opens this article sums up the “why” and “wherefore” of an exploitation department to put Paramount pictures over with the public. It had occurred often that audiences seeing a certain production had nothing but praise for it; and still the number who saw it was too small to leave any monument of appreciation at the boxoffice. The truth was that while the picture was everything to be desired the public had not learned about it, did not know what the theatre had to offer and consequently failed to be interested in a sufficient degree to bring the exhibitor the returns he should have had.

It remained for the deft artistry of the exploitation representative to wave his magic wand of experienced showmanship. Like Mahomet he was obliged to force the picture upon the mountain of public opinion, since public opinion did not volunteer to come to the picture.

The appearance of the trained exploitation representative is in no sense a reflection upon the ability of the theatrical manager. Very often the latter is too occupied with detail work to give exploitation the attention it should have. Again, what the theatrical manager would have to do through his own intuition, initiative, and knowledge gleaned from the trade papers the exploitation representative accomplishes with experience gained in every section of the country. He is the consulting specialist who has devoted his entire time and energy in publicizing an attraction and putting a show over with the people.

When Famous Players-Lasky Corporation organized its exploitation staff more than a year ago it was with three definite purposes in mind:

1. To let the public know a good show when it came.
2. To bring the exhibitor every cent of revenue out of every Paramount picture he booked.
3. To make the exhibitor a synonym for “good entertainment” in his community.

Pictures that fail to draw will always exist. Pictures that spell S. R. O. in one section of the country and flop in another continue to be in evidence. With the innovation of the modern exploitation man, however, there is no reason why a picture, admitted satisfactorily in every respect, should fail to spell profits for the exhibitor if he is willing to tell the public what he has, through the versed training of the skilled exploitation man. Failure to do this is simply permitting so much good cash to slip through one’s fingers “by default” and can be likened to selling a satin gown at gingham prices simply because the buyer does not know it is satin and the seller hasn’t impressed the fact.

The “What This Picture Did for Me” section of Exhibitors Herald is the greatest testimony in existence of the need of keen exploitation. If this one need is supplied I am willing to assert that the tragic report: “Good picture, but didn’t draw” will be eliminated and that the boxoffice receipts and the value of a picture will always bear a close relation to each other.

C. B. C. Gets Picture
In Color to Market

C. B. C. Film Sales Corporation of New York has obtained “Heidi,” a dramatic film presented in colors, for the state right market. The Prizma picture features Madge Evans. In a review one critic declared that “‘Heidi’ marks an epoch in motion picture production in that it is the first real indication that the black and white photography with its limited tints is ultimately to be superseded by colors for dramatic subjects.”

The production was on the Christmas program at the Capitol theatre in New York. The little star made personal appearances, and in appreciation of this she was presented with a silver loving cup by S. L. Rothafel.

Scientists at Rivoli Show
(Special to Exhibitors Herald)

NEW YORK, Jan. 11.—Hugo Riesenfeld gave a private showing before noted scientists, college instructors, explorers and newspaper representatives, of motion pictures taken by the Vandenbergh-Paramount Expedition, at the Rivoli theatre, January 7. Dr. Leonard J. Vandenbergh, missionary and explorer, who headed the eleven months’ expedition into East Africa and Uganda, personally lectured on the pictures.

TWO POPULAR SCREEN STARS IN A NEW PRODUCTION

Marguerite Snow and Louis Bennison in two scenes from the Renco Production of “Lavender and Old Lace”
SUCCEDING pages of this department contain illustrated accounts detailing several of the most remarkable events in theatre history, conducted by enterprising showmen during the recent holiday season. The opportunity to combine the doing of good with the advancement of theatre interests was properly grasped by the majority of American exhibitors.

Another opportunity of similar nature and as great or greater promise is presented in the Hoover Fund, detailed plans for the raising of which were published on page 63 of EXHIBITORS HERALD for January 15.

A clear understanding of the proposition is essential to every exhibitor, and such an understanding is imparted in the story referred to. The primary object of the drive is made clear, the raising of funds to relieve the sufferings of starving children in Europe, and the exhibitor's part is outlined.

No less essential than this information is a clear understanding of the reasons why exhibitors without exception should devote every energy to the task of raising the $2,500,000 which the industry is expected to contribute to the cause—and this understanding involves consideration of the advertising phase of the proposition.

Participation in the campaign to raise the designated amount is excellent advertising for the individual and the industry. That does not mean that any exhibitor should enter into the work with selfish interests as his only reason for so doing, but it does mean that the enthusiasm with which the work is undertaken will be materially greater because of the fact.

Charity-Advertising

Charity and advertising have been demonstrated compatible elements in scores of exploitation campaigns conducted in the past and described in these pages. The free matinees given orphans in connection with the Fox production, "The Orphan," the newsboy matinees conducted in connection with Neilan's "Go And Get It," the special screenings at naval training stations of various Paramount productions, all have demonstrated beyond question that the two purposes do not conflict and that each interest is furthered by the other.

Sincerity Vital

The theatre man who wholeheartedly supports the Hoover Fund devotes his energy and the resources of his institution to a worthy cause. None will question that.

The theatre man who does everything in his power to attain the desired quota simultaneously contributes to the elevation in the eyes of the world of the industry as a whole. He can give time and effort to no more essential work than that.

Every exhibitor, be he theatre one of the mammoth palaces spoken of in whispers within the industry and regarded as a new wonder of the world by those who patronize it or a 100-seat house in the smallest community, is popularly rated with the motion picture. The individual who considers the motion picture in its true light, a great and constantly developing art-science, regards the exhibitor as a business man of a class apart from the general mass of tradesmen.

Status Improved

The man who does not accord the motion picture its proper place, the individual occasionally encountered who refers to the theatre as "a movie" and classifies it with the penny arcade of a decade ago, has another opinion of the exhibitor. To him he is a sort of mountebank engaged in dispensing a fallacy for which there is an unaccountable reason a majority of the public is addicted.

Participation in any worthy cause tends to dispel this impression, an impression which operates as a brake upon progress even in its present limited prevalence.

The many Christmas funds raised by American theatres in December, 1920, were not without a dual profit. The poor of the cities in which such campaigns were conducted benefited directly. In most cases newspapers cooperated in the work and the effectiveness of the enterprises was thus heightened.

But the theatre benefited also. And even that benefit was of dual nature. Simply as advertising the work was productive. It carried the theatre name to far corners in connection with news which inspired respect. And inspiration is peculiar in that it operates two ways, its effect being as marked upon the inspiring party as the inspired.

Theatre men gained confidence in their power when their plans were seen brought to brilliant fruition. They learned that the resources at their command were capable of producing something more than a financial profit for themselves. They learned that people would come to them with hands outstretched and congratulations upon their lips, incidentally with a healthy respect for theatre and exhibitor firmly founded.

Opportunity Promising

In the present instance the exhibitor has another opportunity to bring

(Concluded on page 72)
Showmanship Suggestions in the Stills

With the introduction of stunt humor in the Hallroom Boys comedies distributed by the C. B. C. Film Sales Corp., a new exploitation opportunity is provided.

Edith Roberts, featured in "The Fire Cat," a Universal production, appears as in the above still. The costume is one easily obtainable for any exhibitor, and a horse resembling that used in the picture may be procured in any locality. The sight of such a horse and rider is unusual enough to draw attention upon any street and create comment. Used several days before the opening of the picture, without direct identification, a local mystery of considerable interest should be created. A newspaper taken into the secret should be willing to contribute valuable free publicity.

"The Baby," a forthcoming Fox comedy, offers splendid opportunity for an exploitation baby show such as conducted by Arnette Aiken at the Colonial theatre, Commerce, Ga., and described in full on page 36 of EXHIBITORS HERALD for January 15.

"Man—Woman—Marriage." Allen Holubar's production starring Dorothy Phillips and presented by Albert A. Kaufman through First National, has scenes representative of many periods in the world's progress. The above still, showing a Roman setting, offers one suggestion for stage setting and prologue. A dramatic tabloid presentation of the final scene between Marc Anthony and Cleopatra, beginning with the defeat of their forces by Caesar's fleet and culminating in the death of the famous lovers, should prove effective. Shakespeare's "Julius Caesar" or any good history of the period provides ample working material.
Four-Act Christmas Feature Surpasses Previous Presentation at N. Y. Strand

Joseph Plunkett, managing director of the Strand theatre, Brooklyn, N. Y., is known throughout the width and breadth of this country as a presentation expert and a progressive exhibitor.

The expertness and the progressive-ness are seen at their best in his Christmas Frolic, staged during the holiday season of 1920, which surpassed previous Strand stage features.

There is significance in the fact that the greatest Strand feature was in behalf of the Strand theatre and not a motion picture production.

The Strand Christmas Frolic was presented in four scenes, one of which was a film transition the basic idea of which may be utilized by exhibitors everywhere in presentation of similar features. Special scenery was used for each setting, the whole feature being staged exactly as is the Broadway stage production for which a road tour is contemplated.

Scene I, “Toyland,” is illustrated by the upper photograph upon this page. It opened with Santa Claus prepared to take the audience through his quarters, a song conveying that promise, after which dolls seen in the illustration left their boxes, sang their numbers and returned to their original positions as the stage became dark.

Scene III, “Over the House tops,” was a film novelty especially made for the occasion which showed Santa Claus en route from his traditional home to the roof of a pretentious dwelling. Landing upon the latter he made his way to the chimney and as he disappeared into the opening the screen disappeared and stage lights came up to disclose—

Scene III, “Christmas Eve.” The other illustration upon this page shows the fireplace supposed to lie at the base of the pictorial chimney. Here Santa Claus approached the four stockings hung in readiness for him, a singer’s head appearing at each as he reached to open them for gifts. The four singers constituted a quartette which gave suitable selections, concluding with “Holy Light.”

Scene IV, “Christmas Night,” represented the exterior of a church at night, with snow falling and a soprano attired in suitable black sang “In a Manger Lowly,” a fitting conclusion to an effective feature.

The bare scene plot does scant justice to the reality. The careful rehearsals were reflected in the final stage delivery. The reception accorded the feature was enthusiastic. And all of this expense, all this preparation, for a feature that was not intended to emphasize a screen attraction. This despite the fact that a Chester Scenic, an Edgar Goldwyn comedy, Charles Ray’s most recently published production and selections from three news reels were listed on the program.

Exhibitors will not fail to grasp the significance of that point. The presentation was of the Strand theatre, not of a picture, and the beneficial effect it had will benefit the playhouse rather than a single picture or brand of picture. 
Paramount Advertising Men Substitute for Santa Claus

Exploitation men at the various branch offices of Famous Players-Lasky Corporation distinguished themselves during the recent holidays by their unflagging endeavors to make successful the charitable enterprises conducted by theatremen in their territory.

As a result of the splendid work done by exhibitors and exploitation men in close cooperation thousands of poor children enjoyed Christmas as they could have enjoyed it through no other arrangement.

The work constitutes a step forward for both exhibitor and exchange man, as well as for the industry as a whole.

Two instances which typify the general work done in this connection are illustrated upon this page, the charitable campaigns conducted in Denver, Colo., and Indianapolis, Ind., by theatres and exchanges in those cities.

In Denver the Rialto, Princess and Queen’s theatres were engaged in the work, the three theatres using Paramount pictures, “The Testing Block,” “Idols of Clay” and “The Sins of Rosanne.” The Denver Post contributed cooperation which was highly effective in spreading news of the event.

For more than a week before the actual donations were receivable the newspaper devoted whole columns of front page publicity to the enterprise. And thus it came about that when the three houses were thrown open for a special performance, the only admission for which was an apple, orange or similar contribution, their several capacities were taxed to their limits to accommodate the well intentioned people who came with arms and pockets laden.

Prominent people donated their services in distributing the presents, and isolated cases of poverty and want were sought out and given the benefit of the event.

On the day following the free performance and the distribution of the good things collected the newspaper followed through and carried a full account of the work done.

Fred W. Green, Jr., Paramount exploitation man, was largely instrumental in obtaining for the theatre management the cooperation of the newspaper, cooperation which obviously was of great service in spreading the doctrine of charity. To him, to the theatre management and the newspaper everlasting credit is due.

In Indianapolis the Isis theatre, playing “The Life of the Party,” cooperated with Oscar Kantner of the Paramount exchange in similar manner. All the newspapers gave readily of space, and society people were interested to the extent of taking active part in the management of the two special performances given and subsequent distribution of the gifts thus obtained. The accompanying illustration shows one of the Paramount exchange vaults pressed into service as a storeroom pending delivery.

Window displays were also donated by merchants, who otherwise gave of their support.

Kantner and Green, whose names have been identified with enterprising exploitation frequently in the past, have never done better work than in behalf of their respective communities during the holiday season. Their work was unselfish, the fruits of their labors are of the enduring variety.

It will be remembered when the motion pictures shown upon the separate occasions are forgotten.

The theatres involved, the newspapers and the exchanges, all will receive deserved credit and the prestige that goes with it for the work done. Though this consideration is secondary to the actual good accomplished it should not be underestimated.

“Exploitation with a heart” is the term applied to the Indianapolis event in the report received. It is difficult to improve upon that phrase.

A. W. Eiler, manager of the American theatre, Walla Walla, Wash., advertised passes as Christmas gifts and placed specially designed blanks upon sale at the box office. Provision was made in the composition of the same to accommodate the signature of the giver and passes were made for one or as many admissions as were desired.
“House of Toys” Prospers During Atlanta Engagement by Charity-Exploitation Drive

In the days when the biggest feature was published in single reel length every producing company published at least one Christmas picture every year.

The custom has been abandoned, and many exhibitors succeeded admirably with attractions having no direct identification with the holiday season in scoring creditable triumphs in 1920.

George B. Schmidt, manager of the Alamo No. 2 theatre, Atlanta, Ga., experienced great success with a picture eminently suited by reason of its title, for holiday use, American Film Company’s production “The House of Toys.” Mr. Schmidt’s method of procedure merits highest praise.

The photographs reproduced upon this page give a clear idea of the Alamo front during Christmas week, but the setting of the miniature stage set up in the lobby is not shown in detail, and the details are important.

The scene presented was one wholly in keeping with the season. A rolling panorama of snow-covered hills, with miniature electric trains so incorporated into the arrangement as to make complete circles of the setting at proper intervals. Effective realism was imparted to the whole by smoke curling out of the chimney which was mounted upon the fireplace setting.

The Atlanta Georgian, sponsoring the “Empty Stocking Fund” each year, was brought into cooperation with the theatre when it was announced that two Christmas trees had been erected upon the stage and that children bringing toys for the trees would be admitted free of charge during the week of the showing, and by Thursday evening of that week the trees were heavily laden with gifts.

As a consequence of this arrangement big newspaper publicity was given the theatre, stills from the picture being used as illustrations for the various stories used and a photograph of Mr. Schmidt accompanying the final announcement of the results of the enterprise.

Mr. Schmidt’s choice of attraction for the occasion was excellent. The title gave him additional material for advertising purposes and perfected the identification of the theatre with the season and the project.

Aside from the altogether desirable results accomplished for charity, the theatre established itself as an institution of the highest class, dedicated to the best civic interests.

Mr. Schmidt deserves great credit for his enterprise and the skill with which he executed his campaign. The general effect of the whole cannot be otherwise than beneficial.

The current demand for calendars has been met by A. L. Hepp, manager of the Idylhour theatre, Greeley, Neb., who has published a card, eleven by fourteen inches, containing the dates for January with each day’s attractions boxed in with the number. Star portraits were used in making up an attractive border and a hole at the top renders hanging convenient.

Aaron Shusterman, manager of the Strand theatre, New Brunswick, N. J., profited during the holiday season by illuminated arrows on downtown electric supports pointing the way to the theatre.
Harry Swift, Paramount exploitation representative at the Albany exchange, specializes in popular movements. His ability to swing sentiment into line as support for advertising drives is one of the little wonders of modern showmanship.

But when Mr. Swift went to Utica, N. Y., to exploit the New Delux theatre showing of "Something to Think About," Cecil B. DeMilie's Paramount production, he found the city apathetic generally and no civic movement in progress which could be converted to exploitation purposes.

Thus given pause, he resorted to the revival of a topic which had formerly been given wide discussion, the attempt made by the police department to correct the habit of crossing streets at points other than intersections and in defiance of traffic regulations.

Coining a pat phrase, he visited the mayor of Utica and obtained written permission for the posting of warnings at vantage points worded in such manner as to attract and hold attention, incidentally delivering the title of the picture with telling effect.

The accompanying illustration shows one of the warnings posted. In its trick wording lies its strongest point. That is the novelty which gives it distinction.

A curiosity stimulator utilized at various points on the streets of Utica, N. Y., by the Paramount exploitation representative.
R. J. O'Crawley, manager of the Branford theatre, Newark, N. J., utilized a miniature countryside stage setting for the presentation of "Peaceful Valley." Charles Ray's First National attraction, lights in the setting being managed in such manner as to give the impression of depth and reality. Five players were employed for the musical element of the prologue which was enacted against this setting.

Branford's "Peaceful Valley" Prologue
Vivid Reproduction of Rural Atmosphere

R. J. O'Crawley, manager of the new Branford theatre, Newark, N. J., recently demonstrated to the satisfaction of all his ability as a presentation producer. His "Passion" prologue was one of the big events recorded in this department last week.

Additional evidence of his skill and indication that high class contributions to the archives of exploitation may be looked for from this source is presented herewith in photographic testimony proving the insight and showmanship sense of the man.

"Peaceful Valley," Charles Ray's First National attraction, was the picture for which the present prologue was instituted, and the eminent suitability of the feature is plainly discernible in the illustration.

The rural scene which formed the background of the Branford prologue was obviously constructed at considerable expense. The effect, however, was certainly worth the expenditure. With a lighting system and involving color effects and dimmers, such as are in use at the theatre, unlimited possibilities are presented by such an arrangement.

The five players appearing in the prologue staged against this background included a male quartette and a feminine soloist. The former is especially important in that it proves practical in presentation a form of entertainment which for reasons undisclosed exhibitors have avoided using.

The male quartette is one of the most popular acts in vaudeville. In the musical comedies that have incorporated such an act it has invariably proved an important factor in the success of the whole.

People like male voices. Exhibitors should give people what they like.

In presentation the quartette is especially serviceable because of the versatility of the members. Practically any musical number that has been written can be delivered effectively by an individual of the organization or in group.

The musical library may be resorted to without restriction when the person planning the program knows that any composition selected will be found practicable for presentation purposes, the additional freedom thus assured being one of the strong arguments for this form of stage feature.

The Branford, in its short history, has contributed two valuable precedents for American showmen.

An advertisement disguised as a magazine feature, measuring one column wide and one inch high and containing bits of philosophy attributed to "Movie Mabel," is being carried on the second page of Toledo, O., newspapers by Harold F. Wendt, manager of the Rivoli theatre. Two lines of agate black face occupy the bottom of the space and refer to the current attraction at the theatre, while the regular display advertisement is carried upon a page further back. Readers quickly become accustomed to seeking a feature of this type, and the obvious productivity of the space, out of all proportion to its cost, strongly warrants adoption.

The players used in the Branford theatre presentation of "Peaceful Valley."
National Board of Review Report Used by Exhibitor

The special report issued by the National Board of Review approving "Passion," the First National special attraction which is listed as one of the productions included in the recently announced "Big Five," was utilized to good advantage by the management of the Garden theatre, Paterson, N. J., when the picture was exhibited at that playhouse.

The accompanying illustrations show the front of the Garden theatre with patrons standing in line awaiting turn to purchase tickets. The photograph also discloses the prominent position accorded the National Board of Review report, a report familiar to the trade and a strong argument for attendance at the theatre showing the picture.

The idea is excellent.

The National Board of Review is a body of standing in the public estimation. Every motion picture bears its stamp of approval and the public has learned in the period since the inauguration of the policy to attribute much of the credit for good motion pictures to the national body.

Exhibitors do well to utilize the reports in advertising. They are without exception complete in appraisal of the productions reported upon and worthy of reproduction in all cases where the attraction merits praise in the estimation of the board.

Any exhibitor can avail himself of this opportunity by requesting the board to provide him with copies of the reports given out each week. The great majority of these can be utilized to good advantage.

When the public has learned to depend upon these reports to the degree that they warrant, it may be added, a noticeable change may be discernible in the general attitude in regard to censorship.

When George K. Turner, manager of exploitation for the Star Amusement Company, operating the Everett theatre, Everett, Wash., constructed an icicle lobby for "The North Wind's Malice," the Goldwyn attraction, he accomplished only the effect that many other exhibitors have obtained. When he added fir trees and a snow scene interior for the lobby that effect was only improved. But when he placed a thermometer registering 20 degrees below zero he attained realism of the highest order. That's an accomplishment.

Traffic Semaphore Directs Passersby To View Screening

Indicative of how a simple little twist can transform an old exploitation stunt into something new and novel, is the latest report on a plan to exploit "What's Your Hurry?" The stunt was planned and executed by Harry Swift, representative at the Albany exchange of Famous Players-Lasky Corporation in connection with the picture's run at Proctor's theatre, Schenectady, N. Y.

The use of police semaphores is not new to exploitation men, who adapted them for the exploiting of Wallace Reid's picture by topping the "Stop" and "Go" signs with a circular disc bearing the warning, which was also the title of the picture, "What's Your Hurry?"

Swift adapted the idea by simply removing such a transformed sign from the street intersection to the lobby of the theatre. A lobby, sent down to handle the crowds, operated the semaphore so that passersby were warned by the sign to "Stop." Above them was the query: "What's Your Hurry?"

Once the pedestrian had been stopped the uniformed policeman slowly turned the semaphore so that the sign, pointing to the boxoffice, registered "Go." And, so report says, they went.
Reports Show "Kismet" Duplicating Early Exploitation and Box Office Performance

From all parts of the country are coming to the home office of Robertson-Cole new evidence that "Kismet," the Robertson-Cole production, starring Otis Skinner, is being exploited vigorously and widely. Exhibitors in all quarters are out-doing themselves in their extraordinary efforts to bring "Kismet" to the attention of the public.

Letters, wires and the spoken word of exhibitors to the Robertson-Cole sales organization in the field are reported as proving that the managers putting on such exploitation are being repaid for their work. The record-breaking course of "Kismet" continues uninterrupted among the first run towns of the country.

Exhibitors "of the East," such as the managers of the Strand theatres of New York and Brooklyn, Moore's Rialto, Washington, the Goodwin theatre, Newark, and other big houses exploited "Kismet" to the limit. But other exhibitors keep coming in with new and varied stories of how they put "Kismet" over.

For instance during the Christmas shopping season in Milwaukee, the manager of Saxe's New Strand theatre, took advantage of the very condition which is said to make picture business dull just before Christmas. He tied up with a big Christmas window display in a most effective manner. The Gimbel store in Milwaukee was making a big display on toys. In their window they planned to place a large elephant.

It was a toy several feet in height, to be placed in the center of a most alluring group of dolls, animals, toy carriages, and other things dear to the hearts of children. On the head of this elephant was placed the figure of a rider, and on the body a large poster reading: "Otis Skinner in 'Kismet' now at Strand theatre."

Thousands saw that sign every day. Doubtless many of them went to the Strand as a direct result. At least reports of the business which was done at the Strand indicated that the interest in "Kismet" was universal.

In addition to the many accounts which are coming in of unusual exploitation on "Kismet," reports of record-breaking business done by the feature are still pouring in to the Robertson-Cole home office.

From New Orleans the J. E. Pearce Enterprise wired Robertson-Cole:

"Kismet" playing fourth day Tudor theatre. Breaking all records at advance prices each day. Gross showing big increase. First production to ever accomplish this feat. Arranging to accommodate extended run. Bids to establish record long to stand. Unquestionably largest production ever made. Congratulations."

Howard F. Brink of the Strand theatre, Buffalo, N. Y., is another who has reported capacity business on "Kismet" to Robertson-Cole. His wire said:


Harry Watts, manager of the Strand theatre, Omaha, Neb., obtained excellent results with the initial comedy of the Toonerville Trolley series distributed by First National when he gave the comedy feature position in his advertisements, the "Omaha World Herald," co-operating by focusing public attention upon the fact that it carried the cartoons from which the series takes its name.

William Goldman, managing director of the Famous Players Missouri Corporation theatres, has instituted a policy of promise at the Missouri theatre, St. Louis, Mo. No one is admitted to the auditorium during the progress of any feature, short subject, stage performance or overture.

Five thousand poker chips, red and blue, upon both sides of which were printed details of the Luna theatre engagement of "Passion's Playground," Katherine MacDonald's First National attraction, were distributed in Lafayette, Ind., by Manager Herbert H. Johnson. Twenty-five chips, it was advertised, would be accepted as good for one admission to the theatre.
Star's Gown in Prominent Window Draws Patronage

A bit of exploitation that aided in producing the extraordinary results enjoyed during the showing of "The Devil's Angel" the Clark-Cornelius production at the Hippodrome in Pottsville, Pa., was the display obtained in the largest department store of that town of one of Miss Helen Gardner's gowns in their window. Miss Gardner is the star of the production and made a personal appearance in connection with the showing of the picture.

Charles Hausmann, manager of the Hippodrome is considered one of the liveliest showmen in Pennsylvania and his exploitation stunts are studied with a great deal of interest by many other exhibitors in his vicinity.

In presenting "The Devil's Angel" he pursued the same high class showmanship as has characterized his previous efforts. The advance billing consisted of well written and attractively laid out newspaper ads—with plenty of white space—window cards and specially written stands throughout the city.

This stroke of exploitation brought crowds not only in front of the store window, but also to the theatre and within a very few hours the news swept through the city that a two thousand dollar gown was on display in the department store. Mr. Hausmann considers the showing of "The Devil's Angel" and its exploitation one of the outstanding successful events of his show career.

Dorothy Gish's Double Flies Over City as "Flying Pat"

Airplane exploitation put "Flying Pat," Dorothy Gish's latest starring vehicle above everything else in Denver when the picture made its appearance at the first run house, the Princess theatre, in that city. Fred V. Green, Jr., exploitation representative at the local exchange for Famous Players-Lasky Corporation put the picture over by a sensational exploitation stunt in which a plane, the Princess theatre, the Curtiss-Humphreys Airplane Company and a dead ringer for Dorothy Gish all figured.

The exploitation started a week before the picture made its opening. Plans had already been laid with the result that a tie-up with the Curtiss-Humphreys Company resulted in the loan of one of the company's machines together with an experienced pilot. This was all charged to publicity and advertising as far as the Curtiss Company was concerned and didn't cost the theatre a cent. The Curtiss company got its share of the publicity that exploited the Gish picture.

Contrary to what might have been expected, not a single newspaper story heralded the advent of the plane. Green had thought the matter out logically with the result that when an airship suddenly circled above Denver, without any knowledge as to how, when or where, curiosity was sharpened. The papers took it up, hailed it as a great stunt, forgot such words as "free advertising" and popularized the airship in front page stories.

A plan to extend invitations to various entrants who claimed a resemblance to Dorothy Gish had to be cancelled because of the alleged risks for which the company refused to assume responsibility. The dolled up, wool wrapped waterproof Dorothy Gish of Denver, however, made all flights with audacity.

The plane made its daily trips throughout the entire week before "Flying Pat" played. On the picture's opening day the plane was taken through the streets of Denver before the door of the Princess theatre where it attracted huge crowds. In the rush to get a sight of the plane the advertising sign "Flying Pat"—Princess Theatre" was torn away until only the frayed edges were left. However, the exploitation engine had done its work. The plane was taken in half and the fore half was hung up in the lobby of the theatre where it remained throughout the week that "Flying Pat" played.
EXHIBITORS HERALD

Portland Exhibitors Produce Effective Rural Atmosphere for “Peaceful Valley”

A CLEVER combination of new and old songs, with a stage setting of a farm vista including hay mows, wood piles, and other farmyard decorations, comprised the prologue for “Peaceful Valley,” starring Charles Ray and distributed by First National Exhibitors’ Circuit, Inc., which caused cheering among the audiences at the Liberty theatre, Portland, Oregon, where it was presented.

Paul G. Noble, manager of the theatre, who has created quite a reputation for the house through the prologues he has originated during the past several months, declared the “Peaceful Valley” presentation to be one of the most economical as well as successful prologues ever used at his theatre.

The stage setting consisted of three drops each depicting a rural landscape. Two of these were used at the sides of the stage, set back a few feet from the curtain opening; and the third was used at the back. The effect was one of unlimited space, especially when contrasted with the props.

Directly across the front of the stage was a picket fence which Mr. Noble had gone to the trouble of buying from a farmer some distance outside Portland. He desired the weather-beaten appearance and knew of no cheaper way to procure the real thing. Near the back of the stage on the right side he had piled about two cords of split and sawed wood with a few uncut logs and a saw-buck and saw to give the required atmosphere. To the left rear was a hay mow made up of real hay borrowed for the week from a local feed store for the cost of carting to and from the theatre.

Three actors were used in the prologue. They constituted a trio of male singers. Their costumes were the typical blue jeans and straw hats and cowhide boots.

Just before the curtain lifted, the orchestra played a melody which included instrumental imitations of familiar farm animals and changing into the vamp of “Hayseed Jazz,” as the stage was disclosed. The orchestra vamp was continued for a period of about thirty seconds to give the audience time to fully view the stage before the trio began the singing. Following the conclusion of this number, the trio sang “The Chicken Rag” doing a rooster dance through the choruses. A real old fashioned break down dance by the trio concluded the prologue.

Harold Eschbach, manager of the LaSalle theatre, LaSalle, Ill., who recently inaugurated exploitation when assisted by Dan Roche, Paramount exploitation representative in the territory, in advertising “Idols of Clay,” succeeded so well that he followed up that precedent by persuading the woman editor of the "Daily Post" to run a seven-column streamer on the front page devoted to the story of his "Humoresque" booking.

Bernard Denkin, Jr., manager of the Wizard theatre, Baltimore, Md., sent out New Year’s card in white, black and color to patrons, the copy reading, "This is only a little card but it carries a big Thank You for your business during the past year and cordial wishes for the New Year, Bernard Denkin, Jr., Wizard theatre." A page of advertising might have been purchased for the expenditure that would have been less beneficial.
Animated Cutout Windows Attract for "Humoresque"

Two of the most original and striking window displays advertising the Paramount production "Humoresque," that have come to general notice were designed by Ludy Bosten, manager of the A-Muse-U theatre, Muscatine, Iowa. Ludy is essentially original, so when he booked this picture he made up his mind to make the people of Muscatine sit up and take notice.

One of the windows, shown in the accompanying photograph, was in Schmidt’s Music Store in the most conspicuous location in town and consisted of a cutout of the three sheet, several scenes from that picture in rich gold frames and for the pièce de résistance a big record twelve feet in diameter cut out of compos board and painted black with a blue center like a record, which was attached to a concealed motor and kept revolving at a speed similar to that of a Victrola.

The other window was on the opposite side of the main street, where the populace was shown a cutout of the twenty-four sheet showing a boy playing a violin, with a girl by his side. The cutout itself meant little but after Ludy had sawed the boy’s arm off at the elbow, put it on a pivot, attached a motor and bands and touched it off and the boy began to "fiddle" as though his life depended on it, the crowds around this window stopped traffic. Ludy is a firm believer in exploitation stunts, particularly those which show action.

This is the second or third case on record of an animated window display and shows what a little investment of time will do, for both windows required nothing more than two electric fan motors, two old bicycle wheels, some leather bands, the cutouts and a little "elbow grease,” as Ludy put it.

Dan Roche, Paramount exploitation man from the Chicago exchange, was on the ground to assist and he saw to it that both music stores carried big ads in the newspaper calling attention to “the biggest record every made” and “the giant fiddler” in their respective windows.

Blind Man Figures In “Idols of Clay” Publicity Campaign

"I am blind” was the statement that appeared on the hat of a sandwich man who paraded the streets of Denver preceding the opening of George Fitzmaurice’s third special for Paramount, “Idols of Clay” at the Rialto theatre of that city. “But I would give $10 to see Mae Murray in ‘Idols of Clay’ at the Rialto theatre Sunday,” concluded the signs, two of which he carried, one on his chest and the other on his back in regular bally-hoo style.

The much pitied blind man, it seemed, was in full possession of his sight. As one Denver paper pointed out, he claimed the redeeming feature of one man gifted with perfect eyesight who made a pretense of blindness without endeavoring to mullet the public for charitable purposes. The whole stunt had been devised by Fred V. Greene, Jr., exploitation representative at the local exchange of Famous Players-Lasky Corporation, to promote interest in the run of “Idols of Clay” at the Rialto.
“Dinty” Characters Impersonated During Criterion Engagement of Neilan Feature

When Manager Willard C. Patterson, of the Criterion theatre, Atlanta, Ga., bestirs himself to an un-wonted degree to exploit a picture, one may be pretty sure that he counts that picture a winner, and also that he will do the job in a thoroughly efficient manner.

His drive for First National’s “Dinty” began six weeks ahead of the showing of the picture, with brief stories, newsy little paragraphs about

Marshal Neilan, his company, his previous productions, etc., and frequent mention was made of “Dinty” and its youthful star.

Thirty days before the showing, he began running a trailer which called attention to the picture, advertised as “Coming Soon,” and which called attention to Neilan’s previous successes, all of which have played at the Criterion, and also to the youthful star, who has been exceedingly well-liked in “Don’t Ever Marry” and “Go and Get It.”

A trio of boys—“Dinty,” “Chinkie,” and “Watermillions”—all creditable imitations, were dressed up and sent out to work the streets, carrying placards on their backs which read “See Dinty—Criterion today.”

Twenty-five people in cigar-stores and cigar-stands in hotels had been engaged to speak a good word for “Dinty” and the results were eminently satisfactory. This word of mouth exploitation was most unusual, and it bore the stamp of originality—therefore, it was successful.

Also, on opening day, one thousand booklets giving the story of Barry’s life were given away to the first one thousand children; and two hundred newsboys wore a little tag, reading “Go and see ‘Dinty’ at the Criterion—you’ll like him—he’s one of us.” And the newsies were so interested in the picture, which, they were told, was about a newsboy, that the older boys, leaders of the newly formed Newsboy League, called on Mr. Patterson and asked him to arrange to let them see it.

A special stage set which depicted a snowy landscape—snow-covered hills—with a wee cottage nestling in a tiny grove of snow-covered fir-trees in a valley. Warm lights shone from the windows of the tiny cottage, and smoke came from the tiny chimney. A double row of snow-covered pines led from the little cottage down across the hill to where, just at the left of the stage, the chimney of a cottage on the lower slope of the hill was just visible.
"The Riddle: Woman" Basis of Adaptable Series-Scenario Newspaper Exploitation

Much of the complaint which is heard almost daily relative to the reluctance of American newspapers to accord proper cooperation to the motion picture industry undoubtedly is due as much to the failure of the exhibitor to cooperate as to any one reason.

A campaign which advances the theatre's interest without benefiting in some degree the newspaper which sponsors it is seldom executed in such manner as to insure its wholly satisfactory fruition.

It is an advertising event of interest that calls attention to these facts, an event which holds high position among the cooperative exploitation stunts of all time.

G. MEYER, feature sales manager of the Des Moines, La., branch of Pathé Exchange, Inc., is responsible for the series-scenario contest which kept the name of the Associated Exhibitors' production starring Geraldine Farrar, "The Riddle: Woman," on the front page of the Des Moines Capital for twelve days, accompanied each day with a two-column photograph, a box of black and white type and editorial matter in single columns below. Accompanying illustrations show the space gained on the first and twelfth days of the drive.

A scenario contest formed the basis of the campaign, and stills from the picture were utilized as illustrations. There are many novel angles which should be generally appreciated, and the whole stunt is eminently adaptable.

With the publication of the first photograph appeared the details of the contest. The prizes offered aggregated $100 and were so scaled as to stimulate general interest, postal regulations, of course, being complied with.

It was announced in that space that twelve photographs would appear on twelve consecutive days, that a synopsis similar to, but not identical with, that which outlines the plot of "The Riddle: Woman" would accompany the photographs and that contestants were to write original scenarios or synopses which were illustrated by the photographs published.

The contributions were to be delivered to the newspaper office and the announcement specified that Pathé reserved the right to purchase any that were considered practical for production purposes upon payment to the author.

So much for the bare outline of the stunt. The outline is sufficient to give exhibitors everywhere working data upon which can be modeled individual contests of similar nature and productivity.

The outstanding merit of the idea, aside from its obvious novelty, is the fact that the newspaper profited by the space devoted to the daily box and photographs. The amount of comment that was created cannot be estimated with any degree of accuracy. But the imagination is not called upon to perform the unprecedented in reaching the conclusion that the number of times the title of the picture and the name of the newspaper were mentioned in the twelve days and in the intervening period before the announcement of prize winners more than justified the efforts and money expended in perfecting and executing the enterprise.

The series-scenario is a new form of theatre-newspaper feature. It can be applied to numerous other features now on the market and others that will be produced. The title of the production which formed the basis of the original campaign was especially suitable, but the idea should outlive the picture and the persons involved in its making. It has practicality, adaptability and dual productivity. Ideas possessing those elements endure.

To Mr. Meyer, creator of the idea, credit is due.

To the newspaper which published the series credit is also due for insight and enterprise not commonly accorded the press of the nation.

To the spirit of cooperation, which made possible this campaign and through it the many similar events which will follow, both theatremen and newspapermen owe much of their success. It is by this agency that worthwhile works are accomplished.

Louis K. Sidney, managing director of William Fox's Denver, Colo., theatres, adopted the double program during the holiday season to offset possible business depression, using "Married Life" and "Even As Eve" at the Rivoli, sharply contrasting First National attractions.
STUNTS

Balaban & Katz, Chicago, obtained a two column photograph of two Riviera usherettes and a publicity story in the "Herald and Examiner" by stating that they had not been able to locate in the vicinity of the new Tivoli theatre, soon to open at 63rd st. and Cottage Grove Ave., young women beautiful enough to hold similar positions at the new playhouse and inviting competition from North and West. A good publicity stunt which may be adapted to local conditions by any exhibitor.

Excerpts from "Topics of the Day" are being published in the excellently made up twenty-page house organ distributed by the Saenger Amusement Company for its New Orleans, La., theatres.

The manner in which stunt exploitation has been utilized in London, England, is well illustrated in the December, 1920, issue of "The Goldwynner," published by Goldwyn Limited.

A prize of $100, with smaller prizes in proportion and the usual provision made for tying contestants, is being conducted by Hugo Riesenfeld, managing director of the Rialto, Rivoli and Criterion theatres, New York, for letters from husbands giving their opinion of the husband in "Midsummer Madness."

 Perfume and sachet bags are being provided at the Chicago exchange of Famous Players-Lasky Corporation in connection with the exploitation of "Heliotrope." The story told of one exhibitor, that he sampled the perfume at the exchange, went home with the scent on his lapel and had to book the picture to substantiate his story of its origin, suggests the manifold uses to which the material may be put by exhibitors playing the picture.

The lobby stage for display purposes recently erected by the Garrick theatre, Los Angeles, and discussed recently in this department has been classed in and made permanent, providing opportunity for attractive displays and exploitation playlets.

A teaser campaign of unusual scope has been started in Chicago to prepare the way for "Outside the Law," forthcoming Universal feature. The title offers unlimited liberty to the exploitation man.
Mintz General Sales Manager of Synchronized Scenario Music Co.
Resigns From Celebrated Players Films Corporation Where He Has Had Charge of State Rights Department for Ten Months

M. J. Mintz has resigned as sales manager of Celebrated Players Film Corporation to assume the office of general sales manager of Synchronized Scenario Music Company of Chicago.

Mr. Mintz has had charge of the state rights department of Celebrated for the last ten months and has made a canvas of the Eastern and Western field handling "The Gumps" cartoon series for which Celebrated Players holds the world rights.

Books Broadway Houses

He was successful in disposing of most of the territory for these cartoons and for a time was located in New York City where he placed them in several of the first run Broadway houses.

J. L. Friedman, president of Celebrated, in commenting upon Mr. Mintz' resignation said:

"While Mr. Mintz has only been with me for ten months, I have found him a very capable executive and it is with regret that I accepted his resignation. We are still the best of friends and were it not for the fact that his new proposition is so big and of such tremendous possibilities, I would try to persuade him to remain with Celebrated."

Was With Hallmark

Mr. Mintz is one of the best known figures in Chicago filmland. With Frank Zambrino he started U-ity Film Exchange and for three and a half years was manager of that progressive Chicago exchange. He resigned to accept the management of the Chicago exchange of Mutual Film Corporation three years ago and held that position until the Hallmark Company took over Mutual. Frank Hall then promoted him to serial manager, having charge of the entire United States.

Mr. Mintz resigned from Hallmark to become district manager for Republic. Then Mr. Friedman obtained his services.

Supply Musical Settings.

In his new field of endeavor, Mr. Mintz will have charge of sales for Synchronized Scenario Music Company, which is supplying complete musical settings for every feature. These are especially arranged by the foremost musical directors of the country.

Such well known musicians as Carl Edourde, leader of the New York Strand orchestra; James C. Bradford, for seven years director of music at the Broadway theatre, New York, and C. J. Brel, who composed the score for "The Birth of a Nation," are on the professional staff of Synchronized.

Mr. Mintz is preparing an itinerary that will take him in all of the large exchange centers of the country.

Chicago M. P. P. Club

Shows Steady Growth.

From a chance meeting of a trio of Chicago producers it came to the Chicago Motion Picture Press Club, and a goodly gathering of publicity promoters, trade journal men and film critics, hear, hear witness to the stability of this new organization. Not a single Chicago person of prominence in the picture promotion game has been left out of the fold.

The new club gives semi-monthly noonday dinners to which prominent men and women from every walk of life are invited and where the discussion of schemes, dreams, and realities take place.

Richard Robertson, the president, is ably supported by Barney G. Ziv as secretary and Irving Mack as treasurer. The roster includes Frederick W. McQuigg (Rob Reel) of the American; W. K. Hollander of Fark; G. W. Kelahan & Katz; L. H. Mason, Chicago manager for the Motion Picture News; J. Ray Murray, of Exhibitors Herald; Ralph F. Kertridge, general representative Jones; Linick & Schaefers; Paul G. Smith, publicity manager for Capitol Film Company; Roy Silver Brothers; George E. DeKrauf, Abe Steinfeld, A. J. Scharik and Paul C. Hinz.

Paramount Opening

Second Sales Class.

(Special to Exhibitors Herald)

NEW YORK, Jan. 11.—The second class of the Famous Players-Lasky Corporation's training school for salesmen will open at the Paramount office Monday, January 17. Fred F. Creswell, field sales supervisor, who conducted the first class which terminated in November, will again be in charge, and the sessions of the class will run through a period of four weeks as before.

This time only selected men have been notified to be in attendance at the opening session Monday morning.

Of these, the great majority are from within the Paramount organization, although more than 300 applications were received from outside men. The latter were subjected to the most rigid entrance requirements, with the result that only the best qualified were accepted.

"Good Pictures Will Always Get Crowds"
Joe Brandt Says Depression Will Not Affect Good Box Office Films

When you have a good box office attraction no matter what the business conditions may be people will patronize and buy, in the opinion of Joe Brandt of C. B. C. Film Sales Corporation who has just returned to New York from a five weeks' trip through the Middle West and South.

Many Contracts Made

This opinion is declared to be borne out by the number of contracts obtained for George I. Davis' feature, "The Trail, or the Trail's End," which recently had a successful presentation at the Strand theatre, New York.

The contracts on "Isobel" far exceeded Mr. Brandt's expectations and he was practically swamped with offers for territories on James Oliver Curwood's artistry and spectacular effects of the rugged and virile Great Northwest which features House Peters, Jane Novak and a notable cast.

Announce Territories

The First National has closed for Wisconsin, Minnesota, North and South Dakota, Chicago, Michigan, Colorado, Utah, Wyoming and New England, D. C., Maryland, Virginia, New England, Northern New Jersey and New York for Lesser for California, Arizona and Nevada; De Luxe Film for Washington, Oregon, Idaho and Montana; Hoestlachter Enterprises for Iowa and Nebraska; Excel Amusement Company for Western Pennsylvania and West Virginia; Royal Film Company for Eastern Pennsylvania and Southern New Jersey; Federated Film Exchange for Texas, Oklahoma and Arkansas; Phil Selznick Productions for Ohio; Allen Brothers in Canada, and Jacob Glucksman for the foreign rights.

Clinton Capitol Is Opened in Indiana

(Special to Exhibitors Herald)

CLINTON, Ind., Jan. 11.—The new Capitol theatre recently opened its doors to the Clinton public with a holiday week program featuring "The Farmer's Twins Beds," starring Mr. and Mrs. Carter De Haven and distributed by Associated First National Pictures, Inc.

The Capitol holds the local sub-franchise with Associated First National Pictures, and is preparing a series of vigorous exploitation campaigns to accompany the show of many Associated First National issues, among the first of them Norma Talmadge in "The Branded Woman."

Silas Seadler Marries Miss Dora A. Gelbin

Silas F. Seadler of the publicity department of Arthur S. Kane Pictures Corporation, and Miss Dora A. Gelbin, secretary to Jay A. Gove, assistant manager of Realart, surprised their colleagues on New Year's eve, when, on leaving for a few weeks' vacation, they announced that the evening was to be in the form of a bridal tour.

They were married on November 24. The service started at midnight, 1920, when both were in the Realart office. Both young persons are popular and have many friends to wish them much happiness.
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Exhibitors Will Convene in
Washington January 26-27
Theatre Men From National Capital, Virginia and Maryland Are Scheduled to Attend Meeting
to Be Held at Washington Hotel

\textbf{(Special to Exhibitors Herald)}

WASHINGTON, D.C., Jan. 11.—Everything is set for the annual convention in Washington of the exhibitors from the District of Columbia, Virginia, and Maryland, except the tables and the management of the Washington hotel has promised that even they will be ready on schedule time. Local exchange managers and theatre owners and managers have prepared an elaborate program of events running over two days—January 26 and 27.

Committee appointments have not yet been completed, but President George Fuller of the Washington Exchange Managers’ Association, has put a number of his fellow managers to work and results are beginning to show. Abe Dresser has been selected chairman of the entertainment committee. Associated with him are Sidney B. Lust, vice-chairman; W. A. Mack, S. A. Galanty, Jules Levy, W. L. White and Paul E. Krieger.

The report of the entertainment committee is as follows:

January 26, 12 o’clock noon, congregate at the Washington hotel, at Fifteenth and F streets, where the members of the committee will be on hand to say "Howdy."

\textbf{Will Tour the City}

At 1 o’clock an automobile parade will be formed for a tour of the city. Visiting exhibitors and exchange men are urged to be on hand promptly so as not to delay the game.

Three to 5 o’clock will be devoted to a general meeting and get-together gathering. There will be informal talks by men prominent in the industry and in the public eye.

The day’s big event transpires at 8 o’clock. Get your tickets from Abe Dresser. Don’t tell your wife about this part of the program, but, confidentially, the tickets are for a burlesque show. All of the exhibitors who attended the theatre party last year can tell you whether or not it’s worth while.

\textbf{Will Be Strand Guests}

The morning of January 27, until 1 o’clock, is to be open to permit the visitors to call on their exchange manager friends in the offices of the latter and talk shop if they want to. The period until 3 o’clock is left open for meeting purposes but at that hour and until 5 o’clock the visitors will be welcome guests at the Strand theatre, Ninth and D streets, where they will be the guests of Manager Linkins. A good vaudeville show is booked for that week.

You won’t have to put your glad rags on for the big event of the evening. All you need is a good appetite and a ticket which will be gladly supplied by Chairman Dresser. A lot of surprises are promised and the exhibitors will meet some men who can tell them about national legislation and other timely topics of interest. In addition, there will be something worth while in the way of entertainment.

\textbf{Big Fund Collected}

To make this all possible, the finance committee, under the leadership of Lester Rosenthal, has collected from the exchanges a fund that in dollars represents four figures. Mr. Rosenthal has associated with him Jean Crandall, vice-chairman, and Abe Dresser, G. R. Ainsworth, Louis Reichert, Sam Flax and J. H. Beavers.

The executive committee has as its chairman George W. Fuller, Lester Rosenthal as vice chairman, and Clarence L. Linz, Edward A. Sherwood and Abe Dresser as members.

Other committee appointments will be announced by Mr. Fuller. Invitations will be sent to each exhibitor in the Washington territory within the next week or ten days and it is estimated that there will be upwards of 200 visitors in town for this event.

\textbf{Children Swell Strand}

\textbf{Box Office Receipts}

\textbf{(Special to Exhibitors Herald)}

NEW YORK, Jan. 11.—The Strand theatre had exceptionally good business last week with Maurice Tourneur’s production of “The Last of the Mohicans.” The adult attendance was considerably swelled by the presence of children, most of whom came in groups from different public schools in New York and vicinity. Seats were reserved for some of the out-of-town parties.

\begin{center}
\textbf{Rolls His Own}
\end{center}

The gentleman in the "Bill" Hart scenery is none other than our old friend Wesley Barry, as he appears in the Marshall Neilan Fox-North feature, "Rob Hampton of Placee."

\textbf{New York Film Ball Is Attended by Prominent Members of Industry}

\textbf{(Special to Exhibitors Herald)}

NEW YORK, Jan. 11.—Almost everybody listed in the “Who’s Who” of the motion picture industry in New York attended the ball of the Motion Picture Theatre Owners Chamber of Commerce held at the Hotel Astor last Wednesday night. Mae Murray, Louise Fazenda, Clara Kimball Young, Sheldon Lewis, Virginia Pearson, and Texas Guinan were among the stars present.

The boxholders were First National, Robertson Cole, Famous Players-Lasky, Goldwyn, Fox Film Corporation, Select Pictures, Pioneer Film Corporation, Realart, Stoll Film Corporation of America, W. H. Productions, and Merit Film Corporation, Universal Film Manufacturing Co., Marcus Loew and Pathe.

Preceding the dinner a vaudeville show was staged. The midway did a thriving business.

\textbf{Porto Rico Company Joins N. A. M. P. I.}

\textbf{(Special to Exhibitors Herald)}

NEW YORK, Jan. 11.—The Porto Rico Photoplays, Inc., was elected to membership in the Producers’ Division of the N. A. M. P. I. N. J. Baumer, president of Baumer Films, Inc., being designated as the company’s representative in the councils of the national association. Lee Counselman was named chairman of the finance committee to succeed Arthur S. Friend, resigned.

William A. Brady, president, has been designated as national councillor to represent the association in the United States Chamber of Commerce, with Frederick H. Elliott as alternate. He will attend the meeting held in Washington January 27 and 28.

\textbf{ROBERT SCHABLE}

Appearing in "Temple Duck," a George D. Baker production, he was the heavy lead in "Blind Wives," the Fox special.
Federated Signs for Distribution of Chester Comedy Productions

Negotiations have been closed by Federated Film Exchanges of America and C. L. Chester Productions, whereby Federated will obtain the present Chester program and additional short subjects for distribution.

In making this announcement J. L. Friedman, president, declared: "Mr. Chester, up to the present time, has only been making one two-reel comedy a month, which, undoubtedly, has gained the reputation of being the highest grade two-reel comedy ever put on the market. Federated will not only secure this comedy, but in addition, have contracted with C. L. Chester Productions to take from them a two-reel comedy of the parlor type, of similar quality to the Chester comedy. This comedy will be known as the 'Federated Chester Special.'

To Make Single Reeler

"Federated have also contracted for a single-reel comedy each week, which promises to be the highest grade single-reel parlor comedy ever offered to exhibitors. "Both exhibitors and producers are fast learning that Federated is not only the most logical film distributing organization in America, but, at the same time, has the most logical method of distribution. The contract with Chester, following closely the contract with Special Pictures Corporation, and the contract with Firebrat & McElroy for their Ford Weeklies, is convincing proof that the large producers recognize the splendid distributing facilities of Federated, and by their selection of Federated for their product, they pay testimonial to the most logical method of buying and distribution ever devised.

Offer Large Assortment

"The Chester comedies are too well-known to require any comment, and we believe it a fair statement to make that when Federated starts distribution of these comedies, they will be able to honestly say that they offer not only the greatest assortment of one and two-reel comedies on the market, but unquestionably the largest quantity and the best quality of one and two-reel comedies ever offered by any distributing organization in film history."

Award Big Contract

(Special to Exhibitors Herald)

TERRE HAUTE, IND., Jan. 11.—The Indiana Theatre Company has awarded the contract for the new Indiana theatre to John Eberson, the Chicago designer and builder who erected the Terre Haute Hippodrome. The cost of the building is to be approximately $500,000. The site at Seventh and Ohio streets represents an outlay of $140,000.

Rubye DeRemer Gets Valuable Advertising From Coast to Coast

When Rubye DeRemer, Arrow star, was selected by Paul Hellen, the celebrated artist, as the most beautiful woman in America, the story was syndicated through various newspaper syndicates in the United States, with the result that stories about the star and her pictures have appeared in more than two hundred newspapers in the United States, in many instances on the front page. This publicity has been widespread, with the result that nation-wide interest has been aroused among the motion picture fans and the exhibitors.

In addition to this publicity, the advertising department has succeeded in effecting tie-ups with several national advertisers who will use Miss DeRemer's photograph in their advertisements appearing in magazines and newspapers during the coming year. The cost of this advertising will exceed more than one million dollars, it is claimed, and it will cover a period of a year. All this advertising will be in addition to the advertising being done by the Arrow for these pictures in the trade papers.

Loot Theatre Safe

(Special to Exhibitors Herald)

BEDFORD, IND., Jan. 11.—More than $300 was stolen from the safe of the Stone City Opera House, it was learned when employees made preparation for the Monday night show. The money had been placed in the safe Saturday, but the combination had been worked in the meantime.

Plan Improvements in Fond Du Lac Theatre

FOND DU LAC, WIS.—Improvements to cost several thousands of dollars will be made in the early year at the Bijou theatre. They will include redecorating and a new lighting and ventilating system.
Sculpin Work in Crowds at Newark "Passion" Showing

(Special to Exhibitors Herald)

NEWARK, N. J., Jan. 11.—The success which was accorded "Passion," starring the continental actress, distributed by Associated First National Pictures, Inc., came prominently to public notice during the showing at the New Branford theatre, here. For the last seven days of its ten days' showing there the management was forced to employ special watchmen to guard against ticket speculators who had secured supplies of seats calling for reserve chairs in the balcony.

The production opened there on December 16 as the first attraction at the new theatre and the following Sunday when the theatre was doing turn-away business on the attraction the first complaint "of scalping" was received in the management. The New Branford reserved about 200 selected seats in the balcony and it was the tickets calling for the majority of the complaints that the "scalars" succeeded in getting. This speculation in theatre tickets in Newark is unprecedented. The pipe-line of these seats by single individuals did not arouse particular suspicion.

The charge made by the theatre for these seats is 73 cents, and the speculators, who drifted through the crowds waiting for admission, were asking from $2 to $3 each for them and doing a good business, for as near as the management could determine they succeeded in disposing of all of their tickets for every performance.

Wyoming Theatre Is to Give Presentation

(Special to Exhibitors Herald)

LARAMIE, WYO., Jan. 11.—The Express theatre has been reopened after a thorough renovation which took over two months. The theatre was erected about eight years ago and the present renovation was for the purpose of enlarging the seating capacity and rearranging the stage, originally planned for stage attractions, to make it more suitable for the presentation of motion picture productions.

"The Inferior Sex," starring Mildred Harris Chaplin and distributed by First National, was selected by Manager J. A. Lynch for the reopening attraction. Miss Harris is a native of Laramie, her parents still living there and the occasion of the showing of any of her pictures is always a big event.

South Bend Theatre to Open January 22

(Special to Exhibitors Herald)

SOUTH BEND, IND., Jan. 11.—The Blackstone theatre on South Michigan street will be opened to the public on or before January 25 with a fifteen-piece orchestra, according to the announcement of G. E. Berkson of Gary, who has taken up his duties as manager of the new house. The theatre has a seating capacity of 2,009 all on one floor. The shows are to average two hours. A pipe-organ is being placed in the theatre. Manager Berkson is a brother-in-law of Abe Frank, former owner of the Oliver hotel.

Maugham, Noted English Author, Joins Paramount Staff on Coast

Writer Already Has Started Work on His First Story for Production by Famous Players-Lasky Corporation in West

W. Somerset Maugham, author of "The Land of Promise," "The Moon and Sixpence," "Penelope," "Smith" and other noteworthy books and plays, is the latest famous British author to join the staff of Paramount pictures, according to announcement by Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation.

"Mr. Maugham has already started work on his first story," said Mr. Lasky, "and has become a regular member of the West Coast literary colony which already includes Sir Gilbert Parker, Edward Knoblock, Eleanor Glyn and Avery Hopwood. Knoblock Prizes Him

Edward Knoblock, for years a close friend and writing associate of Mr. Maugham, says of his contemporary: "I know of no one who writes more intensely human and completely likeable studies of human kind. Maugham will bring to motion pictures a clarity of viewpoint, a knowledge of people, that should prove of inestimable value.

W. Somerset Maugham was born January 25th, 1874, in Paris, France, where he lived until the death of his father, a member of the British embassy. Before he was 18 years of age he had completed a course in philosophy at the University of Heidelberg, after which he entered St. Thomas hospital, London as a medical student. The urge to authorship however would not stop him, and the young intern jolted on ambulance calls about London he gathered material for his first novel, "Liza of Lambeth," published when he was 21.

Leaves Medical Profession

The novel was successful and it was not strange that after completing his medical work and receiving his doctor's degree two years later, he renounced medicine and threw himself heart and soul into writing. Having proved successful as a novelist he wrote and produced "The Man of Honor," a successful play, that, as he says, "nearly ruined my writing chances." For while successful it was serious and "highbrow," difficult of the light, frothy domestic comedies which were to bring his later triumphs.

His play, "Jack Straw," has been done as a Paramount picture by William De Mille. "The Explorer" also, has been filmed by Paramount.

Served During War

During the early part of the war Mr. Maugham served as a doctor and ambulance driver, bringing back wounded from the Western front. His knowledge of English, French, German, Spanish, Italian and Russian made him invaluable for the Intelligence Service in which branch he spent the remaining years of the war in Switzerland, the United States and Europe.

Since the Armistice, Mr. Maugham has done a serious play, "The Unknown," dealing with the effect of war upon religion, and "Too Many Husbands," a matrimonial farce, both of which have achieved success.

An idea of his views on motion pictures follows:

"I look upon motion pictures as a new and wonderful method of expression with possibilities in many fields of play and novel. What I shall do with the new technique, whether it will be comedy or serious drama, depends upon my own reaction to the profession as I learn it at the studio."

Anita Stewart Company End Its Truckee Work

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 11.—After a week in the frigid, snowbound region of Truckee, the Anita Stewart company has returned to the Louis B. Mayer studio to produce his latest Mayer vehicle, "The Tornado," for issue through Associated First National. With a couple of powerful wind machines to stir up the snow, which is over three feet deep at Truckee at the present time, Director Edwin Carewe obtained some realistic blizzard scenes while on location.

In addition to Miss Stewart and Director Carewe, the company making the trip included: Rudolph Cameron, manager; Madge Tyrene, scenario writer; Walter McGrail, Herbert Rawlinson, G. G. Morse, Robert Kyrle, cameraman; Al Greene, his assistant; Wallace Fox, assistant director, and a number of others.

The story is an original by Jack Murfin. Anthony Paul Kelly prepared the scenario.

Blumenthal Returning

(Special to Exhibitors Herald)

NEW YORK, Jan. 11.—Ben Blumenthal, president of Blumenthal and Import Film Company, who signed Pola Negri, the star of First National's production "Joyful Morning," is expected to return here about the middle of the month. Announcement to his plans for Miss Negri will probably be issued at that time.
Associated Exhibitors Giving General Publication to “The Devil” on Feb. 6

According to an announcement from the offices of Associated Exhibitors, “The Devil,” starring George Arliss, will be published to exhibitors throughout the country on February 6. Practically every leading theatre in the country has negotiated for the production following its pre-release showing at the Strand theatre, New York, the week of January 16, it is reported.

Several exceptional presentations are assured, and long runs in important cities are expected. Scores of contracts are daily pouring into the home offices of Associated Exhibitors and Pathé for approval.

Mark Houses Booked

The entire sales force of Pathé, through which the picture will be distributed, reports that the exhibitors who have seen the production have spread the word of its merit and they predict phenomenal success.

Practically all of the houses controlled by the Moe Mark interests will give the picture special presentation with prologue and musical program. Arrangements are under way for presentations in Boston, Buffalo, Brooklyn, Newark, Chicago, Cleveland, Kansas City and Los Angeles.

Use Advertising Signs

With the premiere of “The Devil” at the Strand theatre, unique exploitation aids will be utilized for the first time. Associated Exhibitors has contracted for a large quantity of portable electric signs. These signs are 36 by 22 feet, set in a portable box and carrying a celluloid poster in four colors. Eight switch lights of various colors are set in the box and the ever-changing color behind the celluloid screen gives a beautiful and striking effect.

Several exhibitors throughout the country have been shown the signs on their visit to the Associated Exhibitors in New York and have rented them for use in their theatres during the showing.

Brennecke Winner Of Sales Contest

S. B. Brennecke, office manager of the New York City branch office of Educational Films, was announced this week as the winner of first prize for the largest volume of bookings during December. This contest was inaugurated to stimulate sales during what is regarded as the worst month in the year and it is reported that its result was to bring in the largest total amount of business in the history of the exchange.

Another result of Mr. Brennecke’s activities was his dispatch recently to New Orleans, where he will assist in a special drive through Louisiana and Mississippi.

“Black Beauty” Reaches New York and Is Shown To a Special Audience

The film of “Black Beauty” reached Vitagraph Brooklyn studios recently and Lillian and George Randolph Chester have finally completed its editing.

The first public showing of this film, which features Jean Paige, and has an all star cast, was on the Astor Ballroom on Wednesday, January 5. Albert E. Smith, president of the company; Jean Paige and Lillian and George Randolph Chester, who have been in charge of its editing, were present.

“Black Beauty” was made at Vitagraph West Coast studio under the direction of David Smith, several months having been spent on the production. Essentially, as written by Anna Sewell, the story was the autobiography of a horse. The dramatic incidents were present, but the human element was slight. Mr. and Mrs. George Randolph Chester have supplied the human story.

Clune Has “Toreador” For Western Territory

Irving M. Lesser, general manager for the Western Pictures Exploitation Company in Los Angeles, and who is now in New York, desires to correct a statement that was given the trade papers through his Western offices to the effect that “The Toreador,” a production from Romyane Super Film Company, was distributed in California, Nevada and Arizona by the All-Star Features Distributors.

The above statement, which was inserted in the Lesser advertisements, and which appeared in the reading notices of all trade journals, is an error, as “The Toreador” is distributed in the above mentioned territory by Clune Film Exchange of Los Angeles, who have charge of the distribution of same for many months.

BrackenEstablishes Record in Production

Bertram Bracken has established a record for versatility in the production of “Kazan” as a Selig special.

He is said to have written the scenario as he went along, filmed all of the scenes in twenty-seven working days, and cut and titled the picture. Bracken’s rush was due to the fact that the dog teams used throughout the picture had to be back in snowbound Truckee on a certain date to start in on a hauling contract. “Kazan” is a picturization of the famous James Oliver Curwood wolf-dog story of the same name. The showing of a positive print, brought to New York by W. Wainwright recently, is claimed to have started a veritable avalanche of offers for the American rights to the picture.

Branch Managers Present Gifts to Selznick Heads

As a manifestation of appreciation, affection and esteem the branch and division managers of the Selznick organization tendered Sam E. Morris, general manager; Charles Rogers, sales manager and J. J. Rotchford, assistant general manager, valuable holiday gifts.

Morris was given a green gold and platinum watch; Rogers received a beautiful brass desk set, and Rotchford was the recipient of a handsomely fitted traveling bag.

A pleasing portrait of Irene Rich, the Goldwyn player, whose latest picture is the screen adaptation of the stage success, “A Voice in the Dark.”
**Public Is Shopping in Value in Pictures, Says Selznick Official**

Sales Manager Rogers Declares There Is No Real Depression in the Theatre Business—Claims "Star" Films Are Here to Stay

Charles Rogers, sales manager of Selznick Pictures Corporation, following a tour of the exchange centers, declared that he found the public shopping for value in pictures the same as in other lines of commercial enterprises.

He also declared that he found no real depression in the theatre business. "Conditions were satisfactory," he said, "and any little hull the exhibitors were having was on account of the holiday season."

**Stars Here to Stay**

He pointed out that the great number of fine theatres springing up over the country evidenced a general movement of greater prosperity among exhibitors. Mr. Rogers is firmly convinced that the "stars" have come to stay. Confirming this, Mr. Rogers cited that following the announcement of the making of two new Selznick stars, namely, Conway Tearle and Martha Mansfield, the Washington branch office of the Selznick organization signed sixteen theatres in one day to show the new star series of productions.

"I also found," said Mr. Rogers, "that wherever worth while pictures were shown the exhibitor was doing a 'real' business and that the public is shopping for value in pictures just as it does in other lines of commercial enterprises. A very shining example of this condition was called to my attention while I was visiting the big Southwestern cities, where one of the largest film organizations in the business has built a beautiful theatre. They had one of their pictures on view. The picture was playing to about a 'corporal's guard,' while an independent exhibitor, a half block away, was holding them out to capacity business, with a picture released by an independent distributing and producing organization.

**Will Outlive Specials**

"The exhibitors all over the country, large or small, should show their great enthusiasm; our message that we were going to continue to feature and produce our 'star' series. They are convinced that 'stars' are the thing and will outlive special productions. Stars build the clientele of the theatre the same as a merchant builds a clientele with merchandise. The exhibitor is assured of a certain amount of business on 'stars' which he cannot depend upon with specials, "The greatest proof in the world that 'stars' are the thing is the fact that when you approach an exhibitor with a special they ask you: 'Who is in it?' Stars are here to stay and we are for them. Every branch that I called upon had written business on the new Tearle and Mansfield series the very day the wire announcing them was received. "Big drives were on for volume business and every branch has a particular week designated as 'Sam E. Morris Week' or 'Jubilee Week,' or 'Sam E. Morris Jubilee Week."

**Dorothy Dalton Goes West for Production**

(Special to Exhibitors Herald)

NEW YORK, Jan. 11.—Dorothy Dalton has departed for Hollywood, Calif., where she will be starred in a George Melford special for Paramount. It will be an adaptation of Sir Gilbert Parker's "The Money Master." James Kirkwood will direct the play, and Miss Dalton will be the first time in nearly two years that Miss Dalton has worked on the Coast.

**First Run Houses Book American's "Blue Moon"**

Recent first run bookings for "The Blue Moon," including the Royal of Des Moines, Ia., the Nixon of Erie, Pa., the Broadway Pantages of Los Angeles, Cal., the Strand of Battle Creek, Mich., the Orpheum of Detroit, Mich., and other first run houses Garrie of St. Louis, Mo., are being steadily followed by multiple contracts from these and other letter points, the American Film Company reports. "The Blue Moon" is an adaptation of the popular novel by David Anderson, and the book has gone through numerous editions and has been run serially in seven hundred newspapers in the United States. Daniel F. Whitecomb made the adaptation of the story and George L. Cox directed the production, which is a romantic picture of Life in the flatwoods of Indiana.

**"You Can't Kill Love"**

Has Northwest Locale

"You Can't Kill Love," a tale laid in the Canadian Rockies, on Lake Louise and the international Park, directed by Burton George, is scheduled for January 29 publication by Selznick Pictures Corporation. The story was written by Michael J. Phillips, and adapted for the screen by Edward Johnson. Included in the all-star cast are Hedda Hopper, who played the feminine lead opposite William Fawcett; placed twelve feet from the screen. The reels were run off twice so that the twelve men could pass through the steel-barred doors of their cells.

**Productions Shown in Sing Sing Death House**

A dozen condemned men had the privilege this Christmas of seeing the first motion picture ever exhibited in Sing Sing's death house as the result of the kindness of Thomas Meighan, Paramout star, and his director, Tom Forman, who recently presented a projection machine to the prison.

The ill-fated men, who receive few privileges, enjoyed their picture show far more than the other convicts did their more elaborate Christmas entertainment. As the death house is small, the machine had to be placed twelve feet from the screen. The reels were run off twice so that the twelve men could pass through the steel-barred doors of their cells.

**Charles Rogers**

Sales manager of Selznick Pictures Corp., who has just completed a tour of the country in the interests of his company. New George D. Baker Film "Temple Dusk" Considered His Best

The completion of the first George D. Baker Production is announced by Sawyer and Lubin who are presenting "Temple Dusk" as an elaborate special feature on the Metro program. The completed feature is declared by many who have seen it to be the best George D. Baker Production that has so far been made. "Temple Dusk" was enacted by a cast which included Anna Q. Nilsson, Robert Frazier, Charles Lane, Tony Ross, Frank Currier, and Kate Blanke. Andre Barletier, who photographed "Earthbound," was engaged by Mr. Baker to take charge of the camera work on "Temple Dusk."

The story, which was written by Calvin Johnston, has had the most costly production ever given to any feature directed by George D. Baker. The completion of the interiors range from a gambling palace to a Bowery church and from a fashionable modiste shop to a ronder's apartment.

**Begins Scenes of Moore's "Divorce of Convenience"**

First scenes for the forthcoming Owen Moore production, "A Divorce of Convenience," were shot recently at the Selznick Fort Lee studios under the direction of Robert Ellis. "A Divorce of Convenience," which follows in the wake of Moore's recently completed production, "The Chicken in the Case," is declared to provide the stars with many mirth-provoking situations. In the supporting cast are Katherine Perry, playing the leading feminine role; Anita Naldi, George Lassey, Frank Wonderlee, Charles Craig, Dan Duffy and Matthew Betts. The story was pictured by Sarah Y. Mason. Edward Sturgis is assisting Director Ellis.

Escondido Has New House

ESCONDIDO, CAL.—The new Kiema theatre was recently opened here by A. H. Nelson and N. O. Emeri. The house will seat 1,000 patrons.
W. E. Shallenberger, president of Arrow Film Corporation, commenting on an article published in a New York newspaper in which stress was laid on the curtailment of exhibition by independent distributors and producing organizations, stated that he did not consider this serious from the standpoint of the exhibitors.

He states that while this undeniably would lessen the number of features available through national distribution organizations it would not injure the exhibitors for the reason that they would be able to obtain just as good pictures and just as many on the independent market.

Means Additional Producers

Mr. Shallenberger further states that this would be met and overcome by the independent producers and distributors. In his opinion it will mean perhaps the entrance of many producing companies who will issue on the independent market and it will mean a tremendous increase in the volume of business of the states rights distributors throughout the United States.

"Exhibitors will turn more and more to the independent distributors," he says, "and there is no question but what this increased volume of business is merited by the independents for years past they have battled courageously against heavy odds to make their way in the field, starting from the time when it was extremely difficult to get a good motion picture for independent distributors up to the present date when the pick of the finest motion pictures are offered on the independent plan.

Seek Open Market

"The state right buyer has never lost heart but has continued to consistently work for a condition which has now come about, that is, the absolute open market whereby an exhibitor can book such pictures as he feels are suitable to his house without let or hindrance, without being forced to take a number of mediocre pictures to go along with one good one, but simply choose his product and give his patrons the best of entertainment."

Mr. Shallenberger is optimistic over the situation and states that as further evidence of Arrow's faith in the bright future of the independent producers and distributors it is adding additional representatives to its organization and spreading out in many ways rather than curb.

"The Message" is Title

Of New Ford Weekly

The history of the transmitting of messages from the time of the Indian runner to thirty minutes from America to Europe, is told in the Ford Educational Weekly No. 2, "The Message," which is published through the Federated Film Exchanges of America, Inc., on January 16.

"The Message" goes on to tell pictorially how telegrams are sent, received, sorted, routed, delivered, how operators are trained. It also shows how these almost unbelievable records are made, such as eleven minutes for a message from New York to San Francisco, and the even faster special stock quotations sent across the continent in forty-five seconds, and the speed of cablegrams, how wireless is sent and received and how the radiophone and heliograph are operated.

Frothingham Assembles

Cast for "Other Woman"

J. L. Frothingham, who is making for distribution by W. W. Hodkinson Corporation a series of four productions, has announced a change in the cast of "The Other Woman."

Two additions have been made in Kate Price and Lincoln Palmer. The cast also includes Jerome Patrick, Jane Novak, Helen Jerome Eddy, William Conklin, Joseph J. Dowling and Franklee Lee.

“Every Man’s Price” the First J. W. Film Feature Ready for Distribution

E. S. Mannheimer, one of the organizers of Paramount and known for many years as the "Serial King," the producer of "The Branded Four" and "The Crimson Lash," is the general manager of the newly formed J. W. Film Corporation, with offices at 130 W. 46th street, New York City.

The corporation will devote its energies for the present to supplying elaborate productions of a special nature to independent exchanges. Mannheimer, who has been operating on a large-scale in the foreign market, controlling the foreign rights of "The Great Gamble," "The Civil Eye," and "The Mystery Mind," has been preparing for some time to become active once more in the producing and distributing fields. The new "every man's price" comes into being with its first production ready for immediate issue and four other special features rapidly nearing completion.

The initial offering of the new organization is a Burton King production, "Every Man's Price." Grace Darling is the star and will be given the backing of an advertising campaign worthy of the excellent work she is said to do in this latest vehicle.

Monkey Impersonator in Boston Exploits Picture

A unique publicity tieup was recently put over in Boston by Harry Asher of American Feature Film Company, distributer of Universal, in connection with the occasion of the issue in that territory of the two reel Universal Jewel, "A Prohibition Monkey," featuring Joe Martin, the orang-outang.

Patrick Walsh, known in theatrical circles as the best "monkey-man" in the impersonation field, was appearing in Boston at the time. Asher arranged a tradescan showing the screen appearance of "A Prohibition Monkey" in three of the leading theatres, the Beacon, Loew's Orpheum, and the Mod-"o." At the same time an eight-column spread in the magazine section of the Boston Sunday Post, comparing Walsh and Joe Martin, with pictures and interviews of each. The publicity story caused much amused comment in Boston and assured crowded houses for the three theatres.

Conway Tearle Feature Is Staged Elaborately

An elaborately appointed reception room, with conservatory and a big drawing room was one of the big sets built and filmed for the forthcoming Conway Tearle production, "The Sifter," which is directed by Henry Kolker at the Selznick Fort Lee studios.

In addition to this large set, a twelve piece jazz orchestra music, and more than 100 extras took active part in the scenes. Two soloists from the Metropolitan Opera Company imparted the vocal touch. The cast includes Winning Westover, Warburton Gamble, Robert Ellis, George Stewart, Warren Cook, and Helen Lindon. "The Sifter" is a melodrama in which Terhune wrote the story, and the R. Cecil Smiths picturized it. Harmon Weight is assisting Director Kolker and Mike Badaface is in charge of the photography.
Production at Universal City Will Continue at Capacity for Months

Priscilla Dean Now Making "False Colors" Under the Direction of Stuart Paton.—Other Star Engaged on Adaptations

As a result of President Carl Laemmle's recent visit to Universal City activities at the studios have taken on more vigorous life and producers are now going to continue at full capacity for months to come, Universal announced.

Priscilla Dean, who recently finished "Outside the Law," produced by Tod Browning, has begun on "False Colors," an adaptation by Lucien Hubbard and Doris Schroeder of a story by Edwina Levin. In this play Miss Dean will portray a dual role. Stuart Paton is directing.

New Story for Carey

As soon as Harry Carey finishes "I Only Jim," based on Philip V. Mighell's appeal-long story, "Brymer Jim's Baby," he will begin on what Universal considers the best Carey vehicle, "I'll Be a Cowboy." It is called "Everybody for Himself," and was written by George C. Hull. Jack Ford returns to Universal to produce this play.

Frank Mayo, who is now engaged in filming "Colorado," adapted from the stage play by Augustus Thomas, will next appear in an original story of the snow country, "Blood Brother to the Pines," by J. G. Hawks.

Select Novak Vehicle

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New serials, Westerns and comedies also, will be filmed co-incident with the special attractions and Jewels.

Begin Florida Building

CLEARWATER, Fl.—A theatre has been begun on the Capitol theatre being built by H. Pittman. He has also leased a theatre at Dunedin.

Texas Guinan in West to Produce Western Plays for Victor Kremer

Texas Guinan, who recently signed with Victor Kremer to appear under his exclusive management has arrived in Los Angeles to begin work on the series of eight Western dramas to be published during the present year.

The first of the series, "The Girl Sheriff," from the pen of Eugenie Kremer, with the continuity by Winifred Dunn, is built upon an actual happening in California some years ago.

Story of Picture

As the heroine of the story Miss Guinan appears as the oldest of a family of eight children whose only inheritance left by their father is his office, that of sheriff of the little lawless mining town Long Tom, with the continuity by Winifred Dunn, is built upon an actual happening in California some years ago.

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Mannings of Minneapolis Incorporate to Produce

MINNEAPOLIS, Minn.—Norman Manning, Minneapolis producer, has incorporated with a capital of $100,000 to engage in the production of films. Charles A. Hedding is president; Louis Martin, vice-president, and E. F. Pomerey is secretary and treasurer.

January 22, 1921

E X H I B I T O R S H E R A L D

67

Curwood in Warning

As to Screen Rights

Urges Producers to Consult Him Before Purchasing

Any of His Novels

James Oliver Curwood is urging the producers of the country to get into direct communication with him, or with his authorized agents, Robert E. Davis Corporation, when screen rights to stories of his are offered from outside sources.

"I have never heard of Joseph Ziden, and he has no screen rights to novels of mine. The Screen Guild has been several times foist upon producers original, one old and two reel scenarios of mine, and old short stories, which have been advertised by various vendors as 'novels' and 'big feature stories.'

Wants An Understanding

'The producers are my friends. I want them to understand the situation, and to get into direct communication with me or my authorized agents, or with my attorneys either in New York or Los Angeles, before confronting stories of mine from outside sources. We will give prompt and honest facts in every instance, facts which may save the great deal of money and trouble, and which cannot be a detriment to any honest and legitimate sale.'

"Parish Priest" on Stage

Fororunner for the Film

While Herman J. Garfield is seeking to make "Parish Priest," an adaptation of in a screen version of the famous old Dan Sully vehicle, "The Parish Priest," which opened just twenty years ago this month, and is still bringing big royalties, its author, Daniel L. Hart, can enjoy a run on Broadway, the stage version is drawing its usual big crowds to a New York theatre.

On this occasion the twentieth successsive season of this remarkable play's appearance in "The Parish Priest," has been presented at the Yorkville theatre. Where the film version will be presented will depend upon what arrangements Garfield makes for a Broadway house, as he is particularly desirous of finding a theatre where the drama will be allowed to run without interruption as long as its proven popularity promises that it will run. Whether "The Parish Priest" will be handled like "Way Down East" and presented in all of the large cities for runs before being distributed in the regular manner is an announced, and announcement will be forthcoming at an early date, it is promised.

DIXIE LEE

And Donald Hall in a scene from "In the Shadow of the Dome," a David G. Fischer special production.

67

Production at Universal City Will Continue at Capacity for Months

Priscilla Dean Now Making "False Colors" Under the Direction of Stuart Paton.—Other Star Engaged on Adaptations

As a result of President Carl Laemmle's recent visit to Universal City activities at the studios have taken on more vigorous life and producers are now going to continue at full capacity for months to come, Universal announced.

Priscilla Dean, who recently finished "Outside the Law," produced by Tod Browning, has begun on "False Colors," an adaptation by Lucien Hubbard and Doris Schroeder of a story by Edwina Levin. In this play Miss Dean will portray a dual role. Stuart Paton is directing.

New Story for Carey

As soon as Harry Carey finishes "I Only Jim," based on Philip V. Mighell's appeal-long story, "Brymer Jim's Baby," he will begin on what Universal considers the best Carey vehicle, "I'll Be a Cowboy." It is called "Everybody for Himself," and was written by George C. Hull. Jack Ford returns to Universal to produce this play.

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First of New Hayakawa Series Will Have Strand Premiere January 30

The first of a new series of specials, "The First Born," which Sessue Hayakawa is producing for Robertson-Cole, will have its premiere at the Strand theatre, New York City, on January 30.

The picture will be put on by Joseph Plunkett, managing director of the Strand, with an elaborate campaign of exploitation, so that its opening will be comparable to that of "Kismet," the Robertson-Cole special, which also had its initial showing at the same theatre.

Advertising To Be Realistic

All the rich Oriental atmosphere and the human appeal of "The First Born" will be utilized in the advertising and exploitation, so that its New York showing may not only commend it to the public, but exemplify to exhibitors what can be done with the picture from the showman's angle.

"The First Born" is adapted from the stage play of the same name which was written and acted by Francis Powers.

No expense or effort was spared on "The First Born," and plenty of time was given to its preparation, in order that it might be a wonder of artistic and dramatic merit. The difficulties of depicting, in California, the scenes in the quaint fishing villages along the shores of the Hoang-Ho river in China, were surmounted through patience and perseverance. The scenes reproducing San Francisco's Chinatown as it appeared before devastated by the earthquake, called for much research work and a big outlay of money, but the settings are perfect.

Colin Campbell Directs

Colin Campbell directed. There is a great diversity of locale in the story. But at no time did Mr. Campbell find anything "made to order" for him. There was always some building to be done or some landscape to change. In the interior settings, in Frisco's Chinatown, there is a wealth of decorations, props, etc., all of which were brought direct from China, to effect an atmosphere of realism. The picture is elaborate on a large scale.

Following the usual custom, Robertson-Cole has not given the public a picture which contains only a star and a good story, but an excellent cast as well. Supporting Hayakawa are several well-known screen actors and actresses. Helen Jerome Eddy plays the woman lead opposite Hayakawa; Marie D avis has an important role; Wilson Hummel is strong in a character portrayal, and the two Japanese actors, Goro Kino and Frank Seki are highly entertaining. Charles Willard, "Sonny Boy" Ward, the little 5-year-old chub who appears as "The First Born," gives a worthwhile performance.

New Cook Comedy

"All Wrong," a new Clyde Cook special comedy, was published by Fox Film Corporation January 9.

Hodkinson Exchange Men Meet in N. Y. Declare Conditions in Their Respective Territories Are Prosperous

Six of the branch representatives of the W. W. Hodkinson organization of the Atlantic division, who were in New York at Christmas time, formed the basis of an informal meeting at the Hodkinson office. Those attending were W. H. Dunbar of Boston, H. E. Thompson of Albany, Norman H. Moray of New York, S. A. Galanty of Washington, John R. Lynch of Philadelphia and J. G. Fater of Charlotte.

Each of these has made a splendid record in his field. Mr. Dunbar and Mr. Thompson have been Hodkinson "stand-bys" several years, and in New England.

Tell of Southern Conditions

Mr. Moray was formerly manager of the New York exchange for Select. Mr. Galanty, who was salesman at the Hodkinson Washington branch, was promoted to representative last summer. Mr. Lynch, who was previously with Pathé in Pennsylvania, took charge of Philadelphia branch last fall. Mr. Fater, formerly a "special" with Benjamin Hamilton, later represented Hodkinson in Baltimore, and was made branch representative at Charlotte, N. C., last fall.

The views of Mr. Galanty and Mr. Fater as to conditions in the South are interesting. Both say that business has been affected in spots only; that in the large towns and cities the maximum volume of motion picture attendance continues.

Confer With Hodkinson

Mr. Thompson and Mr. Dunbar report the same general state of affairs in New York state and in New England.

Each of these representatives report that the demand for Hodkinson productions is steadily increasing, particularly among the largest exhibitors.

W. W. Hodkinson held conferences during the week with these representatives and they were conducted by H. S. Beardsley, supervisor of the Atlantic division.

Levey Begins Work

On Enlarging Space of His New York Studios

Work has begun on the enlargement of the Harry Levey studios at 230 West 39th Street, New York City. An entire new floor is being added, making the building one of the largest and most fully equipped modern studios in New York City.

The property is directly opposite the site upon which the new Times Square post office is being erected, and new inventions and contrivances are being installed in the new floor of the Levey studios to facilitate the study of the big businesses and educational problems in which the company specializes.

New executive offices, production department offices, cutting rooms, editing department rooms and rest rooms are being installed.

Another distinguishing mark of the Levey studios is a special room for the building of "mechanographs," contrivances invented and perfected by the Harry Levey Service Corporation. Much of the work of the company lies in showing on the screen the mechanism and operation of various kinds of machinery.
Our Will

Lewis' "The Sage Hen" Tops List Of Pathe Issues for January 23

Gladys Brockwell Plays Title Role in Production Which Was Adapted From the Story Written by Harry Solter

Pathe Exchange, Inc., in accordance with its plans for bigger productions for the new year, has scheduled the new Edgar Lewis production, "The Sage Hen," to head its schedule for the week of January 23. Like a majority of Edgar Lewis' Pathe features, "The Sage Hen" is an outdoor drama with a powerful emotional appeal. Arizona in the days of the '50s furnishes a background for the story.

"Sage Hen" was a term applied to women of doubtful character in the days of the Old West. Such a reputation had unjustly been given to Jane Croft, played by Gladys Brockwell, who courageously suffered every persecution of spirit, mind and body and faced every sacrifice. First for the protection of her own son, and then for a young girl over whom her wonderful mother's heart yearned.

Theme Is Mother Love

Mother love is the theme that throbs throughout the story, written by Harry Solter, humanized and visualized by Edgar Lewis and characterized by a remarkable cast of feature players. The action of the production transpires in Arizona from 1850 to 1900, when towns thrived only when there was gold in the hills and grazing land for the cattle. Accordingly the picture is filled with the virile atmosphere of the plains, of the dance hall, the gold rush and the lawlessness of the old West. The entire company camped out at Searchlight, Nev., and there Mr. Lewis and everyone concerned in the picture's production imbied the atmosphere that they have so successfully transferred to the screen.

Fine Cast Chosen

Edgar Lewis, who maintains that a chosen cast is the best recipe for a successful photo play, has outdone himself in selecting players for this new Pathe feature. The role of the young mother affords Miss Brockwell's emotional ability great opportunity. Lilian Rich, whose charm was greatly in evidence during her support of H. B. Warner in "Felix O'Day" and "Dance of Destiny," and with Maillon Hamilton in "Half a Chance," upholds the romantic end of the story. Wallace MacDonald, star of both productions, and other pictures, plays the part of the grown-up son of the "Sage Hen." As a child this part is played by little Richard Headrick.

Important parts in the large cast are Helen Case, James Mason, Alfred Allen and Arthur Morrison.

Charles Edison Praises 'The Old Swimmin'-Hole'

"It's as big a thing in celluloid as Riley's poem is in literature." This is the verdict placed upon Charles Ray's picturization of the Hoosier poet's classic, "The Old Swimmin'-Hole," by Charles L. Edison, well-known versifier and newspaper paragrapher. His estimate of this particular film is of special value, because, in addition to his literary qualities, Mr. Edison is something of a child of the soil, born and bred on a Kansas farm, and knows the life that "The Old Swimmin'-Hole" mirrors.

Mr. Edison was one of a party that had a pre-view of this fourth independently-produced picture of Mr. Ray's, in which the star is presented by Arthur S. Kane, for First National. The picture has been set for February 7. It was the unanimous verdict of those that saw the film that in this vehicle the popular actor is "destined to score a knockout."

Sargent Will Direct

Vitagraph's New Star

George L. Sargent, who directed Corinne Griffith in her last three Vitagraph productions, "The Broadway Bubble," "The Whisper Market" and "It Isn't Being Done This Season," among the most successful and popular of all her pictures, will direct Alice Calhoun in her next Vitagraph production, on which work has begun.

Miss Calhoun, who was recently raised to stardom by Albert E. Smith, president of Vitagraph, already has completed one picture as a star. This was "Princess Jones," which was made under the direction of Gustave V. Seyffertitz, and which will be published early in the new year.

Al Christie Directs

Single Reel Comedy

As evidencing the attention that is being paid the single reel Vanity comedies which are alternating in weekly release with the Gayety brand, Educational announced this week that Al Christie himself is directing "Hubby, Beloved," which will be released late in January. Irene Dalton, Earl Rodney, Bessie Delitch, Harry Morduck, Harry Edwards and Francis Fenney are in the cast.

According to Educational the demand for Vanity and Gayety comedies promises to establish a new record among single reelers.
Mary O’Connor Sails for London to Join Famous Players Scenario Staff

Mary H. O’Connor, formerly scenario and film editor in the Lasky studio in Hollywood, Cal., sailed from New York recently for London, where she will join Robert E. MacAlarney’s staff at Paramount’s new London studio. She will remain abroad several months.

“The biggest event in Los Angeles film circles in years,” said Miss O’Connor at the Hotel Algonquin before sailing, “was the announcement by Jesse L. Lasky of the new Paramount policy of merging its production department into a vast stock company, and the visual evidence of the inauguration of this policy in Cecil B. DeMille’s new picture, ‘Five Kisses,’ in which Mr. DeMille has assembled a cast including Wallace Reid, Gloria Swanson, Elliott Dexter, Agnes Ayres, Theodore Roberts, Wanda Hawley, Bebe Daniel, Dorothy Cumming, Monte Blue, Raymond Hatton, Theodore Kosloff and Julia Faye.

Interested in Progress

“The film colony in Los Angeles is looking at the project of Los Angeles is looking with a greater interest than has been shown in any production ever made on the Coast, and everybody is expecting that Mr. DeMille will produce a picture which will be the most sensational thing in the history of the screen.

“There has been nothing but praise among all the film people I know, for Mr. Lasky’s plan to change it to make superior pictures. Everybody seems to think that the future of the motion picture as an art has been assured by this radical change in policy.

“The literary center of the United States, formerly Boston, and later New York, Chicago and Indianapolis, has once more moved westward and is now in Hollywood. Really, Los Angeles has become quite set up about it, what with the presence of such notables as Elinor Glyn, Edward Knoblock, Sir Gilbert Parker, Avery Hopwood, Elmer Harris, W. Somerset Maugham, Penrhyn Stanlaws and Paul Irbe.

“It’s rather amusing to see the way some of the people of Los Angeles, who have been in the habit of more or less looking down upon film people, now try to become acquainted with some of our literary lions. And the fact that all of these people are together in the Lasky studio makes it very chesty, indeed.”

Max Roberts Will Be Star
Of the Pinnacle Comedies

Eddy Eckels, president of the Independent Films Association, announces the obtaining of a contract to distribute Pinnacle comedies, starring Max Roberts, French comedian. The company has produced four two reelers thus far, and upon resumption of production will work with a view of delivering one comedy every two weeks.

The Pinnacle company is headed by Samuel Klein and Julius Heinsius as vice-president and treasurer. Production will be resumed upon his arrival at the Balsheinoff studio, where the Neil Hart productions are made.

Ginsburg Tours Exchanges

Henry Ginsberg, manager of the domestic sales forces of Educational Film Exchanges, Inc., is visiting the Boston and New Haven branches. In each city he will hold meetings of the sales forces and outline some of the new plans of the organization.

THOMAS H. INCE GETS KEY TO LOS ANGELES

Mayor Meredith M. Snyder, representing the city of Los Angeles and Executive Committee of the Chamber of Commerce, presenting a solid gold key to the city to the well known director in recognition and appreciation of civic spirit and enterprise in making a three-reel special feature, "A Trip Through the World's Greatest Motion Picture Studios" and a novel fire prevention film. Mayor Snyder stands at the right of Mr. Ince.

The Rivoli Observes
Its Third Birthday
Programs at N. Y. Theatre
Have Taken Forefront
in Artistry

(Special to Exhibitors Heralds)

NEW YORK, Jan. 11.—The Rivoli theatre, Hugo Riesenfeld, managing director, last week celebrated its third birthday, having been opened on December 27, 1917.

Because of the holidays the celebration was postponed one week. Last week Cecil B. DeMille’s "Forbidden Fruit" was presented on the birthday program. In conjunction a special festival program was also represented.

Style Copied Over U. S.

When the Rivoli, a sister theatre of the Rialto, opened in 1917, an audience composed of the most famous figures in American literature, music and the stage and photoplay were present. The house has been copied in all parts of the United States and Canada, and has set not only the standard for photoplay theatre construction, but has created programs which have taken the front in arts policy.

To the Rivoli falls the honor of housing some of the most progressive movements in photoplay presentation under the direction of Mr. Riesenfeld. It was at the Rivoli that the ballet had its first showing in a photoplay theatre. Special stage settings, not only for stage shows but also for orchestral overtures, a pretentious innovation, also had their birth at the Rivoli.

Selections from grand opera, with costumes and special appropriate settings, are still another institution which found full development under the direction of Mr. Riesenfeld.

Will Present Novel Dance

The development of the dance, reflecting all nations and periods, has reached such a stage at the Rivoli that Mr. Riesenfeld has been planning the next step, that of introducing masks with the terpsichorean art. He has been working out a series of mask ballets with W. T. Benda, the noted artist. The first of the mask ballets will be shown in about a month.

Martha Mansfield Soon
To Begin Star Feature

Martha Mansfield, who was recently added to the Selznick array of screen stars, will shortly begin work on her first starring vehicle. Alan Crosland will direct her.

According to present arrangements she will begin work as soon as a forthcoming Eugene O’Brien picture is completed. Miss Mansfield is playing the leading feminine role in the O’Brien production, exterior scenes for which were taken in and around Miami and the Everglades of Florida.

C. H. Rosenfeld Forms
New State Right Firm

Charles H. Rosenfeld has formed the Tri-Star Pictures Company with offices in the Hoover Building, 117 West 46th street, New York. Murray F. Beier is associated with him.

Their first offerings to the state right market will be two five reel features produced by McClure Productions, Inc., featuring Alice Mann and Donald Hall, and a series of two reel Ko-Ko-Knott comedies.
Educational Reports

Increasing Business On Vanities Comedies

With the Vanity and Gayety series of single reel comedies offered to exhibitors less than a month ago, Educational Film Exchange, Inc., reports that the bookings have already exceeded first estimates and that each exchange is reporting increased business with each week.

One of the strong points cited by Educational is that the same theatres which have been showing the two reel Educa-
tional comedies are contracting for the greater portion of the single reelers. Where there are two or three houses under the same management, the greater portion of the cities, both one and two reeleres are being booked by the same circuits and given a first showing at one of the houses in competition with the longer pictures.

Production of these pictures is well ahead of schedule and prints of the various pictures are in all of the exchanges.

The Vanities which are available include "Tea For Two," "Without a Wife," "His Four Fathers," "Mind Your Business" and "Quija Did It." Among the first Gayetys are "Aint Love Grand," "Sand Witches," "Rest in Peace" and "Blondes."

Sells New York Rights To "The Devil's Angel"

Following his trip in which he disposed of ten territories on the LeJaren Hiller production, "The Devil's Angel" starring Helen Gardner, S. J. Rollo, secretary of Clark-Cornelius Corporation, which is distributing this picture on the state right basis, disposed of the rights for New York state to Benjamin Weiser & Company of Utica. This sale did not include the cities of Buffalo and Albany, which will be han-
dled by Jelver Exploitation Service of 117 West 46th Street, New York City.

The Weiser Company also purchased from Mr. Rollo the rights for the same territory of Climax Film Corporation production, "Love's Battle," starring Joe Moree and Eileen Sedwick. Benjamin Weiser Company is one of the newer state right exchanges operating in the state of New York. In selecting "The Devil's Angel" as its initial publication to the exhibitors of the state.

"It Might Happen to You" Has New Haven Premiere

"It Might Happen to You," the five part comedy sponsored by S. & E. En-
terprises, began an engagement at Poli's Palace theatre, New Haven, the week of January 2.

This engagement marks the initial presen-
tation of "It Might Happen to You" in New England. The presentation will be marked by an especially staged pro-
logue under the direction of O. H. Ed-
wards, manager of the Palace theatre, together with an extensive publicity cam-
paign in the New Haven newspapers.

The picture played at the Palace the-
atre, January 2, 3, 4 and 5.

Fred Harris Successor to Reed at Lasky Plant

Fred Harris, for four years location director at the Realart studio in Los Angeles, has been appointed to the same position at the Lasky studio, succeeding Walter Reed.

Harris formerly worked at the old Morosco studio when it was known as the pro-
ducing plant of Bosworth, Incorporated, when Hobart Bosworth was a producer.

Anthony Paul Kelly, sitting opposite Anita Stewart going over a scene for "The Tornado" a Louis B. Mayer-Associated First National feature, while Director Edwin Carewe calculates effects of expression.

New Vehicle for Shirley Mason Is Filmed in Chinatown in Los Angeles

Howard M. Mitchell Directing Story Written by Pearle Doles Bell—Production Will Be Published As "Wing Toy"

When "Wing Toy," Fox Film Corpora-
tion's newest vehicle for Shirley Mason, is published the public will get a 100 per cent Chinese subject done in 100 per cent Chinese style, according to Fox officials.

With most of the action transpiring in Chinatown, the Los Angeles Chinatown has been the target of a battery of Fox cameras for several months, with many real Chinese players, wearing costumes imported from China solely for this produc-
tion.

Howard M. Mitchell, who has had charge of the direction, enlisted a local Chinese intellectual at the outset of the filming to pass upon every bit of busi-
ness and detail in order that the produc-
tion might be consistent throughout. The result is said to be one of the most correctly staged pictures ever offered to an exhibitor.

Written by Miss Bell

Pearle Doles Bell, who wrote Shirley Mason's two greatest successes, "Her Elephant Man" and "Love's Harvest," wrote the book for "Wing Toy" and has turned out an exceptionally strong story.

James Wang, the Chinese entrusted with the selection of the Oriental players used in the production, scoured the nearby Pacific Coast for several weeks prior to the filming and gathered a corps of players embracing all the most ex-
perienced and intelligent of the Chinese mummers. Every piece of lettering used in the signs and decorations of the dif-
f erent sets passed under Wang's critical eye, and every bow and nod of Miss

Mason in the part of Wing Toy has had to undergo his close scrutiny as well be-
fore being filmed.

Is Choice of Fox

The selection of the role of the sup-
posedly Chinese girl for Shirley Mason was, according to advices from the Fox offices, the choice of William Fox himself, who figured that the locale of an American Chinatown, so long a goal of big city slumming parties and curiosity seekers, would be particularly attractive to the theatre-going public.

The action of "Wing Toy" is not con-
fined entirely to Chinatown, but suf-
icient of the narrative is placed in Chinese surroundings to make it dis-
tinctly a Chinese picture and to afford its charming little star an opportunity of appearing in a role absolutely unique on screen annals.

As many of the scenes depict life in Chinatown's gambling dens and haunts of the illicit dealers in habit-forming drugs, with plenty of melodramatic ac-
tion in the way of fights between the almond-eyed denizens, it was necessary to use a large corps of Chinese aux-
iliaries. This was the cause of great dif-
ficulty by Director Mitchell at the out-
set of the filming.

Leaves Marshfield Trio

MARSHFIELD, WIS.—R. W. John-
son, manager of the Trio theatre since last July, has given up the management of that house and returned to Minne-
apolis to assume charge of a theatre there.
New York Notes About Film Folk.

By J. B.

NEW YORK, Jan. 11, 1921.

Times are hard and money is so tight that Sandow couldn't raise a nickel. However, the famous character actor Jules Cowles, being a particularly imaginative young man, took up himself a wife on Jan. 6. Lavilla Seichert was the girl of his choice. Jules and Lavilla are each on their second marriage, and if that could be sweeter than to have them settle down on a farm and raise a large family of Jules?

"When is Martin going to be in town?" is a question frequently asked of the local advertising staff of the Moving Picture World last Monday.

ROBERT SCHAELE, whose work in a big color play called "The Little Wife," a special Fox picture, has won the commendation of the critics, has completed work as the heavy lead in "Temple Dusk," a George D. Baker production. Schale plays the role of a man about town, a gentleman gambler, and a deal of polished acting is demanded. He delivers in his usual style. Ten years of stage experience as stage director for John Drew, and association in a similar capacity with Ethel Barrymore, Marie Doro, Annie Russell, Hazel Frazee, and others, in addition to several years in motion pictures as a director and actor prove of especial value to Schale in his work today. Among the latest productions in which he plays apparent roles are "On With the Dance," "The Romantic Adventures," "The Stolen Kiss," "Pay the Piper," "Blind Wired," and lastly, "Temple Dusk."

VINCENT COLEMAN, leading man for Constance Talmaide in "Good References" and for Alice Colburn in her first starring vehicle, "Princess Jones," is back in New York. Vincent hints at something big to be announced very shortly.

Bert Lytell expects to complete work in this week in "The Messenger from Mars," directed by Maxwell Karger, to be issued by Metro as a Maxwell Karger Production starring Mr. Lytell. The other day at the studio Bert was all mussed up. He rescues the girl from a burning house. A closeup was to be taken of the dramatic event. Which explains Bert's appearance.

LUcretia Belle, whose work with Norma Talmadge in "The Branded Woman" brought forth much favorable criticism, has decided that most of her fun in entertaining at the city hospitals with some character songs and dances of her own originatiom, and now that the holiday season is over Miss Belle is coming back to the fold. An interesting announcement of her next production will be made within a few days.

GORDON COOPER, who has been responsible for the splendid direction of the Chief Flynn series and the Benny Leonard serial, has completed his contract for the direction of three features for the West Art Film Company. Mr. Cooper arrived in New York a short time ago and is listening to some interesting offers, the decision on one of which will be made within the next few days.

Lucy Cotton, whose loveliness has been transferred to the canvas by such celebrated artists as Harrison Fisher, who pronounced her the ideal type of Southern beauty, Charles-Hung Gibson, Alonzo Kimmel and Howard Chandler Christy, posed last week for E. O. Hoppé, the noted English artist whose work and travel are enjoying considerable favorable comment.

WALTER CAMPBELL started to shoot scenes for his first directorial venture "The Correspondent," which stars Corrine Griffith at Vitagraph's studio.

Joe's Charade

Her first is in pretty, but never in cute,
Her second is always in dear
In movie her third, is a part of the word
And her fourth is in sweet, never fear.
Her fifth you will find, in cunning and cute
And her sixth must be used for a thrill
Her seventh and eighth, are in will and in well
And her ninth comes in packages still.
Now her tenth is in darling, likewise in tens
Her eleventh is a part of a meal
The twelfth of her name is in shadow and sane
Her last is in knoll, not in heel.
Her whole is a name that is famous around
The world, for she's pretty and sweet.
What is the name of this beautiful star
Who has millions of fans at her feet?

By J. H. Meyer.

LOUISE FAZENDA is in New York. She is to appear in a series of pictures for Special Pictures, Inc.

N. L. NATHANSON of the Famous Players-Lasky Corporation of Canada, with headquarters at Toronto, is among the visitors to Film Row this week.

MARK LARKIN, who left Mayflower Photoplay Corporation of New York last Saturday to become publicity representative for Mary Pickford and Douglas Fairbanks, with headquarters on the Coast, was tendered a farewell dinner by a group of his friends on Friday night. Among those present were Bertram C. L. Yards, Earl Hudson, J. W. McKay, Paul Lazarus and A. W. Stodder.

Help Hoover
And Pictures

(Continued from page 43)

credit upon himself, his theatre and his industry.

January 26 has been set aside by the European Relief Committee as a Motion Picture Day. Speakers will be provided, special motion pictures will be available, numerous equally promising provisions have been made.

The exhibitor who realizes fully the importance of the opportunity will start now to pave the way for the event. He will first obtain from his newspaper a genuine news story such as he has probably never been given in the past.

After that every advertisement that he uses will contain at least a line regarding the approaching date. And this line will increase in size and import daily until the date settled upon.

Within the theatre announcement will be made upon the screen and, by the more progressive showman, by that immensely more effective method, personal announcement.

Enthusiasm Essential

Where the preparatory campaign is properly conducted the amount obtained for charity on January 26 and January 29, when it is planned to hold special matinees for children, will far exceed present expectations.

A record like that is good for the industry. It is worth striving for and should be striven for by every individual exhibitor and every chain management in the field.

The credit that results upon the motion picture will not only justify the effort involved and every individual will share in that reflection.

Charity will be served. That is the first consideration. But it will be served more adequately by reason of the enthusiasm with which the exhibitor has worked, an enthusiasm directly dependent upon his appreciation of the facts outlined.

The motion picture will be advanced.

The exhibitor, the industry and the world will benefit by that.
He Won a Bride

By George Blaisdell

IN THIS changeful world the old becomes the new every so often.

This is a fact that the motion picture exhibitor of America has overlooked in his long sustained belief that the American picture public would not patronize costume plays.

It remained for S. L. Rothafel to demonstrate the falsity of this theory in convincing fashion by playing the spectacular costume production "Passion" for two weeks straight at the Capitol, New York, selling out every performance, and breaking all house records.

* * *

"The Tavern Knight," a picturesque love story of the Cromwellian period, when Puritan hordes were ravaging under direction of the lord protector and the lives of men were cheap, is underlined for early publication by Stoll Film Corporation of America under its one a week schedule.

The title role is played by Eille Norwood, a widely known and capable actor, while Cynthia is acted by Madge Stuart, a beautiful woman of the English speaking stage. The drama is superbly set and its locale involves some of the most wonderful scenery in the world. Historical accuracy has been obtained by Director Maurice Elvey.

The huge battlemented castles and vaulted interiors of the Stuarts, displayed in this picture are the real scenes in which the fighting and lovemaking depicted actually took place, and the staunch old walls have hardly changed at all since 1600. The photography by Paul Burger may be said to equal any ever seen on the screen.

* * *

The play is one of those roistering romances of a period when battles were fought with swords and pikes, and the cost of mail was still the most essential part of every gentleman's wardrobe. The romance of those riotous days lives on through the centuries, and "The Tavern Knight," by Rafael Sabatini, presents it after a fashion that is certain to prove delightful to the present generation, for the whole world loves a lover, and the photodrama directed by Maurice Elvey is above all a love story.

Most of the action takes place in and about storyed Worcester, and has to do with the fortunes of Roland Marleigh, Lord of Marleigh Castle, who has suffered the loss of his young wife through the Puritan assassins and, who, bent on revenge, offers his sword to the king for greater freedom of action in pursuit of his private vengeance. The story follows "The Tavern Knight," as he came to be known, through a series of wild adventures, imprisonments, escapes, duels and battles, to the romantic climax which follows his long lost son's tragic death, when the lovely Cynthia declares her love for him and no other.

The cast includes, aside from Mr. Norwood and Miss Stuart, Conway Booth, who plays Cromwell with intelligence; J. E. Wickens, Cecil Humphreys, Clifford Heatherly, Teddy Arundel, Lawrence Anderson, C. H. Croker-King and Lionel Scott.

Only the Cheaters
Should Worry Says
Chicago Chain Head

"Nineteen twenty-one holds no place for calamity howlers," said Aaron J. Jones, head of the Jones, Linick & Schaefer string of theatres.

"The howlers are their own worst enemies because they are experiencing a condition of affairs which does not apply to those who legitimately sell entertainment to the public. We have reached an era when the general public expects and demands full measure. To those who are honest with the public, the predicted slump will prove no bugaboo. The cheater will suffer just as he has always suffered in the past."

"I look forward with great anticipation to a most prosperous year for the American stage and screen. During my recent sojourn in England and France I became convinced that the American amusement industries are twenty years ahead of Europe. In spite of our pre- eminence, the houses on the continent give greater consideration to the comfort of their patrons. This thoughtfulness is seeping through and in all American theatres we find a tendency to improvement in the manner of atmosphere and comfort for patrons."

Public Shows Interest in Period Play

Stoll Film Corporation Soon Will Publish Picture
the Story of Which Deals With the Cromwellian
Period in England—Eille Norwood Has Title Role

SCENE FROM "TAVERN KNIGHT," NEW STOLL FILM

Unusual exteriors and beautiful interior sets are but one of the features of this adapted screen play made from Rafael Sabatini's book.
DIGEST of PICTURES of the WEEK

GOLDWYN Pictures has introduced something novel in its presentation of "The North Wind's Malice" that will doubtless meet with the approval of the majority of motion picture patrons.

Hitherto it has been the universal practice to use up the first hundred feet of each picture introducing the various characters and their relation to the other characters. In "The North Wind's Malice" the entire cast appears at the end of the feature, after the final fade-out and the story has been told.

In many of the large New York theatres this extra footage is eliminated by printing the casts, director's name, cameraman, author and other matter in the program. Of course, those theatres that do not print programs have to carry the casts on the screen, but what company will go a step further and carry the extraneous footage devoted to the art title writer, the assistant to the assistant director, and the assistant cameraman at the end of each feature instead of at the beginning where it only tends to confuse the audience and dull interest in what is to follow.

"THE LOVE LIGHT" (United Artists) returns Mary Pickford to the screen in a winning romance of war and Italy. An eight-reel production crowded with exciting incident and thoroughly wholesome entertainment. Star unquestionably captivating in every way. A feature that will more than please and certain to go big everywhere. (A full review of this feature will be found on page 32.)

"TWO KINDS OF LOVE" (Universal) is a Western "thriller," crude in spots, but redeemed by others, among them the work of a juvenile, "Breezy" Eason. The story of a woman's misplaced love and her rescue by a manly hero and sweetheart. Scenically good. Offers excitement and interest.

"THE LURE OF CROONING WATER" (Stoll) presents the English stars, Ivy Duke and Guy Newall in a simple but human triangle story that becomes absorbing through fine playing, excellent direction and unique technical handling.

"THE RANGER AND THE LAW" (Capitol) is a typical Western feature carrying a generous measure of those elements of speed, bitterly contested fights and beautiful exteriors, which delight followers of this class of picture. Lester Cuneo is the star.

"THE MISLEADING LADY" (Metro) brings Bert Lytell forward in the role of "cave man" hero. Lively and humorous, and concerned with a man's revenge for a trifling sweetheart. Lucy Cotton leads a capable supporting cast. Should score a hit universally.

"WHEN WE WERE TWENTY-ONE" (Pathe) presents H. B. Warner in a society feature. Story of a guardian's sacrifice for his ward when the two love one girl. Star's popularity should make it go big. A well played, smoothly developed drama.

"THE PLEASURE SEEKERS" (Selznick) with Elaine Hammerstein at her prettiest. A comedy-drama of youth and romance played with sound and wholesome humor by an excellent cast. The story of a young bride's triumphs over the objections of a stubborn father-in-law. Attractively set, and should please everywhere.

"SHE COULDN'T HELP IT" (Realart) is a screen translation of "In the Bishop's Carriage." A society story starring Bebe Daniels. A pleasantly presented romance of a young woman crook redeemed to become a successful artist. A brisk and bright feature that should be universally acceptable.

"HUSH" (Equity) is Clara Kimball Young's interpretation of the conscience-tortured wife who reveals a secret of her past to a jealous husband. Star beautifully gowned and exceedingly attractive of looks and art. Luxurious settings. Capable cast. Will be received with enthusiasm by the star's wide following and will please generally.

"Big Five" Reviews

Reviews of the "Big Five" pictures to be distributed by First National will be found on pages 36 to 40, which are devoted to a complete account of the recent convention of that organization in Chicago.
ELAINE HAMMERSTEIN IN
THE PLEASURE SEEKERS
(SELZNICK)
The story of the marriage of a rich youth to a poor girl against his father's approval. A brisk domestic comedy drama with romance a-plenty. Star at her prettiest, with a splendid cast. Much heart interest. Directed by George Archinbald.

Here is a picture—simple of itself and played in straightforward, unassuming manner—that an audience at the State-Lake theatre liked so well that they applauded at its end. It is wholesome, realistic romance; the love story of two typical American young people. The lad chose to marry the ward of a poor clergyman when death bereaved her of his care, and by so doing lost the favor of his father, who refused to meet the bride. To help finance the home that the lad establishes in defiance of the father's attempt to buy his desertion of the bride, she takes a position as the elder man's stenographer. He fails to learn her identity until the youth falls into the clutches of a swift set with whom he moved before his marriage. Then the wife's loyalty and worth are revealed to the father and his favor turns to her as he learns of the boy's escapade. It is how effects the reconciliation after threatened disruption of the happy home, and all comes to a happy ending.

Comedy touches are delicious and afford effective contrast to the serious scenes. The work of the star is of the highest grade and she is winning of ways and beautiful of person. Closeups reveal this latter fact very well. Settings are well chosen and titles are good. The plot develops easily and naturally and action is brisk. Webster Campbell makes an appealing young husband.

H. B. WARNER IN
WHEN WE WERE TWENTY-ONE
(PATHE)
A society drama excellently enacted by a good cast. Star has fewer opportunities than in past roles, but plays with his usual appre- Warner's growing popularity should make this go well, particularly with the high-grade patronage. Christine Mayo, James Morrison and Claire Anderson are in the cast. Henry King directed.

A stage play made successful by Nat Goodwin comes to the screen in this late H. B. Warner vehicle. This star, growing more and more solid as a screen idol each day, particularly with feminine patronage, achieves the unique accomplishment of making the rather conservative role excellent when opportunities offer, but does not stress their limitations. James Morrison, in the part of Richard Audine, is more frequently the central figure than the star, and he plays creditably.

The star appears as Richard Carewe, uncle and guardian of Richard Audine. His desire is to bring about a romance between the lad and Phyllis Ericson. She is really in love with the elder Dick, but, desiring to make him happy, pledges herself to the younger man. The youth's wild ways lead him to a marriage with an actress siren who spurns him when she discovers his reputed wealth is not in his own control. Discovering the marriage, the uncle, to shield the boy, allows suspicion to fall upon himself. The lad awakens at last to his folly and the uncle learns that the girl has loved him, rather than the young man, the whole time.

The settings are attractive and there is an air of luxury about the whole. The title and opening birthday party suggest the employment of a candle-lighted birthday cake in advertising and exploitation.

SPECIAL CAST IN
THE LURE OF YOUTH
(METRO)
The story of a worldly wise actress' efforts to find happiness through helping an unsophisticated country boy become a successful playwright. Has some effective dramatic moments and human comedy touches, which make the offering fairly pleasing but not wholly satisfying.

Luther Reed, who is credited with having written the original story and scenario for this picture, seemingly wished to draw the moral that success without love is not really success at all. His approach to this point, if indeed it is his point, is involved and the end leaves one in a quandary as
Scene from the Universal production, "Two Kinds of Love," presented with a special cast.

Meaning that the boy is worshipping the god success to the exclusion of love, which she now craves. A few moments later she accepts the man-about-town by handing him her latchkey and telling him that he can duplicate it if he places a hand of gold around it. It is a puzzling business. Technically, it is satisfactory. Cleo Madison, William Cooklin and Garret Hughes are respectively the actress, the man-about-town and the youth. They give good performances. Leylia Knott, William Courtwright and Helen Wear contribute good bits as small town types. The production is in six reels.

SPECIAL CAST IN
TWO KINDS OF LOVE
(UNIVERSAL)

A Western with many of the tricks of the trade of the old five-cent show day. Interesting, despite its triteness, with "Breezy" Eason, a juvenile actor, carrying off the honors. Distinctive scenery. Directed by Reaves Eason.

About the work of a little fellow, Reaves Eason, Jr., billed as "Breezy" Eason, most of the interest and appreciation of this feature will be centered. It is a Western, but not as well presented a picture of that type as the average offering of the day. It has a semblance of the old days of the crudely made picture but, for all that, has its redeeming qualities. It tells the story of the Watson family who have migrated to the West. They seek shelter on the plains in the cabin of a worthless miner and make it their home. Their host proves a villain, and the interventions of the younger several times save the woman from harm. It develops that she is a sister of the man, and an aunt of his boy, when his death occurs. Ben Mason, a miner, is brought along to redeem them from the rascally miner's power and there is buried treasure dug up conveniently at the end to financially establish the new family.

The work of the youngster is exceptionally good, and that of the cast is pleasing.

CLARA KIMBALL YOUNG IN
HUSH
(EQUITY PICTURES)

An elegantly produced picture with a domestic entanglement theme. Should score success with every patronage and be received with great enthusiasm by the star's devotees. Star is exceptionally beautiful, elegantly gowned, and in certain bits does what is probably the best work of her career. Strong cast affords excellent support.

Followers of Clara Kimball Young—and they are legion—will doubtless accept with uncompromising enthusiasm this latest of her features. It is one which her producers claim her masterpiece. Certainly it is as compelling a role as she has ever lived on the screen in the course of her career. The gorgeous gowns for which she made a special trip to New York last summer, which have been magnificently displayed—a great many of them. This is a point not to be ignored in advertising. Miss Young has an everlastings attractive face and dress which appeal strongly to the average feminine patron, and they are presented to excellent advantage in this production.

The story of the picture centers about the question of the wisdom of a wife keeping silence about past experiences that would endanger her husband's respect for her. The marriage is threatened by the disclosure of an early indiscretion—a basis for the crucial scenes of the picture. The disturbing element in the married tranquility of Vera Stanford, played by Miss Young, is a compromising element of her past, an incident of a May fete. Her torturing conscience compels confession, against the advice of the false friend. Like she tells only part of the secret, withholding the identity of the man in the case. She marries the man, and is forced to pass as the woman he had suspected to have been her partner in the pre-marriage incident. When he learns the truth, he has been living with a woman friend, through persuasion of the latter and of his own enlarged vision, he seeks her out to beg forgiveness. There is reunion and renewed love.

Settings are particularly ornate and atmospherically there is one that impresses with the beauty of a Mayfield Petrak— a scene set for a society tableau. Backgrounds in homes of wealth and their surrounding gardens are highly artistic and richly done.

The star carries the emotional role of the conscience-tormented wife with an appeal that is honest and skillful. I. Frank Glenden as the husband is unusually agreeable in every way. Kathryn Williams supplies excellent contrast and support as the wife, and others of the cast, who play with ability, include Bertram Grassby, Jack Pratt and Gerard Alexander.

This is an extremely promising suggestion in the question raised by the story's problem: when to talk and when to keep silent. A parrot is prominent in the picture and could be used to interesting exploitation.
LESTER CUNEO IN
THE RANGER
AND THE LAW
(CAPITAL FILM CO.)
This is a typical Western, carrying a very generous measure of those elements of speed, bitterly contested fights and beautiful exterior views which delight the followers of this class of picture. It is well produced and acted throughout and through his work in it Lester Cuneo leaps into a conspicuous position among the stars of Western pictures.

The initial Capital Film Company feature offering "The Ranger and the Law" is an absorbing one in every respect. Exhibitors with patrons yearning for red blooded action, swiftly and decisively delivered, will find in this picture just what they are looking for. Lester Cuneo demonstrates considerable physical prowess which works in very satisfying fashion with the handling of the story which has to do with the adventures of the son of a Chicago meat packing magnate who deserts the office and slaughter house for the freedom and excitement of the life of a forest ranger. Cuneo is a good type for the role he has essayed; and credit is due to the same producer of good work in the then very little known Jack Holt which is considered by many as the greatest of slam-bang action into the production. Francesca Billington, a featured player of considerable prominence, plays the feminine lead and is the only woman part in the picture. Miss Billington's work is of a high order and she contributes a great measure to the total effectiveness of the production.

The minor roles are capably portrayed and on the whole a very excellent quality of photography is offered... The production should have a strong appeal for certain classes of house, as it ranks well up with recent productions of the type.

The story is based on events concerning Dawson, who goes West as a forest ranger. During an argument with Slim Dixon, a well-known bandit, Dick knocks him down and incurs his undying enmity. Dixon makes the acquaintance of Ann Hobbs, daughter of "Red" Hobbs, the leader of an organization of bushy-legged men. Hobbs tells his daughter that unless she stays away from Dawson he will punish her, and she is told to warn Dawson, but is discovered. She is bound and thrown into a mine, where Dawson goes to rescue her. He blows up the cave, frees Ann and in a big fight bests five bootleggers. Three more roughs attack him as he escapes to the mountains, and in a fight with Hobbs they roll down the mountain and into a river, where Hobbs is drowned. He wins Ann's hand and all ends happily.

BERT LYTELL IN
THE MISLEADING LADY
(METRO)
A comedy-drama that gathers speed as it progresses and will provoke a succession of laughs anywhere. Bert Lytell has a "cave man" role and Lucy Cotton appears in the feminine lead. The scenery is a noteworthy item. The picture was directed by George Terwilliger and George Irving.

While this is an adaptation from the stage play by the same name, and may be disappointing at times to audiences who laughed over its abundance of humor on the legitimate stage, there is no doubt but that it will be well received by those who enjoy a good laugh.

The story is that of a young bachelor. Goaded to sudden decision by the confession of the girl to whom he had proposed, that she had encouraged him only to win a wager, he makes off with her to his cabin in the mountains and tames her, by "cave man" methods, into submission. She finally admits her real love for him when he is injured through her means, and all ends as happily as the usual screen romance.

Some of the best humor is supplied by the nearby insane asylum patients. One who believes himself to be Napoleon Bonaparte is the stellar comedian of the lot.

The star plays with a vigor and vim that is most effective and will increase his popularity despite the fact that the role is a widely different one from any in which he has previously been cast. Lucy Cotton does good work as the leading feminine player and others of the cast lend able support. Scenery is an item worthy of note and the cave man idea suggests exploitation that should command attention.

IVY DUKE AND GUY NEWALL IN
THE LURE OF CROSSING WATER
(STOLL FILM CORP., OF A.)
A simple but human triangle story that becomes absorbing through fine playing, direction and technical handling.

It is to the credit of the players and the director and his technical assistants engaged in producing "The Lure of Crossing Water" that this newest Stoll picture becomes an absorbing story. A measure of praise belongs to the author, Marion Hill, because she has dealt with human beings and not puppets. Yet her work is so simple that without the eloquent acting and direction and the appropriately colorful backgrounds that dominate the offering, the story never could have made itself as forcefully felt as it has.

No sooner are introduced the butterfly musical comedy star, the phlegmatic rustic and his work-hardened wife, than one knows that the author is dealing with the triangle. But these three characters are so well contrasted and at the same time are so readily recognizable as of the flesh that they immediately catch the interest. And they hold it except for an instant when an unnecessary sequence is drawn in to mark time while the butterfly briefly explains how she became a woman of "lights and laughter," as the sub-title puts it. As it somewhat flauts the orthodox triangle formula the story has a twist to give it a new start after its temporary lapse.

The conflict that is to develop between the musical comedy star and the imper- turbable rustic gets a capital start when the musical comedy star arrives at Crooning Waters to recuperate from a breakdown. Pampered and spoiled she is angered to run across a man who is so indifferent that he refuses to even listen to her commands. After a while he begins to interest her. He is different than any of the men she has ever met. So she proceeds to arouse him, and sees the difference between the London woman and his own over-worked last but he can no longer contain himself. He capitulates. And in a forcefully dramatic scene he tells his wife that he loves the actress, that his soul has been awakened, and that he will follow his new found love to the end of the earth. The scene is excellently done. But his blind battle is halted when the actress's physician shows him what sort of a woman has wove him into a net and he returns to his former, thoroughly contrary, but as phlegmatic as ever. And then the actress tries to right a wrong—she reaches Crooning Waters when the household is further disturbed by the illness of one of the children. Beside the woman whose life she had almost ruined she watches over the child's bedside. All thoughts of hate vanish under the moment's greater trouble. But relief comes when the child is pronounced out of danger. And after it is thought of the earlier trouble return. "Take him back," the actress pleads to the wife, "He is your man: I haven't harmed him." The final touch is a reconciliation.

Ivy Duke, Guy Newell and Mary Dibley

Lester Cuneo in one of the dramatic scenes from "The Ranger and the Law." (Capital)
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EXHIBITORS HERALD
January 22, 1921

contribute capital performances as the members of the triangle. The rest of the cast are excellent. The English settings are all that can be desired while in other technical respects the work is most satisfactory. "The Lure of Crooning Water" is a first rate program picture.

BEBE DANIELS IN
SHE COULDN'T
HELP IT

(REALART)

Screen version of "In the Bishop's Carriage," a popular novel of ten years ago. Story of a girl made a thief by one man and an artist by another. Society setting. Interesting and entertaining. Star is clever and pretty and plays excellently. Good supporting cast. Directed by Maurice Campbell.

Here is a pleasantly presented picture in society setting that brings Bebe Daniels from the front in a role of which she makes a great deal. The vehicle itself, a screen translation of "In the Bishop's Carriage," offers nothing more than a commonplace little tale of a young girl, Nance Olden, trained to clever thievery by Tom Dorgan, expert crook. Simulating an unbalanced mind, she permits herself to be taken into the home of the Ramseys, society people, following a theft from the man of the house in which she has been an aide. In the Ramsey home she meets Latimer, Nellie Ramsey's fiance. He learns her true position and befriends her, inspiring her to exercise talent that she has displayed for art, until she achieves success in an honest way. With Dorgan's escape from prison and his coming to Nance's studio comes the climax. Nance is accused of theft, a plot framed upon her by the envious Nellie. She is cleared of the suspicion, however, and finds happiness in Latimer's love for her.

Emory Johnston, Herbert Standing and Ruth Renick are others of the cast which gives capable support. Settings are artistic. Bebe Daniels is a favorite with picture patrons and her good looks, smartness of costuming and skilful work will carry the feature's popularity far.

Capital Officials Predict Cuneo Will Rise Rapidly in Popularity

With two pictures already completed and ten more on the way, officials of the Capital Film Company predict that Lester Cuneo will be one of the most popular western heroes on the screen within the course of a few months.

"Lone Hand Wilson," the first of the series, was regarded as more or less of an experiment. It exceeded the expectations of the Capital officials. "The Ranger and the Law" is hailed as an even stronger attraction.

Is Veteran in Pictures

Cuneo entered pictures while they were still in the early stages of development. He made his debut with the Selig Polyscope company doing bits in various types of pictures.

He was selected as the leading male support of Kathryn Williams, then the "star of stars." After three years with Selig, he went with Essanay Film Company to appear with Bryant Washburn and Francis X. Bushman.

When Bushman left Essanay to go to Metro, Cuneo also went to Metro.

Serves in The War

Cuneo's climb towards stardom was interrupted by the world war. He enlisted in the United States army and fought in France, returning to this country gassed and wounded after the battle of the Somme.

Get Allston Theatre Site

ALLSTON, MASS.—Harris Eilenberg and associates, who have plans under way for a motion picture and vaudeville theatre to seat 2,000 people, have purchased a site on Commonwealth avenue, near Harvard avenue.

LOUISIANA THEATRE

NEW ORLEANS, LA.

December 20, 1920.

Vitagraph, Inc.,
City.

Gentlemen:

We had the fortune to play "DEAD MEN TELL NO TALES", for one week, beginning Sunday December 12th, and are 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 being of a superior kind, and the acting of a high order. The campaign you carried out was, indeed, very commendable, and if producers with the proper pictures would manipulate their features as you have done in this instance, it would prove a great advantage to the exhibitor.

I will be very glad to negotiate with you at any time you have a real feature, and I am able to use it at the Louisiana Theatre.

Yours very truly,

Arthur E. Leopold,
Manager, Louisiana Theatre.
First National

Dangerous Business, with Constance Talmadge.—We certainly packed 'em in on this picture. Everybody was pleased with it and said it was Connie's best so far. Every house should play it. It's peppy, but not vulgar at all.—C. E. Power, Power's theatre, North Branch, Minn.—Country town patronage.

Twin Beds, with Mr. and Mrs. Carter De Haven.—Seemed to please, but did not draw for us.—S. S. Stevenson, Princess theatre, Henderson, N. C.—Small town patronage.

Old Dad, with Mildred Harris.—A good picture and pleased.—Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

The Show of the Show Country, with Mildred Harris.—The big storm scenes get this picture over. Please most all the crowd.—Fred Frischie, Croxton theatre, Ann Arbor, Mich.—Neighborhood patronage.

The Jack Knife Man, a King Vidor production.—A most delightful picture. A real picture for real people. Used this for a picture program. It's an ideal picture for the season. We need more of such pictures as this.—L. C. Farquhar, Opera House, Guide Rock, Nbr.—Family patronage.

THE FAMILY HONOR, a King Vidor production.—I really take pleasure in presenting pictures like THE FAMILY HONOR. I have used all that King Vidor has made up to this one and do not think there is a poor one. Moreover, there is something to them. They are real, and not just a flickering piece of celluloid.—S. S. Stevenson, Princess theatre, Des Moines, N. M.—Small town patronage.

19 and Phyllis, with Charles Ray.—Here's a picture that took well with our patrons. A few improbabilities sort of marred it.—C. E. Power, Power's theatre, North Branch, Minn.—Country town patronage.

Nomads of the North, with a special cast.—Excellent. Patrons praised it on all sides. For the ten years this theatre has been operating, Curwood's Back to God's Country holds the record for attendance. Used years ago.—S. S. Stevenson, Princess theatre, Henderson, N. C.—Small town patronage.

Old Dad, with Mildred Harris.—Very, very good. In fact we thought it pleased everyone. Can't boost it or praise it too high.—C. Hales, Lyric theatre, Orange City, Ia.—Neighborhood patronage.

45 Minutes From Broadway, with Charles Ray.—Poor. Please 85%. Used a Chester Outing with it, which certainly is all one could expect.—L. A. Alby, Strand theatre, Waterford, Wis.—Neighborhood patronage.

The River's End, a Marshall Neilan production.—100% picture. Pleases everyone. Can't boost it or praise it too high.—W. W. Wales, Yeoman theatre, Seneca, S. D.—Neighborhood patronage.

The Virtuous Vamp, with Constance Talmadge.—The kind of a picture my people like. It is a dandy. Book it.—E. Saunders Palace theatre, Harvard, Ill.—General patronage.

The Love Expert, with Constance Talmadge.—Connie is sure good in this one. One of her best. They're all good.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Neighborhood patronage.

A Virtuous Vamp, with Constance Talmadge.—Good comedy-drama.—Clarence Langacher, Opera House, New Glarus, Wis.—Neighborhood patronage.

45 Minutes From Broadway, with Charles Ray.—I liked this myself, but my patrons said they had seen Ray in pictures they liked better.—W. W. Wohl, Star theatre, Lake City, Ia.—General patronage.

Nomads of the North, with a special cast.—Played two days to packed houses. Our patronage go many miles to see Curwood's pictures of this type. They certainly like them.—C. E. Power, Power's theatre, North Branch, Minn.—Country town patronage.

The Fighting Shepherdess, with Anita Stewart.—This is a dandy program. Pleased all.—H. W. Jeffries, Majestic theatre, Huntingdon, Ark.—Neighborhood patronage.

In Search of a Sinner, with Constance Talmadge.—A good program. Well directed and good photography.—B. C. Brown, Star theatre, Viroqua, Wis.

Don't Ever Marry, a Marshall Neilan production.—A good comedy-drama and will please. Weather was against me so did not have big crowd.—H. J. Longaker, Howard theatre, Alexandria, Minn.—Neighborhood patronage.

Go and Get It, a Marshall Neilan production.—This sure is a good picture. Boost it big, it's worth it.—W. W. Wohl, Star theatre, Lake City, Ia.—General patronage.

The Idol Dancer, a D. W. Griffith production.—Fairly good, but more was expected. Pleased about 75%.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Neighborhood patronage.

Back to God's Country, with Neil Shipman.—Excellent picture.—H. B. McFarling, Tokio theatre, Morehouse, Mo.—Neighborhood patronage.

Her Kingdom of Dreams, with Anita Stewart.—A real good picture. Anita always good. Booked for 10 and 30c.—P. G. Held, Sterling theatre, Fairmont, Nebr.—Neighborhood patronage.

Virtuous Wives, with Anita Stewart.—This picture is only fair. My patrons liked the star and thought the play was poor.—B. E. Hippler, McCloud theatre, McCloud, Cal.—Neighborhood patronage.

Go and Get It, a Marshall Neilan production.—If you have not booked it, you better "go and get it," as it is one of the best. People still commenting on it. It holds attention from start to finish.—H. J. Longaker, Howard theatre, Alexandria, Minn.—Neighborhood patronage.

Daddy Long Legs, with Mary Pickford.—Some picture. Pleased 100%. Book it brother exhibitor, and clean up.—H. W. Jeffries, Majestic theatre, Huntington, Ark.—Neighborhood patronage.

Human Desire, with Anita Stewart.—This star is a drawing card for us. Had to turn them away.—Max Davits, Dixie theatre, Winona, Miss.—Neighborhood patronage.

In Old Kentucky, with Anita Stewart.—Although we did only a fair business on this one, we received more compliments on In Old Kentucky than any picture that we have ever run.—Will F. Taddiken, Elite Theatre, Morgantville, Kans.—Neighborhood patronage.

Human Desire, with Anita Stewart.—Only a fair picture. The casts make the star.—A. L. H. Shipman, All theatre, Huntington, Ark.—Neighborhood patronage.

The River's End, a Marshall Neilan production.—A type of picture that always goes over big with our patrons. We did an excellent business on this.—C. E. Power, Power's theatre, North Branch, Minn.—Country town patronage.

The Inferior Sex, with Mildred Harris.—A clever picture of married perplexities. Pleased my audience and I was a little afraid of it, on account of some unfavorable opinions.—George E. Taylor, Idle Hour theatre, Dunlap, Ia.—Neighborhood patronage.

Back to God's Country, with Neil Shipman.—An average special. Excellent fight scene.—Clarence Langacher,
Opera House, New Glarus, Wis.—Neighborhood patronage.

A Temperamental Wife, with Constance Tahnagd—in. Like all of Connie's it was good and then she did it. —C. Hales, Lyric theatre, Orange City, Ia.—Neighborhood patronage.

Fox
The Thief, with Pearl White,—This is a very good picture. Played on Sunday and it snowed all day, but I did a nice business in spite of the weather. —Spalding Bros., Gem theatre, Taylorville, Ill.—Neighborhood patronage.

Sunset Sprague, with Buck Jones.—This is a good Western. Lots of pep and without the usual dance hall business.—P. Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

THE ORPHAN, with William Farnum,—I could feel the sway of the stage coach as J. Raymond Nye swung the six around the turns on the trail. Bill's there, too, as usual. Say, boy, here's a real-honest-to-God Western, if you want Westerns. They eat it up.—Dr. F. M. Childs, Cozy theatre, Vinton, Ia.—Neighborhood patronage.

From Now On, with George Walsh.—It's another triumph for George Walsh, and should receive special advertising from any exhibitor who has it under contract. It is in seven reels, and really could be called a special. Pleased a New Year's audience.—Harry M. Palmer, Liberty theatre, Washington, Ind.—General patronage.

The World of Polly, with Vivian Rich.—A good picture. Good acting, fine gowns. No kicks on this one. A picture that your audience will follow.—J. A. Wishard, Wishard theatre, Bloomfield, Ia.—Home patronage.

The Feud, with Tom Mix.—Excellent picture but Mix no star for this kind of picture.—H. B. McFarling, Tokio theatre, Morehouse, Mo.—Neighborhood patronage.

Firebrand Trevison, with Buck Jones.—Everyone was well pleased with this, it seemed to flicker on the screen. My patrons like Buck Jones.—W. W. Woltz, Star theatre, Lake City, Ia.—General patronage.

Mother and I, with Shirley Mason.—Shirley Mason is a little darlin'. The sweetest little lady star Fox has. With the right kind of stories she is a winner. Molly and I was much better than Her Elephant Man.—L. C. Farquhar, Opera house, Guilde Rock, Neb.—Family patronage.

The Husband Hunter, with Eileen Percy.—A nice little picture of good entertainment value.—George E. Taylor, Idle Hour theatre, Dunlap, Ia.—Neighborhood patronage.

The Skyswayman, with Ormer Locklear.—Got stung on this. Booked it as a special. A good picture.—E. A. Baradel, Palace theatre, McGeehe, Ark.—Small town patronage.

The Plunger, with George Walsh.—This did do a little business. People at all. —W. W. Woltz, Star theatre, Lake City, Ia.—General patronage.

The Manhattan Knight, with George Walsh.—Satisfied a fair Sunday night crowd.—G. Northern theatre, Rye, Mont.—Small town patronage.

Sunset Sprague, with Buck Jones.—A very good five reel Western, that is a little different. A pretty good story, and some good acting. No kicks and quite a few compliments.—J. A. Wishard, Wishard theatre, Bloomfield, Ia.—Home patronage.

Love's Harvest, with Shirley Mason.—Very pleasing, as her other two. This star is good.—Olen Reynolds, Pearl theatre, Alymera, Ind.—Neighborhood patronage.

The Adventurer, with William Farnum.—Best costume play we ever had. Subtitles, N. Y.:—W. C. Cleton, Gem theatre, Higbee, Mo.

The White Moll, with Pearl White.—This is not a very pleasant picture, but it sure holds attention to the last.—Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

The Texan, with Tom Mix.—The best Western play we had in six months. Book it.—Max Davitts, Dixie theatre, Wimona, Miss.—Neighborhood patronage.

Her Honor the Mayor, with Eileen Percy.—A timely picture, since women are now vote and hold office.—George E. Taylor, Idle Hour theatre, Dunlap, Ia.—Neighborhood patronage.

Untamed, with Tom Mix.—A corking good Mix picture, and I should have done a big business, but was rained out. You can advance price on this.—E. A. Baradel, Palace theatre, McGeehe, Ark.—Small town patronage.

The Speed Maniac, with Tom Mix.—A very good picture. Mix is a real Western actor. Do not fail to book this picture. It's a good bet.—Admission 10 and 30.—P. G. Held, Sterling theatre, Fairmont, Neb.—Neighborhood patronage.


The Orphan, with William Farnum.—When you play this feature go after it strong as it is sure a good picture and will sure get you some money. He sure does for me.—E. Berlin, Jr., Grand theatre, Rock Falls, Ill.

The White Moll, with Pearl White.—Take Pearl back to serials where she belongs. This is nothing but an eight reel spasm, and they boost it like a feature.—S. A. Heffernan, Perfect theatre, Huntington, Ind.—Neighborhood patronage.

The Flame of Youth, with Shirley Mason.—This is a serial program picture and not liked as well as Girl of My Heart. People didn't like the ending.—W. W. Woltz, Star theatre, Lake City, Ia.—Neighborhood patronage.

Flames of Flesh, with Gladys Brock-
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OWEN IS CAUGHT WITH THE GOODS

Scene from "The Chicken in the Case," a Selznick picture with Owen Moore.

William Russell.—A very fine Western program picture. Pleated about 85% of the cost to good all the good. Russell all to the good.—O. R. Haus, Scenic theatre, Hastings, Minn.—Neighborhood patronage.

The Untamed, with Tom Mix.—If Mix is a favorite star with you, play this one strong. You can knock them cold. Go the limit on it as the picture is fine.—G. M. McClain, Star theatre, Barry, Ill.—Small town patronage.

The Untamed, with Tom Mix.—Like all Mix pictures, a good bet. Go strong on the horse and dog. Put this on at 25 cents. It's worth the money.—A. A. Spradling, Opera House, Merna, Neb.—Small town patronage.

Sunset Sprague, with Buck Jones.—A very good picture. Will please all Western fans.—George E. Taylor, Idle Hour theatre, Dunlap, la.—Neighborhood patronage.

Rose of Nome, with Gladys Brockwell.—This sure is no picture for a small town to run. I was ashamed to look my patrons in the face. Immoral is right. Why do they do it?—O. Haas, Scenic theatre, Hastings, Minn.—Neighborhood patronage.

The Terror, with Tom Mix.—A dandy picture. One of his best.—W. H. Cregal, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

The Husband Hunter, with Eileen Percy.—A light comedy. Not much to it.—Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

Goldwyn

Madame X, with Pauline Frederick.—The best picture we have ever run. Will please any class of patronage. You can't over-advertise this picture. A superfine production that broke the box office records for us.—B. F. Sharp, Tumble Inn theatre, Sinton, Tex.—Rural patronage.

Stop Thief, with Tom Moore.—Sure pleased all. It is fast and furious, fully as good as the spoken version.—C. T. Metcalf, Opera House, Greenfield, Ill.—Small town patronage.

Almost a Husband, with Will Rogers. Our first Rogers, and it is a good one.—Fahney & Eison, Electric theatre, Curtis, Neb.—Country town patronage.

DOLLARS AND SENSE, with Madge Kennedy.—I put in a window with a table set for two and good things to eat, a doughnut on a card and gave a dollar to the person giving the correct answer to "Why is the hole in the doughnut?" Got 'em, I'd say.—Dr. F. M. Childs, Cozy theatre, Villisca, la.—Neighborhood patronage.

The Cup of Fury, with a special cast.—A good picture, but I did no good. Hardly broke even at 13 and 27c. Seven reeels. Guess people are tiring of anything that has a war story, still received lots of compliments.—H. A. Wishard, Wishard theatre, Bloomfield, la.—Home patronage.

Out of the Storm, with Barbara Castleton.—Patrons liked this so far as acting was concerned, but plot had peculiar twist that did not set well.—E. A. Baradel, Palace theatre, McGehee, Ark.—Small town patronage.

The Truth, with Madge Kennedy.—A picture for the entire family. Our people liked it.—C. T. Metcalf, Opera House, Greenfield, Ill.—Small town patronage.

Strictly Confidential, with Madge Kennedy.—An A-1 production. Patrons enthusiastic.—W. H. Harman, Strand theat-
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tre, Kingsport, Tenn.—Neighborhood patronage.

The Little Shepherd of Kingdom Come, with Jack Pickford.—Good picture. Average puller.—Will F. Taddiken, Elite theatre, Morganville, Kans.—Neighborhood patronage.

Bonds of Love, with Pauline Frederick.—Picture was well received. Some good thrills, but did not pull. Admission 10 and up.—Will F. Taddiken, Elite theatre, Morganville, Kans.—Neighborhood patronage.

The City of Comrades, with Tom Moore.—One that is bound to please. An excellent story to begin with. Tom Moore's acting and personality to back it up. Support and direction good.—Sudie I. Haney, Liberty theatre, Des Moines, N. M.—Small town patronage.

Jubilo and Water, Water Everywhere, with Will Rogers.—The fellow that pulls up Will Rogers is losing a good bet. Jubilo and Water, Water Everywhere are both exceptional pictures that will please.—Dr. F. M. Childs, Cozy theatre, Villisca, la.—Neighborhood patronage.

The Woman in Room 13, with Pauline Frederick.—We call this a wonder picture. The sort that makes friends for you. Frederick's best in a long while.—C. T. Metcalfe, Opera House, Greenfield, Ill.—Small town patronage.

The Kingdom of Youth, with Madge Kennedy.—Just an average offering. Star seems to be very clever.—New Cozy theatre, Winchester, Ind.

Flame of the Desert, with Geraldine Farrar.—Another good picture. Some good scenes. An Star well liked.—Will F. Taddiken, Elite theatre, Morganville, Kans.—Neighborhood patronage.

Jubilo, with Will Rogers.—Better than many that are sold as specials. Rogers getting more popular.—W. C. Cleton, Gem theatre, Hiibee, Mo.

Duda, with Tom Moore.—Although this film did not contain the usual amount of comedy in star's former releases, picture took very well. A fine detective story. Screenwriter's better with each release.—Merle E. Rhoda, Palace theatre, Royalton, Minn.—Small town patronage.

The Misfit Earl, with Louis Bennisen.—This star's latest. Has a chance to be exceptionally good in this one. Goldwyn pictures are always good.—L. A. Hase, Majestic theatre, Mauston, Wis.

The Slim Princess, with Mabel Normand.—Just an ordinary picture. Mabel falling down.—Verner Hicks, Family theatre, Marion, Ill.—General patronage.

Sandy Burke of the U-Bar-U, with Louis Bennisen.—I like Louis Bennisen. So do my patrons. Business fell off very much. Hard to get them in. This is no time to stop trying, however.—Sudie I. Haney.

PRISCILLA DEAN

Liberty theatre, Des Moines, N. M.—Small town patronage.

The Brand, with a special cast.—100% picture. More like them will help the picture game. Played to packed house.—W. W. Wales, Yeomen theatre, Seneca, S. D.—Neighborhood patronage.

Lord and Lady Alg, with Tom Moore. My patrons sure do enjoy this one. Dandy race scene. Can't go wrong on this one. Book it.—F. M. Childs, Cozy theatre, Villisca, la.—Neighborhood patronage.

Jinx, with Mabel Normand.—Seemed to take well. First showing of star. Good puller.—Will F. Taddiken, Elite theatre, Morganville, Kans.—Neighborhood patronage.

The Girl From Outside, a Rex Beach production.—A picture well liked and drew a good house.—E. Saunders, Palace theatre, Harvard, Ill.—General patronage.

The Strange Boarder, with Will Rogers.—Good picture.—Will F. Taddiken, Elite theatre, Morganville, Kans.—Neighborhood patronage.

Hodkinson

The Lone Wolf's Daughter, with Louise Glau.—Music did it. Tied up with local dance hall; sent 150 miles for five piece orchestra. Christmas Eve and Christmas night. 50 and 22 cents. Cleaned up. Play drags, hard to follow at first with melodramatic serial kind of ending. Go slowly on this unless you pull some stunt. It pleased 75%. There are better supers. Louise Glauh neither pretty nor great.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

Riders of the Dawn, with a special cast.—A good one. Two days to fair business against holiday competition. Can boost it and not be afraid.—O. W. Jasstram, Strand theatre, Pecatonica, Ill.—Small town patronage.

The Green Flame, with J. Warren Kerrigan.—Booked this to replace another Sunday feature which failed to arrive, and found that The Green Flame pleased our audiences very much. It is a descriptive story and affords Kerrigan a good role. In our opinion it is one of his best of recent release.—Harry M. Palmer, Liberty theatre, Washington, Ind.—General patronage.

The Westerners, with Roy Stewart.—Excellent picture. Had good crowd but did not make any money.—R. McFarling, Tokio theatre, Morehouse, Mo.—Neighborhood patronage.

The White Man's Chance, with J. Warren Kerrigan.—This is a good picture. I played it on my best day and it went over big. Everybody liked it. Do not be afraid to book it and advertise it strong. It will make you money.—E. Berlin, Jr, Grand theatre, Rock Falls, Ill.

99 and The Green Flame, with J. Warren Kerrigan.—Both are good. Star not so popular here now.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

King Spruce, with Mitchell Lewis.—An extra good Northern picture that will please. Don't be afraid to advertise.—Dr. F. M. Childs, Cozy theatre, Villisca, la.—Neighborhood patronage.

Riders of the Dawn, with Roy Stewart.—Good picture, but failed to get a crowd. Pleased majority.—E. T. Craftis, Pastime theatre, Seelyville, Ind.—Small town patronage.

Metro

Milestones, with a special cast.—This picture with a Harold Lloyd comedy made a dandy Christmas offering.—Peter Krauth, Denison; Dr. F. M. Childs, Denison, la.—Neighborhood patronage.

The Price of Redemption, with Bert Lytell.—This is hardly a small town picture, yet I think it released 75% popularity, wonderful. A picture you don't forget the minute you leave your seat.—Sudie I. Haney, Liberty theatre, Des Moines, N. M.—Small town patronage.

SHORE ACRES, with Alice Lake.—When the film peddler tells you "This is a wonderful production,"—a—wun-der-full pro-
duction," he will be telling the truth in this case.—W. A. Hymer, Seelyville, Ind.—Electric theatre, Curtis, Neb.—Country town patronage.

The Great Redeemer, with House Peters and Margery Daw.—This picture we have shown in a long time. Many favorable comments.—Fahney & Elson, Electric theatre, Curtis, Neb.—Country town patronage.

The Misfit Wife, with Alice Lake.—This is a good picture, and I think will please everyone. Comments on this picture were all good. Played to a fair house.—Spalding Bros., Gem theatre, Taylorville, Ill.—Neighborhood patronage.

Blackmail, with Viola Dana.—An excellent picture. Many comments on this one. Viola Dana a favorite here. Book it.—Dr. F. M. Childs, Cozy theatre, Villisca, la.—Neighborhood patronage.

Dangerous to Men, with Viola Dana.—A very good picture for the class and am sure there are plenty of folks like

A David G. Fischer Production
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CATHERINE CALVERT
The Vitagraph star and Tom Terriss, her director, under an old bell at Washington, Tion, Miss., where scenes for "The Heart of Maryland" were filmed.

this kind.—New Cozy theatre, Winchester, Ind.

The Hope, with a special cast.—Very good picture. Good as lots of specials. —E. E. Hippler, McCloud, theatre, McCloud, Cal.—Neighborhood patronage.

The Walk Offs, with May Allison.—We wonder if Metro or the Gold Dust company produced this picture.—Fahrney & Elson, Electric theatre, Curtis, Nebr.—Country town patronage.

Should a Woman Tell? with Alice Lake.—Little suggestive, though well acted drama.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

The Right of Way, with Bert Lytell.—Bert Lytell does some mighty fine acting in this and it should go over in any theatre.—New Cozy theatre, Winchester, Ind.

Parlor, Bedroom and Bath, with a special cast.—Plenty of pep in this, but some patrons thought it was silly. Business fair.—John Hafner, Princess theatre, Donora, Pa.—Neighborhood patronage.

Parlor, Bedroom and Bath, with a special cast.—Good. Pleased good audience for me.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

The Right of Way, with Bert Lytell.—Good picture, but speed up your projectors to about 80 per.—Fahrney & Elson, Electric theatre, Curtis, Nebr.—Country town patronage.

Fair and Warmer, with May Allison.—Some show, gentlemen. Ran here at a par with Parlor, Bedroom and Bath.

Book it and laugh with a full house.—W. L. Beebe, Opera House, Manito, Ill.—Neighborhood patronage.

The Island of Intrigue, with May Allison.—Old. Will do for one night. Entertaining, clean crook play.—May Allison pleased all.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

A Favor to a Friend, with Emmy Wehlen.—Light comedy-drama that registered fairly well.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.

Peggy Does Her Darndest, with May Allison.—Best May Allison picture I ever ran. People came out in the rain to see it and said it was worth a soaking.—W. C. Whitt, Home theatre, Anderson, Cal.—Small town patronage.

Paramount

Humoresque, with a special cast.—One of the very best shown in this town. Crowd small due to cold weather. Charged 25 and 50 cents.—Merle E. Rhoda, Palace theatre, Royalton, Minn.—Small town patronage.

Double Dutch, with Wallace Reid.—Most everyone who say it stopped to tell me how good it was. One of the most clever pictures I ever saw. Wanda Hawley is some lady, too.—Beats some specials a mile.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.


The Six Best Collars, with Bryant Washburn.—This is not as good as some I've played. People didn't like the way it ended.—W. W. Woltz, Star theatre, Lake City, Ia.—General patronage.

The Romantic Adventurers, with Dorothy Dalton.—The first Dalton that has ever gotten any business for me. We liked and patrons did not hesitate to say so. Holiday of course helped business some and Miss S. Stevenson, Princess theatre, Henderson, N. C.—Small town patronage.

It Pays to Advertise, with Bryant Washburn.—A well liked comedy. Go to it. Does it.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

A Girl Named Mary, with Marguerite Clark.—Star good and story good although not the most happy. Too many scenes showing grief.—A. G. Welshimmer, Auditorium theatre, North Lewisburg, O.—Neighborhood patronage.

Sand, with William S. Hart.—Everyone said it was the only picture of Hart's that they liked. It is not a special, but a very good picture in my opinion. Hart's pictures are intelligent.—Sudie L. Haney, Liberty theatre, Des Moines, N. M.—Small town patronage.

The Lottery Man, with Wallace Reid.—Excellent comedy-drama in every respect. Drew unusually large crowd on poorest night.—Merle E. Rhoda, Palace theatre, Royalton, Minn.—Small town patronage.

It Pays to Advertise, with Bryant Washburn.—A dandy good comedy. Well liked.—A. G. Welshimmer, Auditorium theatre, North Lewisburg, O.—Neighborhood patronage.

The Copperhead, with Lionel Barrymore.—A real good seven reel picture. Good acting, good scenes, but my people are tiring of war pictures, and war stories. Business second night less than half what it was first.—H. A. Wishard, Wishard theatre, Bloomfield, la.—Home patronage.

Sick Abed, with Wallace Reid.—Picture very good, so was the support. Business only fair.—Sudie I. Haney, Liberty theatre, Des Moines, N. M.—Small town patronage.

Why Change Your Wife? a Cecil B. De Mille production.—Poor crowd after big advertising. My patrons did not like it as well as Male and Female. Lay off this production in small town.—W. L. Beebe, Opera House, Manito, Ill.—Neighborhood patronage.

Why Smith Left Home, with Bryant Washburn.—A comedy-drama above the average. The train wreck, the fire, the earthquake, are all good climaxes. Good acting, lots of comedy and a dandy all around.—H. Thomas, Community theatre, Galva, la.—Small town patronage.

String Beans, with Charles Ray.—Nothing to it. Would quit Paramount if I didn't have to. This is the dirtiest of all.—Poorest service I am using.—L. A. Hasse, Majestic theatre, Maunson, Wis.

Stepping Out, with Enid Bennett.—Far better than average.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.


Mary's Ankle, with Douglas MacLean and Doris May.—Good. Pleased large audience for me.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

Mirandy Smiles, with Vivian Martin.—A good little comedy. Pleases the kids and a few grown-ups, but too light for the average fan. Some real good comedy though.—H. A. Wishard, Wishard theatre, Bloomfield, la.—Home patronage.

Male and Female, a Cecil B. De Mille production.—Played two nights at advanced prices. The most critical pronounced it the best picture they had seen.—Colonial theatre, Troy, Mo.—Small town patronage.

A Romance of Happy Valley, a D. G. Fisher production.
CHESTER CONKLIN IN "HIS MODEL DAY"

This one seemed to please. Photography and acting good.—L. A. Hasse, Majestic theatre, Mauston, Wis.

Other Men's Shoes, an Edgar Lewis production.—Here is a dandy picture and will help build up patronage. We need more like it. Many exhibitors had knocked this feature, and I received a pleasant surprise.—H. J. Longaker, Howard theatre, Alexandria, Minn.—Neighborhood patronage.

Rio Grande, with a special cast.—Excellent picture. Two days to fair business. Suited everyone.—O. W. Jastram, Strand theatre, Pecatonica, Ill.—Small-town patronage.

Fighting Cressy, with Blanche Sweet.—A good program picture. My patrons like her star. Admission 10 and 25c.—P. G. Held, Sterling theatre, Fairmont, Neb.—Neighborhood patronage.

Realart

Eyes of the Heart, with Mary Miles Minter.—Just a fair picture, but poor for Minter.—S. A. Heffernan, Perfect theatre, Huntington, Ind.

Food for Scandal, with Wanda Hawley.—As usual, never yet a complaint on a Realart picture. Wanda Hawley can come to my house any time.—C. Metcalf, Opera House, Greenfield, I1l.—Small-town patronage.

BLACKBIRDS, with Justine Johnstone.—Not a new story and don't have the punch you would expect. However, we had big business by putting blackbird cutouts in the lobby and live blackbirds in cages.—New Cozy theatre, Winchester, Ind.

You Never Can Tell, with Bebe Daniels.—A high class comedy-drama. Will please anywhere. Promise your patrons a treat.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—Neighborhood patronage.

39 East, with Constance Binney.—This pleased them all here.—W. L. Hamilton, Mazda theatre, Alden, Kan.—Small-town patronage.

Food for Scandal, with Wanda Hawley.—You can't get better entertainment than this one and my patrons were highly pleased with it.—New Cozy theatre, Winchester, Ind.

The Deep Purple, with a special cast.—This drew better than we expected. Pleased. Played at regular admission.—Two fine pictures with Constance Binney in the lead.—New Cozy theatre, Winchester, Ind.

Ivy of Rogue's Harbor, with Mary Miles Minter.—Good. Please much more than Anne of Green Gables.—Sudie I. Haney, Liberty theatre, Des Moines, N. M.—Small-town patronage.

Pathé

A Beggar in Purple, an Edgar Lewis production.—This was good and something different than we have been showing. Pleased to good business for a two-day run.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Neb.—Neighborhood patronage.

The U. P. Trail, with Roy Sjvert.—Pleased the men and boys, but the women didn't care for it. A real Western.—Hardin Enterprises Company, Odeon theatre, Hardin, Mo.—Neighborhood patronage.

The U. P. Trail, with a special cast.—Played three days to try three-day runs. Saved us on account of bad weather second day. A great picture, sure to please.—Vernor Hicks, Family theatre, Marion, Ill.—General patronage.

Other Men's Shoes, an Edgar Lewis production.—This sure is a good one. Book it and raise admission. Can't boost it too much.—L. A. Hasse, Majestic theatre, Mauston, Wis.

The Empire of Diamonds, with a special cast.—A good mystery picture which just fairly drew. Cast unknown. I blame title also.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Neb.—Neighborhood patronage.

A Broadway Cowboy, with William Desmond.—This is a good picture, good acting, good story.—W. W. Wolz, Star theatre, Lake City, Ia.—General patronage.

The 13th Chair, with a special cast.—

W. Griffith production.—Good picture to good business. A story that will stick in one's mind longer than the ordinary picture.—J. D. Endert, Endert theatre, Crescent City, Cal.—General patronage.

You're Fired, with Wallace Reid.—Reid has made much better pictures than this one.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

What's Your Husband Doing? with Douglas MacLean and Doris May.—Great. Don't pass this up.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.


The Miracle Man, with a special cast.—A splendid picture. Everyone well pleased. Played two nights and one matinee.—Colonial theatre, Troy, Mo.—Small town patronage.

Turning the Tables, with Dorothy Gish.—This is a splendid program. Lots of comedy and Gish is some actress in this picture. Book it for a good program.—Midget theatre, Metamora, Ill.

The Secret Garden, with Lila Lee.—Get this picture advertised in your schools, and you will get a crowd. It is a fine picture, and pleases old and young.—H. A. Wishard, Wishard theatre, Bloomfield, ia.—Home patronage.

Branding Broadway, with William S. Hart.—Good picture of Hart, but his popularity is waning.—J. H. Talbert, Legion theatre, Norwich, Kans.—Small town patronage.

For Better, For Worse, a Cecil B. DeMille production.—As in all of Cecil B. DeMille's pictures, this one displays artistry of a high degree.—C. T. Metcalf, Opera House, Greenfield, Ill.—Small town patronage.

A Girl Named Mary, with Marguerite Clark.—Excellent picture from start to finish. Pleased 95%.—S. E. Brooks, Bell theatre, Kansas City, Mo.—Neighborhood patronage.

The Blue Bird, with a special cast.—This was played for a club as a Christmas play for children. Special matinee for school which let out at 3 p. m. Big crowd. An allegorical fairy type of play. Not the best kind for children; too deep. Beautiful picture, however. No complaints.—Harold Lloyd's Hep Big Chief saved the day.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.
have bad, but they can’t all be good.—W. L. Hamilton, Mazda theatre, Alden, Kan.—Small-town patronage.

The Law of the Yukon, with a special cast.—Business poor for us on this one. No fault of the picture as it is finely produced, but about admission and heavy publicity.—C. T. Metcalf, Opera House, Greenfield, Ill.—Small-town patronage.

Soldiers of Fortune, with a special cast.—A good picture, but not any better than Reat’s star productions. Harden Enterprises Company, Odeon Theatre. Harden, Ill.—Neighborhood patronage.

You Never Can Tell, with Bebe Daniels.—Bebe has not disappointed me. Watch her come. Pictures like this one are what keep us in business. Play it.—C. T. Metcalf, Opera House, Greenfield, Ill.—Small-town patronage.

You Never Can Tell, with Bebe Daniels.—The classiest picture to date. We don’t want anything better than this one.—New Cozy theatre, Winchester, Ind.

The Deep Purple, with a special cast.—This is a good one. Pleased all. Realtys all good.—W. L. Hamilton, Mazda theatre, Alden, Kan.—Small-town patronage.

39 East, with Constance Binney.—Played this picture on New Years and I have thought that I could have picked a better one. Pleased all class of patrons.—E. Saunders, Palace theatre, Harvard, Ill.—General patronage.

Sweet Lavender, with Mary Miles Minter.—Just a pretty little love story. Pleased all.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—Neighborhood patronage.

Jenny Be Good, with Mary Miles Minter.—A mild offering, but Minter pleases my patrons.—New Cozy theatre, Winchester, Ind.

A Cumberland Romance, with Mary Miles Minter.—A good picture and any picture house would do well to book it.—E. Saunders, Palace theatre, Harvard, Ill.—General patronage.

Robertson-Cole

So Long Letty, with a special cast.—This is the kind of picture that makes the owners think they ought to buy more pictures.—E. Saunders, Palace theatre, Harvard, Ill.—General patronage.

The Heart of Twenty, with ZaSu Pitts.—Very pleasing picture. You can’t go wrong in booking this one.—Fred Frable, Croxton theatre, Angola, Ind.—Neighborhood patronage.

Bare Fisted Gallagher, with William Desmond.—The best one of Desmond’s features released by Robertson-Cole. Has the right amount of suspense and comedy to hold the attention and please.—L. C. Parquhar, Opera House, Guile Rock, Neb.—Family patronage.

The Sagebrush Hamlet, with William Desmond.—A very good live Western. Is all right.—George E. Taylor, Idle Hour theatre, Dunlap, Ia.—Neighborhood patronage.

The Flame of Hellgate, with Beatriz Micheleena.—Just fair.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.

Just Squaw, with Beatriz Micheleena.—This picture was good from the viewpoint of story, but the photography could have been better.—Clarence Langacher, New Glarus Opera House, New Glarus, Wis.

Big Happines, with Dustin Farnum.—

I played this picture for a benefit which brought out people who do not go to theatres very often, and it pleased them all.—E. Saunders, Palace theatre, Harvard, Ill.—General patronage.

The Heart of Juanita, with Beatriz Micheleena.—A picture that draws well and pleases.—E. E. Bonham, Bonham theatre, Prairie du Sac, Wis.—Neighborhood patronage.

The Flame of Hellgate, with Beatriz Micheleena.—Not the style of a Western that pleases here. Will get by and that’s all.—Dr. F. M. Childs, Cozy theatre, Vil-lisca, la.—Neighborhood patronage.

The Lamb and the Lion, with Billie Rhodes.—Cute little program picture.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.

Modern Husband, with Henry B. Walthall.—Good program picture based on the old triangle, society, etc.—Clarence Langacher, Opera House, New Glarus, Wis.

Selznick

His Wife’s Money, with Eugene O’Brien.—This is the best O’Brien picture we have played. The others, Perfect Lover and Broken Melody were not up to the standard, but this one is fine. Acting good and scenery very fine. Many favorable comments.—Mrs. Lloyd Junkin, Queen theatre, Aspermont, Tex.—Small-town patronage.

The Daughter Pays, with Elaine Hamerstein.—Comment good on this one.—Verner Hicks, Family theatre, Marion, Ill.—General patronage.

The Point of View, with Elaine Hamerstein.—Good picture and good business. Elaine drawing better with each new picture.—John Hafner, Princess theatre, Donora, Pa.—Neighborhood patronage.

Footlights and Shadows, with Olive Thomas.—Olive Thomas is popular here, and patrons said this was her best picture. Nothing heavy about it, however.—C. E. Power, Powers theatre, North Branch, Minn.—Country-town patronage.

Youthful Folly, with Olive Thomas.—Good cast, good picture. Work of star excellent.—E. A. Baradel, Palace theatre, McGehee, Ark.—Small-town patronage.

Marooned Hearts, with Con-way Tearle.—Select has a good one in this.—Verner Hicks, Family theatre, Marion, Ill.—General patronage.

The Country Cousin, with Elaine Hamerstein.—One of the best pictures ever played at our house. We want more like this one. It went over big. Popularity of this star is growing.—C. E. Power, Powers theatre, North Branch, Minn.—Country-town patronage.

A Regular Girl, with Elsie Janis.—If your patrons know anything about Elsie Janis and her fame as an entertainer for Uncle Sam during the war, this picture ought to go over big, for it is certainly splendid.—Mrs. Lloyd Junkin, Queen theatre, Aspermont, Tex.—Small-town patronage.

Darling Mine, with Olive Thomas.—A very good picture. Star shows by her work sincerity of purpose.—New Cozy theatre, Winchester, Ind.

Everybody’s Sweetheart, with Olive Thomas.—A fine picture, but not liked by all classes like Darling Mine.—New Cozy theatre, Winchester, Ind.

The Broken Melody, with Eugene O’Brien.—I was afraid of this from some reports, but it went over good for us.—C. T. Metcalf, Opera House, Greenfield, Ill.—Small-town patronage.

She Loves and Lies, with Normal Tal-nadge.—Absolutely one of Norma’s best.
The eminently English actor in a scene from "Mr. Wu," the new Stoll Film Corporation of American feature.

Book it.-Max Davitts, Dixie theatre, Winona, Miss.—Neighborhood patronage.

The Poor Simp, with Owen Moore.—Best liked picture Owen ever appeared in.—Drew good business.—John Hafner, Princess theatre, Donora, Pa.—Neighborhood patronage.

The Glorious Lady, with Olive Thomas.—Gave general satisfaction. Good program picture.—L. A. Alby, Strand theatre, Waterford, Wis.—Neighborhood patronage.

Broadway and Home, with Eugene O’Brien.—Failed to please.—Verner Hicks, Family theatre, Marion, Ill.—General patronage.

Greater Than Fame, with Elaine Hammerstein.—A good picture and good photography. This star is a comer with our patrons.—C. E. Power, Powers theatre, North Branch, Minn.—Country-town patronage.

The Gift Supreme, with Bernard Durning.—A very interesting picture.—F. H. Rath, Denison, la.—Neighborhood patronage.


The Heart of Weta, with Norma Talmadge.—Dandy. We got this as a program picture, and if we had known it we would have played it two days as a feature because it took so well. Photography is good. Play it.—C. E. Power, Powers theatre, North Branch, Minn.—Country-town patronage.

The Undercurrent, with Guy Empey.—Very good picture, although a propaganda picture. Some companies would have called it a big special.—H. B. McFarling, Tokio theatre, Morehouse, Mo.—Neighborhood patronage.

Everybody’s Sweetheart, with Olive Thomas.—A nice little picture that should please.—Verner Hicks, Family theatre, Marion, Ill.—General patronage.

The Poor Simp, with Owen Moore.—Great comedy. Patrons asking when we are going to have another Owen Moore picture.—F. G. Shaw, Alhambra theatre, Minneapolis, Minn.—Neighborhood patronage.

The One Way Trail, with Edythe Sterling.—A dandy good picture. Will go over big in any town. Pleased 100%.

George Eberwine, Auditorium theatre, Marblehead, O.—Small-town patronage.

The New Moon, with Norma Talmadge.—Good picture. Good cast. Best business with us this one month. F. G. Shaw, Alhambra theatre, Minneapolis, Minn.—Neighborhood patronage.

Youthful Folly, with Olive Thomas.—A picture that put over entirely by the star. It satisfied a Saturday crowd.—C. T. Metcalf, Opera House, Greenfield, Ill.—Small-town patronage.

A REGULAR GIRL, with Elsie Janis.—Played this picture on American Legion benefit and it certainly had the right atmosphere. We packed them in at a big increase in admission and everybody was pleased and smiling.—C. E. Power, Powers theatre, North Branch, Minn.—Country-town patronage.

The Poor Simp, with Owen Moore.—One of the best comedy-dramas I ever played. Pleased all but one or two confirmed grouchers.—O. R. Nation, Strand theatre, Davis, Cal.—Small-town patronage.

The Point of View, with Elaine Hammerstein.—A dandy picture. My audience liked it and it drew well.—E. Saunders, Palace theatre, Harvard, Ill.—General patronage.

United Artists

The Love Flower, a D. W. Griffith production.—Say, when it comes to putting something beautiful as well as interesting you can’t beat a D. W. Griffith! A. Go to the head of the class, Dave.—Fahney & Elson, Electric theatre, Curtis, Nebr.—Country-town patronage.

The Love Flower, a D. W. Griffith production.—Good business to a fair picture. Not Doug’s best by any means.—Verner Hicks, Family theatre, Marion, Ill.—General patronage.

The Mollycoddle, with Douglas Fairbanks.—A good picture. Not as good as I expected it to be. American Legion put this play on at $5 and 50 cents admission.—H. G. Held, Sterling theatre, Fairmont, Nebr.—Neighborhood patronage.

Pollyanna, with Mary Pickford.—A good picture. Good business to a fair picture. Not Doug’s best by any means.—Verner Hicks, Family theatre, Marion, Ill.—General patronage.

Universal

White Youth, with Edith Roberts.—Just a fair program picture.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—Neighborhood patronage.

The Girl in the Rain, with a special cast.—One of the best program pictures I ever played. pleasantly all.—O. R. Nation, Strand theatre, Davis, Cal.—Small-town patronage.

Fixed By George, with Eddie Lyons and Lee Moran.—This is great. You can’t do anything on it but boost it up. The picture is there.—T. N. Magruder, Elite theatre, Iola, Kans.—Neighborhood patronage.

La La Lucille, with Eddie Lyons and Lee Moran.—Played this one Christmas. This one is the best of their first three. Average picture.—E. T. Crafties, Past-time theatre, Seelyville, Ind.—Small-town patronage.

West Is Best, with Harry Carey.—Good of Carey and will bring this back as bad storm and Christmas failed to bring them in.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Nebr.—Neighborhood patronage.

La La Lucille, with Eddie Lyons and Lee Moran.—Pleased about 75%.-Several left during first two reels which dragged. Seems as though patrons are notl to accept Lyons and Moran in these real stuff.—O. R. Nation, Strand theatre, Davis, Cal.—Small-town patronage.

Hitchin’ Posts, with Frank Mayo.—Good picture. However, Southern dialect in titles overdrawn.—E. A. Baradel, Palace theatre, McGehee, Ark.—Small-town patronage.


A Tokio Siren, with Tsuru Aoki.—Might go fine in Japan, but my house and patronage is in the good old U. S. A. One of my regulars said, "I wouldn't give you a dime for a carload of her pictures," and I’ll not raise his bid.—J. B. Stine, Gem theatre, Clinton, Ind.—General patronage.

The Virgin of Stamboul, with Priscilla Dean.—Opinion divided. Some liked it very well, others said it was poor. Personally I do not consider it a super picture. It had a good cast and the general atmosphere was not such as the average fans enjoy. It may have cost a half million dollars to produce, but the cost of a picture is no indication of its merit. I have played other Universal specials that in my opinion beat it a long ways. For instance, Paid in Advance was a far better picture.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.

Adorable Savage, with Edith Roberts.—An unusually good program picture.—W. H. Harman, Strand theatre, Kingsport, Tenn.

Once a Plumber, with Eddie Lyons and Lee Moran.—Not up to their previous release, La La Lucille. As a feature the picture was a good two-reel comedy.—E. A. Brown, Palace theatre, McGehee, Ark.—Small-town patronage.

Under Crimson Skies, with Elmo Lincoln.—Played to very poor crowds. Second night business is but a fraction of what it was. It has lost of action, but Elmo’s name did not strike the public taste. I guess.—Alvin S.
Frank, Jewet theatre, Lafayette, Colo.—Neighborhood patronage.

Alias Miss Dodd, with Edith Roberts.—Just a program subject. Not bad, but by no means a knockout. Miss Roberts a pleasing and capable player but for some reason not as far in front as the following.—J. B. Stine, Gem theatre, Clinton, Ind.—General patronage.

The Peddler of Lies, with Frank Mayo. May 8.—Great new star here. The movie caused many a sore patron.—E. A. Baradel, Palace theatre, McGehee, Ark.—Small town patronage.

Under Crimson Skies, with Eloa Lincoln.—Action, lots of it. And will please those looking for action.—Verner Hicks, Family theatre, Marion, III.—General patronage.

Marked Men, with Harry Carey.—Fair play, but rather bold on sex problem.—John Steecken, Aurora theatre, White Lake, S. D.—Neighborhood patronage.

The Marriage Pit, with Frank Mayo.—No kicks and no praise. Just ordinary features.—Alby, Strand theatre, Waterford, Wis.—Neighborhood patronage.

A Little Brother of the Rich, with John Bowers.—Although the acting was splendid, this picture failed us for any story which twists things around so a winsome lass marries a dissipated old man, and becomes the wife of the handsome young man, must always disappoint and when that is done the picture is a failure.—Mrs. Lloyd Junkin, Queen theatre, Aspermont, Tex.—Small town patronage.

ONCE TO EVERY WOMAN, with Dorothy Phillips.—If all pictures were as good as this one we would have nothing to worry about. Without a doubt Miss Phillips' greatest work. Played two days to capacity business at advanced prices, and they are still talking about it. Never had a production giving more general satisfaction. Book it. Boost it and watch 'em come in.—Verner Hicks, Family theatre, Marion, Ill.—General patronage.

Shipwrecked Among Cannibals, with a special cast.—An unusual subject that has considerable merit. I billed it like a circus and it went over like a circus the first day, and fell flat the second.—J. B. Stine, Gem theatre, Clinton, Ind.—General patronage.

The Heart of Humanity, with Dorothy Phillips.—Production old and war is over, but the people still come to see it. No one will make a mistake in booking it.—J. W. Lumpkin, Cupid theatre, Miles, Tex.—Neighborhood patronage.

Human Stuff, with Harry Carey.—Not as good as the rest of Carey's pictures. I think Carey has a poor director. Admission 10 and 25c.—P. G. Held, Sterling theatre, Fairmont, Neb.—Neighborhood patronage.

Everything But the Truth, with Eddie Lyons and Lee Moran.—Good comedy-drama.—John Steecken, Aurora theatre, White Lake, S. D.—Neighborhood patronage.

Human Stuff, with Harry Carey.—Not the best of Carey, but good and worth playing.—E. E. Bonham, Bonham theatre, Prairie du Sac, Wis.—Neighborhood patronage.

Rogues and Riches, with Mary MacLaren.—Fairly good, but too much old time theme.—Olen Reynolds, Pearl theatre, Hymena, Ind.—Neighborhood patronage.

The Right to Happiness, with Dorothy Phillips.—Brought a "get-by" crowd through the rain. Something that never happened to us before.—J. W. Lumpkin, Cupid theatre, Miles, Tex.—Neighborhood patronage.

Marked Men, with Harry Carey.—Good, but name changed from Three God Fathers. By name being changed caused me to run a repeater, not right. It used to be a Bluebird.—S. C. Hagan, Palace theatre, Mound City, Ill.

The Day She Paid, with Francesca Bilinghington.—Fair program picture.—John Steecken, Aurora theatre, White Lake, S. D.—Neighborhood patronage.

Lasca, with Frank Mayo.—Excellent Western picture. Everyone pleased. Photography a little too dark.—H. B. McFarling, Tokio theatre, Morehouse, Mo.—Neighborhood patronage.

Riders of the Law, with Harry Carey.—Good as all of his pictures are. You will make no mistake on this star's pictures.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Neighborhood patronage.

Human Stuff, with Harry Carey.—I find Carey a safe, dependable star. His pictures never fail to draw. This picture went over fine and it is sure to please all lovers of Westerns.—J. B. Stine, Gem theatre, Clinton, Ind.—General patronage.

Vitagraph

Dead Men Tell No Tales, with a special cast.—A good picture with excitement and thrills.—Verner Hicks, Family theatre, Marion, Ill.—General patronage.

The Whisper Market, with Corinne Griffith.—A good program picture. Holds attention.—Peter Krauth, Denison theatre, Denison, la.—Neighborhood patronage.

The Sporting Duchess, with Alice Joyce.—This picture pleased. Our patrons are getting to like Alice Joyce more and more.—C. E. Power, Powers theatre, North Branch, Minn.—Country town patronage.

The Courage of Marge O'Doone, with a special cast.—A very good production. Not a big picture, but one that pleased nearly everyone. A good story. Photography only fair.—L. C. Farquhar, Opera House, Guide Rock, Nebr.—Family patronage.

Over the Garden Wall, with Bessie Love.—Mild entertainment.—New Cozy theatre, Winchester, Ind.

The Climbers, with Corinne Griffith.—Beautiful drama. Miss Griffith appears in well suited drama.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

The Fortune Hunter, with Earle Williams.—Unusually fine. Suits them all.—W. C. Cleeton, Gem theatre, Highbee, Mo.

In Honor's Web, with Harry Morley.—A real good picture. Northern pictures always please my patrons. Admission 10 and 25c.—P. G. Held, Sterling theatre, Fairmont, Neb.—Neighborhood patronage.

The Gamblers, with Harry Morley.—An average picture.—New Cozy theatre, Winchester, Ind.

The Wolf, with Earle Williams.—This was a good picture, and took well with our patrons. They like outdoor stuff.—C. E. Power, Powers theatre, North

Walter McGrail and Bessie Barriscale in a scene from "The Breaking Point," a J. L. Frothingham production, published through W. W. Hodkinson Corporation
Branch, Minn.—Country town patronage.

The BROADWAY BUBBLE, with Corinne Griffith.—Here is one of the most satisfying dramatic productions we have used recently. We believe that Griffith is going to be the best girl star after G. H., and with that impression we waged a big advertising campaign for this, our first Griffith picture.—Harry M. Palmer, Liberty theatre, Washington, Ind.—General patronage.

The Fighting Colleen, with Bessie Love.—A real good picture program. It is rather old, but it pleased my patrons. Admission 10 and 25c.—P. G. Held, Sterling theatre, Fairmont, Nebr.—Neighborhood patronage.

Pegeen, with Bessie Love.—A dandy little picture. Clean, wholesome and humorous. It was well liked here.—C. E. Power, Powers theatre, North Branch, Minn.—Country town patronage.

The Sins of the Mother, with Anita Stewart.—This picture teaches a good moral lesson. A real good picture. Admission 10 and 25c.—P. G. Held, Sterling theatre, Fairmont, Nebr.—Neighborhood patronage.

Specials

For the Soul of Raphael, (Equity) with Clara Kimball Young.—My patrons don’t like these Equity pictures left before picture finished, and they didn’t hesitate to express their opinion that Young was miscast. Receipts less than the small town. We played it for New Year’s at 20 and 35c.—Mrs. Lloyd Junkin, Queen theatre, Aspermont, Tex.—Small town patronage.

Blind Love, (Aywon) with Lucy Cotton.—Daintiest picture I have run for a long time. Audience was well pleased. We should have raised our admission price..—J. W. Robinson, Monarch theatre, Chicago, Ill.—Neighborhood patronage.

Once to Every Man, (Frohman) with Jack ’t’errill.—So good was this picture that we were asked by our patrons to replay it, which we did to good business both times. It’s an old one, but a dandy just the same. Sold by state rights now.—C. E. Power, Powers theatre, North Branch, Minn.—Country town patronage.

The Birth of a Race, (Birth of a Race Co.) with a special cast.—Wonderful picture, and two big prices at advanced prices. Book this one.—Fred Frisbie, Croxton theatre, Angola, Ind.— Neighborhood patronage.

Young’s Desire, (Alkire) with Joseph Bennet.—Patrons well pleased. Ran on Sunday and did a good business. The picture is a feature of the highest type.—C. P. Morris, Kimbark theatre, Chicago, Ill.

Staking His Life (W. H. Prod.) with William S. Hart.—Fairly good program feature. A good moral in this.—C. Hales, Rivoli theatre, Alton, Ia.—Neighborhood patronage.

The Inner Voice, (American Cinema Co.) with Fay Wray and Paul Lukas.—A production but some kicked on it.—Verner Hicks, Family theatre, Marion, Ill.—General patronage.

Hell’s Oasis, (Pinnacle) with Neal Hart.—If the Western pictures give us more of this stamp. A good moral, full of action and well directed. Get it and boost it.—Jack Cairns, Brook- lyn theatre, Detroit, Mich.—Neighborhood patronage.

Bubbles, (Pioneer) with Mary Anderson.—Fair little picture, but nothing to write home by but boost it too heavy.—O. W. Jastram, Strand theatre, Pecatonica, Ill.—Small town patronage.

The Spoolers, (Selig) with a special cast.—This picture had some quality in it. It is not the best Northern story filmed, but holds the interest. Should be cut down to seven reels, if I ever get on it of course.—E. E. Bonham, Bonham theatre, Prairie du Sac, Ws.—Neighborhood patronage.

The Boomerang, (Pioneer) with Henry B. Walthall.—A mighty good picture that gave me fair satisfaction. Made us good money. Showed it with Pirate Gold, which is another knockout. Will start Violet Fingers next Thurs- day. Patrons here is Max Marcil & Faul- ner, Comique theatre, Jamestown, N. D.—Neighborhood patronage.


Serials

Ruth of the Rockies, (Pathes) with Ruth Roland.—Go to it like a house afire. It’s what exhibitors want these days. Our people are crazy about it. Showed last episode three times, and it made us good money. Showed it with Pirate Gold, which is another knockout. Will start Violet Fingers next Thurs- day. Patrons here is Max Marcil & Faul- ner, Comique theatre, Jamestown, N. D.—Neighborhood patronage.

The Lion Man, (Universal) with a special cast.—Not real new, but a dandy for small town. Has some pulling power.—W. W. Welford, Seneca, S. D.—Neighborhood patronage.

The Lost City, (Warner Bros.) with Juanita Hansen.—Started with 20% in- crease over past serial. Quit with 100% increase and it was directed.—H. B. McFar- ling, Tokio theatre, Morehouse, Mo.—Neighborhood patronage.

The Lion Man, (Universal) with a special cast.—Not real new, but a dandy for small town. Has some pulling power.—W. W. Welford, Seneca, S. D.—Neighborhood patronage.

The Lost City, (Warner Bros.) with Juanita Hansen.—Brings them back. Fair greatest serial we ever ran. Broke Sat- urday box office records four times in five weeks. You’re safe on this one.—Vernie Hicks, Family theatre, Marion, Ill.—General patronage.

Ruth of the Rockies, (Pathes) with Ruth Roland.—Almost finished and is a good serial.—C. W. Cletten, Gem theatre, Higbee, Mo.

Ringling of the Circus, (Universal) with Edgar Tugwell.—Very good. A hundred per cent serial. On third episode. Going bigger every week. Mr. X, book this one and clean up.—M. Storey, Overland theatre, Chicago, Ill.—Neighborhood patronage.

Ruth of the Rockies, (Pathes) with Ruth Roland.—I have played four epis- ides and it has been perfectly satisfac- tory. Ruth is a good actor.—W. W. Wolitz, Star theatre, Lake City, Ia.—General patronage.

The Screaming Shadow (Hallmark)
with a special cast.—We are on the tenth episode and have up to this date of Hardin Enterprises Co., Odeon theatre, Hardin, Mo.—Neighborhood patronage.

The Flaming Disk, (Universal) with Elmo Lincoln.—Played the first episode and think it will go very good. Seems to be plenty of action.—Spalding Bros., Gem theatre, Taylorville, Ill.—Neighborhood patronage.

Short Subjects

The Toonerville Trolley (First National) with a special cast.—Have played the first two and have good satisfaction. It's a change from most comedies.—W. W. Woltz, Star theatre, Lusk, Wyo.—General patronage.

Brownie's Busy Day (Universal), with Brownie.—As good a comedy as we could wish. Pleased grown-ups as well as the children. The dog, Brownie, is a real wonder as they claim.—Mrs. Lloyd Junkin, Queen theatre, Aspermont, Tex.—Small town patronage.

Rolin Comedies (Pathe), with Snub Pollard and Sambo.—Best one-reel comedies on the market. The race big and small, and young.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

Lloyd's Two-Reelers (Pathe), with Harold Lloyd.—Play them with anything, they will make you money. Patrons ask for more.—W. W. Wales, Yeomen theatre, Seneca, S. D.—Neighborhood patronage.

Going Through the Rye (Educational) with Bobbie Vernon.—This one of the best two-reel comedies that I have ever run. Educational is sure putting out some good two-reel comedies. You cannot go wrong on booking them.—A. E. Berlin, Grand theatre, Rock Falls, Ill.

Hank Mann Comedies (Arrow), with Hank Mann.—All that we have used have been fine. Are running them with The Lost City and they sure get the laughs.—Mrs. Lloyd Junkin, Queen theatre, Aspermont, Tex.—Small town patronage.

Convict 13 (Metro), with Buster Keaton.—This was a butch one, a class with One Week.—John Hafer, Princess theatre, Donora, Pa.—Neighborhood patronage.

Century Comedies, with a special cast.—Good as the average comedies on the market.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Neighborhood patronage.

Young Buffalo Series (Pathe), with a special cast.—Very, very, very poor. No star, no director. Patrons laugh at them. I am ashamed to face my audience after the show.—H. B. McFarling, Tokio theatre, Morehouse, Mo.—Neighborhood patronage.

The Huntsman (Fox), with Clyde Cook.—A very good comedy. Star unknown here and drawing power not good. I predict he will soon be known.—H. J. Longaker, Howard theatre, Alexandria, Minn.—Neighborhood patronage.

West Is West, with Harry Carey.—One of Carey's best. Pack 'em in all day with this one. Universal has the pictures.—T. N. Magruder, Elite theatre, Iola, Kan.—Neighborhood patronage.

A Fresh Start (Educational), with a special cast.—Delighted old and young. We have yet to see a better comedy.—W. H. Harman, Strand theatre, Kingsport, Tenn.—Neighborhood patronage.

An Eastern Westerner (Pathé), with Harold Lloyd.—Simply great. Lloyd has them all beat for good clean comedy.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.

Nonsense (Educational), with a special cast.—This is sure a good one. More stunts and real laugh producers than you can find in twenty of the usual comedies.—H. J. Longaker, Howard theatre, Alexandria, Minn.—Neighborhood patronage.

Star Comedies (Universal), with a special cast.—Usually very poor comedies. Some have a few laughs.—H. B. McFarling, Tokio theatre, Morehouse, Mo.—Neighborhood patronage.

His Royal Slynx (Pathé), with Harold Lloyd.—This was the poorest comedy we have had this year. Not as good as his old single reels. Lloyd can't get by on his reputation. He handed us a real lemon in this one. Leave it alone.—L. C. Farquhar, Opera house, Guide Rock, Neb.—Family patronage.

Hank Mann Comedies (Arrow), with Hank Mann.—Have run quite a bunch of them. Find them very good. My audience likes them. Running today Naughty Nurses. Good.—William Thacher, Royal theatre, Salina, Kan.

Young Buffalo Series (Pathe), with a special cast.—Poor entertainment. Furthermore, on account of mechanical defect, the picture jazzed and shimmered on the screen in a most disagreeable manner.—Fahney & Elson, Electric theatre, Curtis, Neb.—Country town patronage.

Betty's Romeo (Arrow), with Muriel Ostriche.—This was the first one run. They ate this one up. Nice clean comedy. Subtitles are great on this one. They went as big as the picture.—William Thacher, Royal theatre, Salina, Kan.

A Genuine J. Special

In the Shadow of the Dome

A David G. Fischer Production

Box Office Reports Tell the Whole Story.

Join in This Co-operative Service Report Regularly on Pictures You Exhibit

And Read in The Herald

Every Week What Pictures Are Doing for Other Exhibitors

Fill in this blank now and send to Exhibitors Herald, 417 S. Dearborn St., Chicago.
Top (left to right)—Fountains in lobby; stage and orchestra pit; general view of lobby. Center—Facade showing spacious lobby entrance; cascade with running water one on each side of screen; view of interior. Bottom—Ladies' rest room; another view of the lobby and section of auditorium, showing Spanish style of architecture and interior decorations.
Equipment Progress

Theatre equipment means in a word—the theatre.

Few things outside the films themselves and the advertising accessories are provided for the exhibitor by the producing companies.

The balance, the big task of providing the theatre with practically everything that has given the public the comforts it now enjoys and the exhibitor the countless devices which facilitate his business, has been left to the equipment industry.

These manufacturers have been alive to this situation. They have been "on their toes" designing equipment which, in addition to appealing to the eye, has a practical money value to the exhibitor.

New theatres always reflect improvements for the comforts of patrons and also the latest devices, designed by the equipment industry.

This new department of Exhibitors Herald will, therefore, set before the exhibitor, from time to time, photographs and descriptions of the latest innovations in theatre construction showing the possibilities and progress in this connection.

Exhibitors Herald feels that it can be of distinct service in this connection, presenting the activities of this important branch of the industry in a crisp, readable manner in such a way that the busy theatre man may, in a glance, obtain information of this nature.

This, in brief, is the thought back of the inauguration of our new department "Theatre Equipment."

Mission Is an Innovation in Film Theatres

New Motion Picture House Erected in Los Angeles Was Designed by H. O. Davis

In the construction of the Mission Theatre in Los Angeles, its management believes that something new has been produced in the realm of cinema activity—something hitherto not realized has been accomplished wherein to use a metaphor, the frame has been made to fit the picture.

A building has been completed that has been designed for the one purpose of housing motion picture audiences and exhibiting motion picture productions in an atmosphere congenial to the former and appropriate to the latter.

"Formerly," points out H. O. Davis, who conceived, designed and supervised the construction of the Mission Theatre, "motion picture playhouses were crudely made over or out of theatres designed for the spoken drama, just as in the beginning, automobiles borrowed the form of horse-drawn vehicles. It took some time for the automobile to assert its own form and to discard its inherited; so it has taken some time for the motion picture theatre to discard the form of the so-called legitimate theatre and assume its own identity.

Break Attendance Records

This, it is claimed, is the accomplishment of the Mission Theatre. Its success as a theatre, aside from its opening presentation, "Douglas Fairbanks' "The Mark of Zorro," has been acclaimed for a period of three weeks by audiences that have broken all existing records.

"Most theatres," Mr. Davis added, "defeat themselves and their own object by a garish display, a loud color appeal and an ostentatious show which, combined, rob the visitor of powers of concentration on the picture, diverting thought rather than leading it and bewildering the attention rather than centering it on the screen."

In its interior, the facade, except for the marquee, might be that of an historic Spanish-Mexican Mission. Richness and plainness conjoin. The lobby accentuates ancient American and Mexican features since it presents a triple fountain designed after extant remains of Aztec architecture. Inside, the charming foyer is colored in soft, rich browns and reds, emanating richness without severity and a sense of hospitality without noisy display.

Lobby Lends Atmosphere

The scheme of Mr. Davis was to lead attention through the lobby with its Aztec fountain, through the foyer with its beautiful colors, into the theatre proper. This latter might be compared to the great banquet hall of some Don Carlos of Baja California. Its walls are pierced at intervals between the large pilasters with latticed windows through which light, changing in hue to follow the scheme of day from dawn till dark, streams softly into the theatre. The case-ments are paneled to suggest the thickness of old adobe walls. Thus the attention of the visitor is drawn from the lobby through the foyer into the theatre and there becomes focused on the glowing pair of curtains whose function seems not so much to reflect as to give forth color.

With the drawing of the curtains the whole scheme stands revealed and the visitor's attention has been drawn as was planned, from the activities of the street into the quiet of a house devoted to the presentation of the masterpieces of the picture art.

The orchestra is situated immediately behind the ornamental pool of water that reaches clear across the theatre. Into this pool two cascades flow in graceful curves from hidden sources on either
NOVEL PROJECTION BOOTH

In designing the projection room of the Palace Theatre, Hamilton, Ohio, both Managing Director Meyer and Architect Frederick G. Mueller have taken into consideration size, comfort and handiness, which all make for the best efficiency of the man behind the shutter.

The size of the projection room itself is most surprising, the length being 24 feet the depth 13 feet, with a nine-foot ceiling. It is built of hollow tile and concrete with sand finished walls. The projection room equipment consists of two latest models, type S, Simplex Projector, a Martin Rotary Converter with a capacity of 775 k.w., or in other words, giving an amperage range of from 60 to 100 amperes per arc. The converter is also equipped with an emergency A.C. Service that can be brought into use merely by throwing double-throw switches, which has effect on one arc independently or the entire number of lamps.

A crescent spot lamp, equipped with six space color wheel, is also part of the equipment. Films which go to make up the performance for any particular program are kept in air-tight, fireproof Gilmore safety film cabinet. This film cabinet has been improved in a novel way. The original film cabinet was one of the hanging wall type, but believing that this would be slightly unhealthy, the following feature was added. A special stand was secured and the film can be stored on the top of this stand, thereby allowing the projectionist to roll this cabinet to any part of the projection room where it is to his best convenience. It usually stands directly behind and between the two projectors.

Above the projection room there has been installed an exhaust fan similar to the larger type manufactured by the American Blower Company for auditorium ventilation. To this fan is connected a 12x14-inch metal pipe, which in turn connects with the projection room and also the lamps on the projectors, thereby delivering all of the heat from the projection arcs and the room itself to the roof of the building. As a result of this feature it is no common thing for the projectionists to be on duty in white shirt, collar and tie.

EFFICIENCY OF OPERATION COMBINED WITH COMFORT IN THE PROJECTION ROOM EQUIMENT

The beds of the cascades are set with jewels which glow in multicolored beauty as they reflect the changing, shifting hues of lights set beneath the opalescent watercourse. From this fairytale emerges first the music of the orchestra and of the soloists, completing the influence which the theater till then mutely ascertained to carry the mind and the vision forward to the screen—the heart of the picture which the Mission Theatre exquisitely frames.

MOTIOGRAPH INSTALLATION

Enterprise Optical Manufacturing Company Reports Activity in Demand for Machines

Considerable activity is reported by the Enterprise Optical Manufacturing Company of Chicago, manufacturers of the Motograph. Some of the recent installations include the following houses:


IMPROVE POSTER FRAME

Improvement of its combination easel poster frame, a product of the Newman Manufacturing Company of Cincinnati, is announced by that firm. By hinging the backings to the frame proper it is not now necessary to remove the backings when inserting posters. The improvement saves considerable time and much aggravation when inserting a poster and saves tacking. A poster can be inserted and removed quickly under the new arrangement.

TYPHOON FAN COMPANY

Cool & Ventilate


64 W. Randolph St., Chicago, Ill.
REPORTS MANY SALES

Exhibitors' Supply Company Will Furnish Complete Equipment for The New Mars Theatre

GUMM MANAGING BRANCH

Says Prospects for Business in Indiana Are Good

Robert Gumm, manager Indianapolis branch of Exhibitors Supply Company, announces unprecedented sales of motion picture equipment during December. An exceptional sale was made to Luna Amusement Company of Lafayette for the complete equipment of the Mars theatre, which opens on about March 15. The equipment includes a large Minusa Gold Fibre Screen, 2 Type-S Simplex Machines, also a 2-Unit ticket-selling machine.

The Mars will be one of the finest theatres in Indiana, as it is being built at a considerable expenditure of money and is equipped with the finest and most modern theatre equipment, making for the comfort of its patrons. Luna Amusement Company operates the Luna at Lafayette, the Lyric at Fort Wayne, Ind., the Luna at Kankakee, Ill., and the Nelson at Logansport, Ind.

In addition to selling this equipment to Luna Amusement Company, Mr. Gumm is making another just for the Minusa Gold Fibre Screen to the Arc at Lafayette, and two Simplex machines to the Wallace. The last two Simplex machines mentioned are replacing two other projectors of well-known make.

Mr. Gumm can see no reason for the pessimistic outlook for 1925, as he foresees the prospects for business in the Indiana territory are extremely good for the next year.

Chicago Firm Invents A Unique Projection Device That Saves Film

Plans are being completed by the Exhibitors Machine Corporation, Chicago, for the presenting of their new projection device to the trade within a short time. The device will be adaptable to both portable and professional machines and embodies many new features that are the result of over six years of experimenting.

The principal advantage of the patent is the reduction of tension on film as it is run through the machine. The pull on the film is reduced to less than one-quarter of a pound through the use of a double sprocket, and double contact intermittent. The intermittent sprockets are actuated by pinwheels, which engage with a separate cam, the two cams being driven from one shaft, insuring perfect synchronization, as the pinwheels engage two of the pins in each of the two cam parts.

All friction on the film is done away with by the use of two intermittent sprockets with three-eighths of an inch play between the sprocket, up and down. The lower sprocket is stationary, and the upper one held normally apart by means of a spring. If the film is placed in the usual way, the two sprockets are pressed together and the film engages with the teeth of the lower sprocket. The film is held taut by means of the spring and there is no chance of surface rubbing. Pictures and a complete description of the device will be published in an early issue of EXHIBITORS HERALD.

Adolph Zukor, president of Famous Players-Lasky Corp, looking over new lighting equipment, said to have cost $10,000. Frederick S. Mills (right), electrical illuminating engineer, explaining new spot light.

TOURS THE NORTHWEST

Minusa Supervisor of Distributors Makes Extended Trip in Northwest in Interests of Company

Exhibitors of the northwest are keenly interested in the latest and most modern theatre equipment, according to Grant Heth, supervisor of distributors of the Minusa Cine Screen Company, St. Louis, who recently returned from an extended trip through that territory.

Mr. Heth says that he found the exhibitors of this section willing listeners in connection with his product, the Minusa Gold Fibre projection screen, and is optimistic over the outlook for the year.

"Minusa Gold Fibre Projection screens are marketed through authorized distributors who in turn appoint dealers," said Mr. Heth in explaining the policy of his company. "This makes it possible for the exhibitor to consult a Minusa representative with little or no inconvenience regardless of where his theatre is located.

"While Minusa screens have always been an exclusive product and constructed from a scientific standpoint, it is not generally understood that each and every screen is of special construction which is determined by light conditions that are created according to the dimensions and architecture of the theatre in which the screen is to function."

"Nevertheless, this is the concrete constructive foundation of the Minusa product and the several interesting discoveries of their research department in this direction justifies the present heavy demand for this particular projection surface."

Ventilating Company Takes New Factory

Constant and Rapid Growth of Concern Make Modern Quarters Imperative

PLANT IS IN CHICAGO

Exhibitors Are Invited to Visit New Factory in Crawford Avenue

The Ilg Electric Ventilating Company, which has been in line of manufacturing entirely to ventilating apparatus, and which is known as the largest exclusive manufacturer of ventilating machinery, is now established in its new plant at 2850 North Crawford avenue, Chicago.

Business of the company developed to such an extent that late in 1919 plans were drawn up for the new plant and removal from the old building of the company, Whiting and Wells streets, took place early in December.

Latest Type Structure

Erected at a cost of $400,000, the building presents the latest type of structure and decoration manufacturing world. It is of solid concrete, 300 by 200 feet, two stories in height, and contains 100,000 square feet of floor space. The plant is situated on a thirteen-acre tract of land which leaves ample space for additional buildings as business requires more space.

When estimated business of the company that with the new quarters it will be enabled to double the 1920 output. Firm believes in employees' welfare, the Ilg Company has incorporated in its new building many conveniences and comforts for the workers. Included in these are shower baths, grounds for athletic events, baseball, tennis, club rooms and motion pictures. A cafeteria where employees may remain meals at cost is also in operation.

Open to Visitors

It is the earnest wish of the officials of the business that those interested in the motion picture industry take the time to visit the new plant. A visitor's route has been established and men competent to explain the manufacture of ventilation equipment are available to accompany guests through the establishment.

Officers of the company are S. W. Wels, president; J. M. Frank, vice-president and general sales manager, and Robert A. Ilg, treasurer and general manager. The company was founded by Robert A. Ilg, who is inventor of the various Ilg patents, and began business in Chicago in 1906. The history of the company has been one of steady, consistent business growth.

CATALOG FOR ARCHITECTS

The National Plastic has issued a catalog especially designed for architects and decorators.

"While modest in size," reads the foreword, "our work as herein illustrated is of the highest grade and best quality and evidence of merit being the fact that our efforts have withstood the test of time, as we have added many new patrons to our constantly increasing list."

"Careful study has been taken to give to the architects and decorators a book of ornaments that are more and mostly used."
THEATRE Activities

New Projects
Malcolm Theatre Company is erecting a new $250,000 theatre in North Walnut street, Mt. Clemens, Mich.

Twenty thousand dollars will be expended by Broad Street Theatre Company in the construction of a theatre addition to the property at 1323 North Third street, Harrisburg, Pa.

The new $50,000 Casino theatre at Sac City, Ia., owned by Walford W. Watt and J. J. Harter, has been opened. It seats 750 patrons.

Brennan Brothers of the Orpheum theatre, Jersey City, N. J., have purchased property at Five Corners and will erect a $2,500-seat house.

Fred Mertens of the Danforth theatre, Danforth avenue, Jersey City, N. J., will build the Fulton theatre at Fulton and Jackson avenues.

The new Phoenix City theatre, owned by Roy Martin, has been opened at Columbus, Ga. It was built at a cost of $35,000.

Plans have been drawn for the new theatre to be erected at Deland, Fla., by the Deland Moving Picture Company.

Edward D. Ring has received a permit from the board of commissioners at Montclair, N. J., for the erection of a motion picture theatre on Valley road between Bellevue and Lorraine avenues.

L. Kaufman of Bluefield, W. Va., has closed a contract for the erection of a theatre in Princeton avenue.

Gunder Anderson has the contract for the construction of a theatre in Milwaukee street, Oconomowoc, Wis.

Remodeling
Manager F. R. Smith of the Bijou theatre, Fond Du Lac, Wis., has completed plans for the remodelling of his house.

Fires
Fire destroyed the theatre of A. A. Cluett at Tupper Lake, N. Y.

The Strand theatre of Newport, Ark., the property of A. C. Wilkerson, was destroyed by fire.

The Grand theatre in Lithfield street, Frankfort, N. Y., was burned to the ground. The loss is estimated at $20,000. Ernest Foltz and George Warner operated the house.

Organ Installation
A $10,000 Bartola organ has been installed in the new Lyric theatre, Huron, S. D., by S. A. Goethel, proprietor.

LATEST THOMPSON DEVICE
Manufactured by Minneapolis Firm to Take Place of Announcement Strips—Attach to Poster Frames.

The S. R. Thompson Company of Minneapolis, manufacturers of a new admission price sign featured by its adaptability to theatres where prices vary frequently, announce in the course of preparation a new device.

It is a small metal cabinet with a glass front in which is contained two rollers. On these rollers is attached a belt made of light window shading on which is printed the various days of the week, “Coming,” “Today,” “Tomorrow,” “Tonight,” “Special,” etc.

The new device is designed by the Thompson Company to take the place of announcement strips and can be attached at the top of any poster frame on the wall or, in fact, any place. It is believed it will be placed on the market early this year.

MARR & COLTON BROCHURE
Organ Manufacturers Issue Handsome Booklet Devoted to Descriptive Matter and Photos of Product.

A new and attractive brochure containing a detailed description of the New Era organ, the product of Marr & Colton Company, Warsaw, N. Y., has been issued and given wide circulation by that company.

One of the features of the booklet worthy of notice is a page devoted to the policy of the company, in which the prospective buyer is taken into the confidence of the men who build the New Era. Some of the vital points mentioned are:

“Today,” to build an instrument so simple to play that anyone with a knowledge of the piano can render beautiful music without special instruction.

“Tomorrow,” to sell you quality, service and human ingenuity. Our product is not put on the market in the experimental stage.

To cooperate with theatre owners in arranging deferred payments for our instruments where desired.

MONSODD
HEATING
VENTILATING
COOLING
Let the theatre ventilation specialists tell you how —
Send today for Booklet 10
MONSODD COOLING SYSTEM, INC. NEW YORK
BRANCH—1325 VINE ST. PHILA. PA. 70 W. 45 1/2 ST.

EXHIBITORS HERALD
THE MOST INTERESTING PAPER IN THE FIELD
GUARANTEES MAXIMUM ADVERTISING RESULTS

Bargains in Rebuilt Projection Machines
All machines have been rebuilt to give long and efficient service—Prices low for quick sales. If you want low-priced equipment that will give years of service—this is your opportunity.

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>4-1918 Motor driven Motograph</td>
<td>$250.00</td>
</tr>
<tr>
<td>2-1918 Motographs, motor driven; short pedestal</td>
<td>$250.00</td>
</tr>
<tr>
<td>2-1914 Motographs, motor driven; side shutters; short pedestal</td>
<td>$250.00</td>
</tr>
<tr>
<td>4-Powers, 6-A Motor driven; each</td>
<td>$250.00</td>
</tr>
<tr>
<td>2-6B Powers, motor driven; head mechanism</td>
<td>$375.00</td>
</tr>
<tr>
<td>2-6A Powers; hand driven; each</td>
<td>$175.00</td>
</tr>
<tr>
<td>2-1916 Simplex; Bell &amp; Howell lamp houses; each</td>
<td>$300.00</td>
</tr>
</tbody>
</table>

Price on all machines above includes lenses, condensers, slide carriers, etc.

SEND FOR OUR CATALOGUE OF SUPPLIES

Exhibitors Supply Company Inc.
Milwaukee 133 Second St. Minneapolis 3310 Lindell Blvd.
Indianapolis Produce Exchange Bldg. Chicago 157 N. Illinois St.
St. Louis 845 S. Wabash Ave.
A SCOO!  
WM. S. BASTAR, Presents

FAY TINCHER  
IN PERSON

In Conjunction With Her Greatest  
Two-Reel Comedy

"SEA-SIDE SIRENS"

BY PERMISSION OF THE CHRISTIE STUDIOS MISS TINCHER WILL MAKE A SIXTY DAY TOUR GIVING AN INIMITABLE MONOLOGUE OF STUDIO EXPERIENCES—TEN MINUTES OF HILARIOUS FUN

JONES, LINICK & SCHAEFER'S
McVICKERS THEATRES
RIALTO
Starting Week of JANUARY 24

FOR OPEN TIME
ACT QUICK!

RELEASED JAN. 17th

BILLIE WEST

IN THE FIRST OF HIS TWELVE NEW COMEDY LANDSLIDES

"SERVICE STRIPES"

BOOK THIS SERIES FOR REAL ENTERTAINMENT AND BOX OFFICE VALUE!

537 South Dearborn Street

POINEER FILM CORPORATION of ILLINOIS

Illinois Chicago

CLYDE E. ELLIOTT, President

INDIANA WISCONSIN

Telephones Harrison 8157-8158
Appeals to the exhibitors who are buying

**COMEDIES ON THEIR MERITS**

If you are looking for real Comedies look no further—book the

**LOUISE FAZENDA**
Two Reel Comedies
One a Month

**CHESTER CONKLIN**
Two Reel Riot
One a Month

**FORD STERLING**
Two Reel Comedies
One every Four Weeks

**COMICCLASSIC**

With Neely Edwards, Charlotte Merriam and other well known Comedy Stars Two a Month

The Cream of the Comedy Market
Now Booking
A Battle of Wits
Against A Mysterious Death Dealing
Band, In Which the
Best Man Wins!
SPEED! ACTION! THRILLS!

Tell your banker
to get ready for
some big deposits
if you’ve booked
WM. N. SELIG’S
big serial

VANISHING TRAILS

Featuring
FRANKLYN
FARNUM
and MARY ANDERSON

If you haven’t booked it
tell your banker to get ready for your competitor who will clean up if you don’t!

CELEBRATED PLAYERS FILM CORPORATION

ILLEINOIS & INDIANA

Federated Film Exchanges of America Inc

207 S. Wabash Ave.
CHICAGO, ILL.
INTERSTATE FILM SERVICE
presents
MARY PICKFORD
—In a Series of
Fifteen Productions
Specially selected from her
Finest pictures and directed by
D. W. Griffith

THE SUPREME STAR
IN THE ROLES
THAT MADE HER FAMOUS

THE WORLD'S GREATEST BOX OFFICE ATTRACTION

15 Pictures that will pack every theatre that shows them
Two Reels Each—One every other week
 Reserve Your Booking Dates Now
 Shoot a Wire to
INTERSTATE FILM SERVICE
402 Consumers Bldg. Chicago, Ill.
Carl Harthill Names Reelcraft Managers
Lou Anger Will Have Charge at Milwaukee With Stiles at Kansas City

G. L. Stiles has been transferred from Milwaukee to Kansas City as manager of the branch office of Reelcraft Pictures Corporation. Carl Harthill, district manager, with headquarters in Chicago, has appointed Lou Anger to succeed Stiles as manager at Milwaukee.

Stiles is well known in the picture industry, having entered through the position of location manager for the old Vitagraph Company in Brooklyn over twelve years ago. Later on he was transferred to the executive force, and eventually into the sales department, serving both as exchange manager and district manager for several large distributing companies. The list of firms he has worked for is selected by R. C. Cropper for the management of the Bee Hive exchange in Milwaukee.

Anger has been star salesman of the Majestic for the last ten years, when he began to establish several new records for that office that enabled it to keep close to the top of the Reelcraft list. He has been with Reelcraft ever since its organization.

Goldwyn Staff Guest Of Manager Maberry At New Year's Dinner

The Chicago office of Goldwyn ushered in the New Year in an auspicious manner when Manager Cecil E. Maberry called in all his salesmen and played the host at a luncheon held in the lobby meeting at the Winter Garden on Monday, January 3.

After participating in a general talk and excellent luncheon, topped with cigars donated through the courtesy of F. J. Godsol, chairman of the executive Goldwyn board, Mr. Maberry, Manager Maberry announced that his personal prize for the best scrapbook made up by a member of the sales force had been awarded to Frank Young, Chicago city salesman.

The presentation were Sales Manager Charles E. Knickerbocker, Ben Reingold, Sam Shurman, Harry Charness, R. A. Alberts, W. E. Weinschenker, J. E. Amsgard, Frank Young, H. E. Schottmueller and Publicity Manager Harry S. Lorch.

Burglars and a Fire Hit Frank Zambrano

Frank Zambrano, owner of the Unity Film Exchange, who is also interested in a number of wholesale and retail paint markets, sustained two losses shortly after the arrival of the new year.

Early New Year's day, a riot market at 1027 West Madison street, was broken into, the burglars obtaining $1,500 in cash and taking about $700 worth of goods. January 5, a fire inflicted a damage of $35,000 on three packing companies at Sangamon and Fulton streets.

Lee Herz Purchases Two Reel Pickfords And Three Features

Lee Herz, president of the Interstate Film Service, has opened the new year with the announcement that he has obtained rights to a series of fifteen two-reel pictures starring Mary Pickford and three feature productions, purchased from Aywun Film Corporation.

The Pickfords are selected from her early pictures directed by D. W. Griffith, and in them she is supported by a number of people who today are stars in their own name. The titles have not been changed. Art subtitles have been inserted. Mr. Herz will offer the first of the series, "Beast at Bay," January 31.

Rights to "Woman Above Reproach," featuring Florence Chase and William Finley; "The Woman of Mystery," with Grace Cunard, and a five-reel comedy, "When Dr. Quackel Did Hide," with Charlie Joy and the Miami bathing beauties, a travesty satire on "Dr. Jekyll and Mr. Hyde" have also been obtained.

These features will be published later.

Paramount's Advertising Appropriation Increased

Paramount's advertising campaign for 1921 started off with a big shot on Sunday, January 9, when a full page advertisement appeared in the Herald and Examiner. Several hundred theaters, booking Paramount pictures for the week, were listed in the ad, which announced the attractions and policy of Paramount for the coming year. It is said Paramount's advertising appropriation for the new year has been made twice as large as last year's.

Unity Sales Force

D. M. Vandawalker Has Blood Poisoning in Hand

D. M. Vandawalker, Jr., general manager of Doll-Van exchange, Chicago, has been suffering from blood poisoning in his right hand. Spreading of the infection has been stopped, and Mr. Vandawalker expects to remove the bandages soon.

Aschers Open West Englewood Theatre
Playhouse Costing $800,000 Attracts Record Crowd On Opening Night

The opening of Aschers West Englewood Theatre, which was erected at a cost in excess of $800,000, marks an epoch in the theatrical history of Chicago. This big new house, declared to be second to none and the most beautiful and up-to-date theatre in Chicago, is located on 63rd street at Ashland avenue.

The opening performance of the West Englewood Theatre was attended by upwards of 6,000; those compelled to wait formed long lines, which at times stretched from the theatre entrance to Ashland avenue.

Convenient and Beautiful

Convenience and beauty are combined in the West Englewood Theatre to make it one of the most attractive and comfortable places on the south side. The building is a handsome three-story structure of brick and terra cotta.

Nate, Max and Harry Ascher, Lewis F. Newhafer, general manager of Ascher Bros, Harry Beaumont, booking manager, and Walter Russell, resident manager, acted as a reception committee.

Many Flowers Received

A feature of the opening was the presentation of floral decorations, consisting of elaborate set pieces and baskets and vases of flowers—the gifts of admiring friends and exchange people in Chicago. Telegrams of congratulation were received all through the performances from all parts of the country from friends who could not attend the opening performance in person.

At 6:45 p. m. every artist in the theatre was given a flower which Mr. Stricker and his fifteen-piece orchestra started the performance with a syncopated overture. The steel curtain was raised, and the dedication film was projected. Then came the feature picture; George Ade's "Just Out of College," featuring Jack Pickford.

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Tribute to Wolfberg

Harris P. Wolfberg, district manager for Paramount, is the recipient of a New Year's testimonial of appreciation and loyalty from the staff at the Minneapolis exchange. The greetings were signed by the entire staff, headed by Manager Phil Reisman.
HARRY WEISS, president of the Superior Screen exchange leaves January 10 for an extended trip through Illinois and Indiana covering the key centres of this territory with the usual Weiss efficiency.

J. L. FRIEDMAN, president of Celebrated Players is busy these days arranging for the removal of his exchange to the new quarters on South Wabash Avenue, Feb. 1. Should the new building not be ready for occupancy by this time, the removal will be postponed pending the arrival of Mr. Friedman from San Francisco, where he will be in attendance at the big convention of the Federated Exchanges, leaving here Feb. 4.

With a $35,000 fire and the light fingered gentility hitting the safe for a couple more thou, FRANK ZAMBRENO, president of the Unity Photoplays admits this joyful New Year will never slip his memory.

JOE THINZ is the proud possessor of a thoroughbred lobby hound. This peculiar animal is about two feet and a half long by six inches high and is covered with a luxuriant growth of silky golden hair. He can scent a picture fan for a block and retrieve a roll of bank notes in any box office of the L & T houses. Some dog. Ask Joe about him. Or Emilie Stern.

Free Show Christmas
Is Present to Patrons
H. H. Wilson, manager of Sherman’s Theatre, Sullivan, Ind., gave two free shows Sunday, December 26, as a Christmas gift to his patrons.
Sunday performances at which admission is charged are prohibited in Sullivan. Mr. Wilson gave his shows at 2:30 and 6 P.M. “Everybody's Sweetheart,” starring Olive Thomas, was the feature and a Mermaid Comedy, “Duck Inn,” the added attraction.

Salt Lake City
GEM
Feature, “Dead Men Tell No Tales” (Vitaphone) — 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.
Exploitation — Tunes with local story.

Black Beauty
VITAPHONE

Shots and Misses
By Mac

Ed BRICKETO of the local Stoll Films exchange has just returned from his prima trip through the Hoosier territory and if that bundle of contracts that he brought back to MANAGER BEASLY signify anything, it looks like the Stoll product has gone over with a vengeance.

With the return of SAM RIEGER to the Interstate Films exchange as city salesman, the fourth floor of the Consumers Building looks like olden days again. This should give Emmie Herz an opportunity to pack his grip and get out in the “sticks” again.

C. R. REDLICH, district rep. for the Special Pictures and C. S. SMITH, were a busy duo the past week getting the Special prints and various advertising accessories located in their new home at the Central exchange, which is now releasing all Special comedies.

HARRY JONES, son of Louis Jones, manager of the Randolph theatre, has made his debut to the film business, affiliating with the short-subject department of the local Reeler exchange. Well, here’s hoping the youngster will soon mount the ladder of success with a seat up along side of his well known uncle, AARON JONES.

We note the arrival of GEORGE LEVEY, who is to cover the southside for the Celebrated Players exchange, having resigned as secretary of the Famous Features Film Co. of Indianapolis, Ind.

With the Orpheum theatre, Clinton, and the J. Lieber & Co. building of Indianapolises visited by serious fires, looks like the Hoosier state rushed old 1920 out with excitement plenteous.

With the recent acquisition of “Madonnas and Men,” Perry comedies featuring “Ambrose” Mack Swain and the Minta De Free (Mrs. Roscoe Arbuckle) comedies, Weiss and Alken of the Superior Screen exchange anticipate a considerable array of bookings for these live subjects from the Indiana and Illinois theatremen.

FRANK J. FLAHERTY, manager of the Unity Photoplays, has his sales organization in for a special sales conference during the week of Dec. 20. Sort of getting plans completed for their next big serial, “Mystery 33” which follows “Thunderbolt Jack” serial now playing. The first episodes will be ready in early March. Manager Flaherty further states, his company has acquired the Star Ranch Western from A. C. Gun Film Sales Corp. These snappy two reelers, have nothing but action from start to finish.

Didya lamp JEMMIE MUSTAGH of the Unity all dolled up ariding that waterwagon that’s been traveling about the Loop since January first. Understand he’s getting one hundred bucks for the job. For a couple of weeks ride we’ll admit the reward is worth it.

MAX SCHWARTZ of the Masterpiece Film exchange has been receiving oodles of well wishes from his host of friends the past week or so. Yes, a certain young lady arrived at the Schwartz domocile on the eve of Dec. 30 and has agreed to have all mail addressed to her, Miss Flora Jane Schwartz.

VINCENT DE LORENZO of Celebrated Players went up to Milwaukee to greet
With the Procession in Los Angeles

By Harry Hammond Beall

FRANK LOUIS, the Goldwyn director, thinks the Venice fire was a lucky episode for him. He was just concluding shots of a "boxer uprising" in his new Chinese play, "The Water Lily," when the fire occurred. He dashed there with his extras and his camera men, Don Short and Norbert Breden, and secured several thousand feet of fire film which he will use for the "burning temple" scenes in his picture.

Approximately on February 7, FRANK UNISON will commence work as director of WALLACE REID in a picture entitled "Watch My Smoke" for Paramount. This is another of Byron Morgan's famous stories, and it will be recalled that Mr. Morgan has written a number of Mr. Reid's previous starring successes for Paramount.

RUTH ANN BALDWIN of Metro's scenario department, has joined the ranks of Southern California's author-ranchers. Miss Baldwin has sought the isolation considered so desirable by writers on a desert ranch a mile long and nearly as wide.

WILLIAM WORTHINGTON, the well known director who has been added to Universal's formidable list of producers, is already busying himself on the manuscript of "Three at Table," a story by Bennett Cohen in which Edith Roberts is to be starred.

EDWARD CONNELLY, veteran Metro character actor, has been granted special permission by Metro to enact one of the leading roles in the Anita Loos-John Emerson production of "Wife Insurance," which Victor Fleming is directing.

EDWARD CECIL, one of the prominent members of the Metro stock company, has returned from a two weeks' visit in his home town, San Francisco. Mr. Cecil will be cast in one of the forthcoming Metro productions.

ROBERT THORNEBY, who has recently been added to Universal's directorial staff, will make his debut at the "Big U" studios by producing a feature with Frank Mayo in the stellar role.

The Anita Stewart Company has left the Louis B. Mayer studio for Truckee to film snow and blizzard scenes for the star's latest Mayer offering through Associated First National.

GEORGE BLAIR, the original Montana kid and famous as the fastest two-gun man in the world, visited Harry Carey at Universal City the other day and showed the popular star a few new tricks in quick drawing. Blair gained his fame early in life and was made sheriff of Douglas County, Montana, when he was fifteen years old. He is a personal friend of Jaccard, who is directing Carey in "If Only Jim."

EDWARD LAEMMLE is preparing to start a series of two-reel Western photodramas, starring Jack Perrin. Laemmle has just finished directing Hoot Gibson in a snappy western drama, "The Little Maverick."

A cablegram from J. P. McGowan, commanding the Universal Expeditionary Force which is in Cuba to film "The Seal of Satan," an Eddie Polo serial, states that the Cuban authorities and business people are giving them every assistance in their work and that they have already secured many scenes that are sure to be knockouts. Polo is being supported by Ines McDonnell and Magda Lane.

Life is a pipe—one after another—to WILLIAM DUNCAN now. He received a set of seven in a neat case, one for each day of the week, from the members of his cast as a holiday token.

Casting one last mournful, lingering look at the sumbit landscape, JESSE LASKY, first vice-president of Famous Players-Lasky Corporation, returned to New York, where he will spend several weeks looking after the affairs of his company. Mr. Lasky has timed his eastern visit so as to work in the Long Island studio just at the beginning of a period of activity there, an activity which he says will increase through the months to come.

In using a dirigible "blimp" as a camera platform at Glacier Park, Montana, recently for the production of "Bob Hampton of Placer," MARSHALL NEILAN gave his players and photographers a few thrills. To get a particular effect, Mr. Neilan, with two of his players and a cameraman, flew to a high mountain ledge on a perpendicular wall with no trail leading to it. The players were landed on the shelf and with the camera set up in the body of the ship, the dirigible flew off to a distance of some two hundred feet when the motor was killed, allowing the "blimp" to remain stationary directly opposite the players. This gave the photographer a clear "shot" at the players and offered something new in motion picture production, eliminating many hours of preparation in the building of ladders, camera platforms, etc.

ALICE LAKE, VIOLA DANA, BUSTER KEATON, LOUISE DANCY and DAVID MORTENSEN were the Metro celebrities who participated in the Christmas benefit recently held for the poor children of Los Angeles.

ROBERT CHANDLER has been engaged by Metro for an important part in "Home Stuff," Viola Dana's new starring vehicle which was written and directed by her and Agnes Johnston and Frank Dacey.

Even Japanese maidens have fallen for the charms of the Mack Sennett beauties. Miss Sanjirô Kawaguchi, who gives her address as No. 51 Mimamikatsushika- gun, which is somewhere hidden in a Tokyo street, writes her sentiments: "To the Manager Mack Sennett thus: "Allow me the liberty of writing to you. I have honor to make the expression of your company. I am found of collection photographs of famous to shall them is it album. I believe that many famous actress attach to you of company. As I want photographs of them to make my album complet and handsome, please give me of your company famous beautiful actress of photographer Marie Prevost, Phyllis Haver, Harriet Hammond and Ben Turpin. "I am obliged to you to remain your most humble servant."

"MIS SANJIRÔ KAWAGUCHI."

Sac City Casino Opens

SAC CITY, IA.—The new Casino theatre opened its doors to the public recently. The proprietors, W. W. Watt and J. J. Harter, erected it at a cost of $30,000. The house has accommodation for 750 patrons.

New Theatre for Newark

NEWARK, N. J.—E. Caroukas has purchased the block occupied by the Nicholas hardware store in South Main street and will erect a motion picture theatre.

Devereaux Opens House

NEW ROCKFORD, N. D.—The new theatre erected by L. L. Devereaux, owner of the Blackstone, was opened on Dec. 20.
AMERICAN FILM COMPANY

"The Chamber Mystery," five reels.
"Circumstantial Evidence," five reels.
"The Wall Street Mystery," five reels.
"The Unseen Witness," five reels.
"The Trail of the Cigarette," five reels.
"The Bromley Case," five reels.
"Woman's Man," five reels, featuring Romance Fielding.
"Love's Partner," five reels, featuring Ora Carew.
"Bitter Fruit," five reels, all star cast.
"Bachelor Apartments," five reels, with Georgia Hopkins.
"Tex," feature series, five reels.
"A Man from Nowhere," five reels, with Jack Hoxie.
"Luxury," six reels, with Ruby De Remer.
"The Deceiver," five reels, with Carol Holloway.
"The Tame Cat," five reels, with all star cast.
"The Man Who Trifled," five reels, with all star cast.
"Before the White Man Came," five reels, all Indian cast.

SPORT PICTORIALS

"Girls Will Be Boys," one reel.
"Making Man Handlers," one reel.
"How Do You Get Your Exercise?"—one reel.

ARROW-NORTHWOOD DRAMAS

"Border River," two reels.
"Lo the River" two reels.
"Three and a Girl," two reels.
"Raiders of the North," two reels.
"A Knight of the Pines," two reels.
"The Man of Brawn," two reels.

ASSOCIATED EXHIBITORS

"Home spun Folks," six reels, with Lloyd Hughes.
"Lying Lips," six reels, with House Peters and Florence Vidor.

J. PARKER READ, JR., PRODUCTIONS

"The Leopard Woman," seven reels, with Louise Glaum.
"A Thousand to One," six reels, with Hobart Bosworth.
"Love," six reels, with Louise Glaum.

ALLAN DWAN PRODUCTIONS

"The Forbidden Thing," six reels, with James Kirkwood.

MAURICE TOURNER PRODUCTIONS

"The Last of the Mohicans," six reels, with James Kirkwood.

MACK BENNERT PRODUCTIONS

"A Small Town Idol," five reels, with Ben Turpin.

CAPITAL FILM COMPANY

FRITZI RIGEDEWAY PRODUCTIONS

"The Avenging Trail," two reels.
"Western Rays," two reels.
"Shadows of the Past," two reels.

"A Fight to a Finish," two reels.
"Trail of the Buzzard," two reels.
"A Fugitive from Justice," two reels.

LESTER CUNEO PRODUCTIONS

"Lon Hand Wilson," five reels.

C. B. C. FILM SALES

"The Victim," six reels.
"Dangerous Love," six reels.

HALL ROOM BOY COMEDIES

Nov. 12—"Hired and Fired."
Dec. 1—"A Close Shave."
Dec. 16—"This Is the Life."

FEATURES

"The Victim," state rights feature, six reels.
"Dangerous Love," six reels.

STAR RANCH WESTERNs

Dec. 1—"The Mormon Trail," two reels.
Dec. 10—"The Man Hater," two reels.
Dec. 24—"A Desperate Tenderfoot," two reels.

CELEBRATED PLAYERS FILM CORPORATION

GUMP'S CARTOON COMEDIES

"Accidents Will Happen."
"Million Min." "Andy Fights the H. C. L."
"Ice Box Epidemic." "Wim and Wigor."
"Equestrian."
"Andy, the Hero."
"Andy's Picnic."
"Andy, the Chicken Fancier."
"Andy, the Actor."
"Andy on the Beach."
"Pleasure Boat."
"Andy on Pleasure Boat."
"Howdy, Pardner."
"There's a Raisin."
"Ship Away!"
"The Toreador."
"The Broilers."
"Flicker, Flicker, Little Star."
"Mixing Business with Pleasure."
"Up She Goes."
"Westward Ho."
"A Hunting We Will Go."
"Get to Work."
"Best of Luck."
"The Promoters."

COMMONWEALTH PICTURES COMPANY

Vod-A-Vil Movies, one reel series.
Billy Whiskers, one reel series.
"Holy Night," one reel.

CREATION FILMS, INC.

"For the Freedom of Ireland," five reels.

EDUCATIONAL FILMS CORPORATION OF AMERICA

CHESTER COMEDIES, TWO REELS

"Four Times Faded."
"An Overall Hero."
"The Big Show."
"A Trayful of Trouble."
"The One Best Pet."
"You'll Be Surprised."
CHRISTIE COMEDIES, TWO REELS

"Striking Models," five reels.
"A Homespun Hero," five reels.
"Shuffle the Queens," five reels.
"Going Through the Rye," five reels.
"Mr. Fatuma," five reels.
"Wedding Blues," five reels.
"Back From the Front," five reels.
"Dining Room, Kitehen and Sink," five reels.

TORCHY COMEDIES, TWO REELS


MERMAID COMEDIES, TWO REELS


SPECIALS


ROBERT C. BRUCE—"SCENICS BEAUTIFUL," ONE REEL


CHESTER-OUTING SCENICS, ONE REEL


CHESTER SCREENICS, ONE REEL


EQUITY PICTURES

"Keep to the Right," six reels, with Edith Taliaferro."Whispering Devil," seven reels, with Conway Tearle."Midchannel," six reels, with Clara Kimball Young."Ehuh," five reels, with Clara Kimball Young.

FAMOUS PLAYERS-LASKY CORP.

PARAMOUNT-ACTRCHART PICTURES

Oct. 1—"Something to Think About," seven reels, Cecil B. De Mille production.
Oct. 1—"The Jailbird," five reels, with Douglas MacLean.
Oct. 17—"The City Sparrow," five reels, with Ethel Clayton.
Oct. 24—"He's the Enemy," six reels, with Allan Dwan.
Oct. 24—"A Full House," five reels, with Bryant Washburn.
Oct. 31—"The Redhead Sea," seven reels, with Marion Davies.
Nov. 1—"An Old-Fashioned Boy," five reels, with Charlie Ray.
Nov. 7—"Behold My Wife," seven reels, Geo. Melford production.
Nov. 7—"Sins of Rosanas," five reels, with Ethel Clayton.
Nov. 14—"Always Audacious," five reels, with Wallace Reid.
Nov. 14—"Her Husband's Friend," five reels, with Emid Bennett.
Nov. 21—"The Frisky Mrs. Johnson," five reels, with Billie Burke.

Nov. 21—"Burglar Proof," five reels, with Bryant Washburn.
Nov. 28—"Idols of Clay," seven reels, George Fitzmaurice production.
Nov. 28—"A Romantic Adventurer," five reels, with Dorothy Dalton.
Dec. 5—"Conrad in Quest of His Youth," six reels, with Thomas Mixtian.
Dec. 5—"Flying Fat," five reels, with Dorothy Uyn.
Dec. 10—"The Life of the Party," five reels, with Roscoe Arbuckle.
Dec. 19—"To Please One Woman," six reels, Leo Weber production.
Dec. 19—"An Amateur Devil," five reels, with Bryant Washburn.
Dec. 26—"Silk Hosiery," five reels, with Emid Bennett.
Jan. 2—"The Bail," Maurice Tourneur production, six reels.
Jan. 9—"The Juckliffs," George Melford production, six reels.
Jan. 9—"The Charm School," with Wallace Reid, five reels.

FEDERATED EXCHANGES

SPECIALS


MONTY BANKS COMEDIES


FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.


FOX FILM CORPORATION

FOX SPECIALS


WILLIAM FARNUM SERIES


PEARL WHITE SERIES


TOM MIX SERIES


WILLIAM RUSSELL SERIES

SHIRLEY MASON SERIES
"Chin Toy."
"Flame of Youth."
"Girl of My Heart."
"Merely Mary Ann."

GEORGE WALSH SERIES
"From Now On."
"The Plunger."
"Number 17."
"Dynamic Allen."

20TH CENTURY BRAND
"Two Moons," with Buck Jones.
"Just Pals," with Buck Jones.
"Partners of Fate," with Louise Lovely.

FOX NEWS
Twice a week.

FOX SERIALS
"Bride 18," in 16 episodes.
"Fantomus" twenty episodes.

SUNSHINE COMEDIES
"An Elephant’s Nightmare."
"Hold Me Tight."
"His Noisy Still."
"Pretty Lady."
"Her Doggone Wedding."
"Pals and Petticoats."
"The Slicker."

CLYDE COOK COMEDIES
"The Hustman."
"All Wrong."
"Don’t Tickle."

MUTT AND JEFF CARTOONS
"On the Hip."
"The Papoose."
"The Hypnotist."
"The Parlor Bobbevist."
"Hot Dogs."
"The Merry Cafe."
"The Tailor Shop."
"The Brave Tormentor."
"The Politicians."
"The High Cost of Living."
"Cleopatra."
"Flap Jacks."

GOLDWYN PICTURES CORPORATION
GOLDWYN STAR PRODUCTIONS
"Out of the Storm," five reels. Eminent Authors Special
"Jack Call Me Jim," five reels, with Will Rogers.
"The Great Accident," five reels, with Tom Moore.
"The Slum Princess," five reels, with Mabel Normand.
"Roads of Destiny," five reels, with Pauline Frederick.
"Double-de Deceiver," five reels, with Jack Pickford.
"The Truth," five reels, with Maudie Kennedy.
"Scratch My Back," five reels (Eminent Authors).
"Officer 666," five reels, with Tom Moore.
"Cupid, the Cowpuncher," five reels, with Will Rogers.
"Man Who Had Everything," five reels, with Jack Pickford.
"Girl With the Jazzy Heart," five reels, with Maudie Kennedy.
"It’s a Great Life," five reels, (Eminent Artista).
"The Revenge of Tarzan," five reels, with Gene Pollar.
"Going Some," five reels, Rex Beach production.
"Cupid the Cowpuncher," five reels, with Will Rogers.
"The North Wind’s Malice," five reels, Rex Beach production.
"The Penalty," five reels, with Leo Chaney.
"Earthbound," seven reels, with All Star Cast.
"Stop Thief!" five reels, with Tom Moore.
"Madam X," six reels, with Pauline Frederick.
"His Own Law," six reels, with Hobart Bosworth.
"Honest Hutch," five reels, with Will Rogers.
"Mistletoes," six reels, with Special Cast.
"The Song of the Soul," with Vivian Martin, a Mesmore Kendall production.
"Godless Men," seven reels.
"The Great Lover," six reels.
"Just Out of College," five reels.
"Reads of Destiny."
"The Highest Bidder," five reels.
"Prisoners of Love."
"The Concert."
"Guile of Women."
"Bustly Pulls the Strings," seven reels.
"Hold Your Horses," five reels.

"The Voice in the Dark," five reels.
"Boys Will Be Boys."

FORD EDUCATIONAL WEEKLY
"Having a Circus."
"Air—racy."
"In the Glory of the Past."
"Between Friends."
"For the Future."

CAPITOL COMEDIES
"The Little Dear," two reels, with Carter De Havens.
"A Sure Cure," two reels, with Carter De Havens.
"Ged Ap, Napoleon," two reels, with George Bunny.
"You’d Better Get It," two reels, with George Bunny.

BENJAMIN B. HAMPTON PRODUCTIONS
"The Dwelling Place of Light," by Winston Churchill.

J. PARKER READ, JR., PRODUCTIONS
"The Brute Master," with Hobart Bosworth.
"Love Madness," with Louise Glau.

DEITRICH-BECK, INC.
"The Harvest Moon," six reels, with Doris Kenyon.

DIAL FILM CO. PRODUCTIONS

LOUIS TRACY PRODUCTIONS
"The Silent Barrier," six reels with Sheldon Lewis.

ROBERT BRUNTON PRODUCTIONS
"No. 12," five reels, with J. Warren Kerrigan.

NATIONAL-BILLIE RHODES PRODUCTIONS

JOSEPH LEVERING PRODUCTIONS
"His Temporary Wife," six reels, with Special Cast.

IRVIN V. WILLAT PRODUCTIONS
"Down Home," six All Star Cast.

INDEPENDENT FILMS ASSOCIATION
NEAL HART SERIES
Oct. 1—"Hell’s Oasis," five reels.
Nov. 15—"Skyline," five reels.
Jan. 1—"The Lumberjacks," five reels.

DAMPFOIL TWIN COMEDIES
Nov. 15—"Cedarbrook Farm," two reels.
Dec. 1—"Don’t Ever Marry," two reels.

JANS PICTURES, INC.
"Madonnas and Men," six reels.
"Love Without Question," seven reels.
"A Woman’s Business," five reels.
"Wings of Pride," five reels.
VICTOR KREMER PRODUCTIONS

"Voices," six reels, with All Star Cast.
"Mad Love," five reels, with Lina Cavalieri.

BET LUBIN

"Honeymoon Ranch," five reels, State Rights Feature.

METRO PICTURES CORPORATION

METRO SPECIALS

Oct. 25—"Body and Soul," six reels, with Alice Lake.
Nov. 1—"The Fatal Hour," six reels, with All Star Cast.
Nov. 8—"Are All Men Alike?" six reels, with May Allison.
Nov. 15—"Someone in the House," six reels, with All Star Cast.
Nov. 19—"The Misleading Lady," six reels, with Bert Lytell.
Dec. 15—"Here Are Trumps," six reels, with All Star Cast.
Dec. 20—"Polly With a Past," six reels, with All Star Cast.
Dec. 27—"Cinderella's Twin," six reels, with Viola Dana.

NAZIMOA PRODUCTIONS

"Madame Peacock," seven reels, with Nazimova.
"Bilions," six reels, with Nazimova.

MAURICE TOURNEUR PRODUCTIONS

Sept. 27—"The Great Redeemer," six reels, All Star Cast.

S. L. PRODUCTIONS

Sept. 6—"Love, Honor and Obed," six reels, with All Star Cast.

BUSTER KEATON COMEDIES

Sept. 1—"One Week," two reels.
Sept. 7—"Convict 13," two reels.
Dec. 22—"The Scarecrow," two reels.

PATHE EXCHANGE, INC.

EDGAR LEWIS PRODUCTIONS

Aug. 20—"Laboana," seven reels.
No. 7—"A Beggar in Purple," six reels.

J. STUART BLACKTON PRODUCTIONS

Sept. 6—"House of the Tolling Bell," six reels, with Bruce Gordon and May McAvoy.
Oct. 10—"Forbidden Valley," six reels, with Bruce Gordon and May McAvoy.

JESSE D. HAMPTON PRODUCTIONS

Nov. 1—"Her Unwilling Husband," five reels, with Blanche Sweet.
Dec. 5—"Dice of Destiny," five reels, with H. B. Warner.
Jan. 2—"That Girl Montana," five reels, with Blanche Sweet.

ROBT. BRUNTON PRODUCTIONS

Nov. 25—"The Devil to Pay," six reels, with Fritul Brunette and Roy Stewart.

PUNCH PICTURES, INC.

Dec. 19—"The Empire of Diamonds," seven reels.

GEORGE B. SEITZ, INC.

Dec. 26—"Rogues and Romance," six reels, with Geo. B. Seitz and June Caprice.

PIONEER FILM CORP.

"Out of the Depths," five reels, with Violet Mersereau and Edmund Cobb.
"Empty Arms," five reels, with Gail Kane and Thurston Hall.
"Idle Hands," five reels, with Gail Kane and J. Herbert Frank.
"A Good Woman," five reels, with Gail Kane and J. Herbert Frank.
"Nick Carter Series," two reels.

REALART PICTURES

SPECIAL FEATURES

"Deep Purple," six reels, R. A. Walsh production.
"The Soul of Youth," six reels, a Taylor production.
"The Furnace," seven reels, a Wm. D. Taylor production.

STAR PRODUCTIONS

"Sweet Lavender," five reels, with Mary Miles Minter.
"Food for Scandal," five reels, with Wanda Hawley.
"Eyes of the Heart," five reels, with Mary Miles Minter.
"Her Beloved Villain," five reels, with Wanda Hawley.
"Her First Elopement," five reels, with Wanda Hawley.
"You Never Can Tell," six reels, with Bebe Daniels.
"Oh Lady Lady," five reels, with Bebe Daniels.
"Blackbirds," five reels, with Justine Johnstone.

REELCRAFT PICTURES

WILLIAM FRANEY COMEDIES

"The Bath Dub," one reel.
"The Cameraman," one reel.
"The Thief," one reel.
"The Messenger," one reel.
"The Lawyer," one reel.
"The Taxi Driver," one reel.

GALE HENRY COMEDIES

"Her Honor the Scrublady," two reels.
"Stung," two reels.

ROYAL COMEDIES

Nov. 8—"Oh Bony," with Sammy Burns.
Nov. 22—"He Looks Like Him," with Tucker Twins.
Dec. 1—"I'll Say He Forgot," with Otis Harlan.
Dec. 18—"Welcome Home," with Otis Harlan.

MILBURN MORANTI COMEDIES

"Barber Shop Gossip," two reels.
"Double Trouble," two reels.
"Lazy Lorn," two reels.

MATTY ROUBERT

"She's a Vamp," two reels.
"Cirrus Days," two reels.
"A Bold Bad Pirate," two reels.
"Summer Days," two reels.
"Sunshine," two reels.

ROBERTSON-COLE PICTURES

SUPERIOR PICTURES

"Devil's Claim," five reels, with Seesue Hayakawa.
"Notorious Mrs. Sands," five reels, with Bernie Barriscale.
"Uncharted Channels," five reels, with H. B. Warner.
June 25—"Heart of Twenty," five reels, with Zasu Pitta.

SPECIALS

"Kismet," nine reels, with Otis Skinner.

MARTIN JOHNSON PICTURES

"Lonely South Pacific Missions."
"Recruiting in the Solomones."
"City of Broken Old Men."
"Marooned in the South Seas."

ADVENTURE SCENIC

"Ghosts of Romance."
May 2—"Outlaw of Wilderness," one reel.
May 15—"The Lone Trapper," one reel.

RUSSELL-GREIVER-RUSSELL

TSUN COMEDIES

Dec. 20—"New Ralph," one reel.
Dec. 27—"A Slick Detective," one reel.
Jan. 3—"Buried Alive," one reel.
Jan. 10—"From Kitchen to Throne," one reel.

S. & E. ENTERPRISES

"It Might Happen to You," five reels, with Billy Mason.
"Cowboy Jazz," two reels, stunt novelty.

LEWIS J. SELZNICK ENTERPRISES

SELZNICK PICTURES

"Everybody's Sweetheart," five reels with Olive Thomas.
"Dangerous Paradise," five reels, Special Cast.
"Red Fox," five reels, Ralph Ince production.
"The Daughter Pays," five reels, with Elaine Hammerstein.
"Broadway and Home," with Eugene O'Brien.
"The Road to Ambition," with Conway Tearle.
"Pleasure Seekers," with Elaine Hammerstein.

SELECT PICTURES

"The Seeds of Vengeance," five reels, with Bernard Durning.
"Just Outside the Door," five reels, with Edith Hallor.
"Man's Playground," five reels, with Grace Davison.
"Children Not Wanted," five reels, with Edith Day.
"Mountain Madness," five reels, with special cast.
When the patrons of your theater exclaim over the wonderful screen effects, they are paying a tribute not only to the director and producer but to the quality of the film that makes such pictures possible—

EASTMAN FILM

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

SELZNICK NEWS
Twice a week news reel.

HERBERT KAUFMAN MASTERPIECES

"Johnnie," one reel.
"The Batter and the Bottle," one reel.
"Who Threw the Brick?" one reel.
"Little Red Riding Hood," one reel.

NATIONAL PICTURES

"Out of the Snows," five reels, with Ralph Ince.
"The Palace of Darkened Windows," five reels, with Special Cast.
"Marooned Hearts," five reels, with Conway Tearle.
"Who Am I?" five reels, Special Cast.

D. N. SCH WAB PRODUCTIONS

"Pickle Women," five reels, state right feature.
"Girls Don't Gamble," five reels, state right feature.

SPECIAL PICTURES CORPORATION

COMIC CLASSIC

Oct. 8—"Up in Betty's Bedroom," two reels, with Charlotte Merriam.
Oct. 31—"A Seminar Scandal," two reels, with Charlotte Merriam.
Nov. 14—"Watch Your Husband," two reels, with Merriam and Edwards.

MORANT COMEDIES

Oct. 8—"Almost," one reel.
Oct. 17—"GUILTY," one reel.
Oct. 31—"Kids," one reel.

CHESTER CONKLIN

Oct. 7—"Home Rule," two reels.
Nov. 14—"Who Am I?" two reels.

STOLL FILM CORPORATION

January—"Squandered Lives."
January—"The Hundredth Chance."
January—"Mr. Wu."
January—"The Lore of Crowning Water."

UNITED ARTISTS CORPORATION

June 18—"Mollycoddle," six reels, with Douglas Fairbanks.
June 27—"Suds," five reels, with Mary Pickford.
Sept. 6—"The Love Flower," seven reels, D. W. Griffith production.
Dec. 4—"The Mark of Zorro," eight reels, with Douglas Fairbanks.
Jan. 9—"The Love Light," eight reels, with Mary Pickford.

UNIVERSAL FILM MFG. COMPANY

UNIVERSAL FEATURES

"Alias Misa Dodd," five reels, with Ethel Roberts.
"Human Stuff," five reels, with Harry Carey.
"The Red Lane," five reels, with Frank Mayo.
"The Girl in the Rain," five reels, with Anna Carrau.
"La La Lucille," five reels, with Lyons and Moran.
"Under Northern Lights," five reels, with Virginia Faire.
"Blue Streak McCoy," five reels, with Harry Carey.
"In Folly's Trail," five reels, with Carmel Myers.

JEWEL PRODUCTIONS

"The Devil's Pass Key," seven reels, with special cast.
"Once to Every Woman," six reels, with Dorothy Phillips.

VITAGRAPH

ALICE JOYCE SPECIAL PRODUCTIONS

"The Vice of Poets," five reels.
"The Prey," six reels.
"Cousin Kate," five reels.

EARLE WILLIAMS PRODUCTIONS

"A Master Stroke," five reels.
"The Romance Promoters," five reels.
"The Purple Cipher," five reels.
"Ginger," six reels.

CORINNE GRIFFITH PRODUCTIONS

"The Broadway Bubble," five reels.
"It Isn't Being Done This Season."

ALICE CALHOUN PRODUCTIONS

"Princess Jones," five reels.

ANTONIO MORENO PRODUCTIONS

"Three Sevens," five reels.

VITAGRAPH SUPER-FEATURES

"The Courage of Marge D'Oconne," seven reels (James Oliver Curwood).
"Dead Men Tell No Tales," seven reels (Tom Terriss Production), All Star Cast.
"Trumpet Island," seven reels, all-star cast (Tom Terriss Production).
"Black Beauty," Jean Paige and All-Star Cast.

LARRY SEMON COMEDIES

"The Sailor," two reels.
"The Stage Hand," two reels.
"The Sportsman," two reels.

JIMMY AUBREY COMEDIES

"The Back Yard," two reels.
"The Decorator," two reels.
"His Jonah Day," two reels.
"The Mysterious Stranger," two reels.
"The Nuisance," two reels.

VITAGRAPH SPECIALS

"Black Beauty," with Jean Paige.
"Dead Men Tell No Tales" (Tom Terriss), special cast, seven reels.
"Trumpet Island" (Tom Terriss), special cast, seven reels.

CURRENT SERIALS

ARROW, "Lightning Bryce," with Ann Little and Jack Hoxie.
ARROW, "The Lurking Peril," with Anne Luther and George Lupine.
FOX, "Ride Thirteen," with All Star Cast.
PATHE, "Trailing by Three," with Frank Mano and Stuart Holmes.
PATHE, "The Last Law," with Johnnie Little.
PATHE, "The Veiled Mystery," with Antonio Moreno.
PATHE, "The Purple Riders," with Joe Ryan and Eloise Field.
In all the motion picture theatres of the Nation where big pictures and good pictures are being shown—there you find patronage heavy and exhibitor profits assured.

In every city where the amusement business has been "off" it has been in the $2.00 or $3.00 theatres, and not in the motion picture theatres. Out of 2,000 Associated Producers' exhibitor-customers we have not heard twenty complaints of poor business.

J. PARKER READ, JR.  THOMAS H. INCE
MACK SENNETT  MARSHALL NEILAN  ALLAN DWAN
GEORGE LOANE TUCKER  MAURICE TOURNEUR
C. GARDNER SULLIVAN

ASSOCIATED PRODUCERS, INC.
729 SEVENTH AVENUE, NEW YORK CITY
NEVER BEFORE! Anywhere—for any picture!
Not less than four of Broadway's biggest houses
opening on one-and-the-same night, Sunday, Jan.
16th, with Priscilla Dean in “OUTSIDE THE LAW”.
A startling opening—a more-than-startling picture—
the most amazing American Melodrama ever screened.
How do you know that we know that such an un-
precedented first-showing is worth while?

Read the paragraph immediately below.

Any picture that can make two dollars grow where
only one dollar grew before is worth showing in every
theatre on Broadway—and yours, first of all.

Grosses in a 670 Seat house in Los Angeles in one week
$9466.15

ONE year ago, at the Superba in Los Angeles, “The
Great Air Robbery” grossed the unequalled total
of $5,259.00 for 670 seats in only one week. This year, week end-
ing Jan. 1st, “OUTSIDE THE LAW” grossed $9,466.15 in the
same theatre. In other words, for every dollar you took in on
“The Great Air Robbery,” that great record-smasher of a year
ago, you stand to gross two dollars on “OUTSIDE THE LAW”.

Look up your receipts—get out your pencil—wire your Universal
Exchange today. You can’t work too fast on this thing. Put
this book down now and get busy!
They say that serials are made for young folks, but here's one that will grip you, the old showman, just as tight as it grips the younger generation. And—it's clean as a whistle. Don't tell us that serials can't be made absorbing without torture and crime—see any episode of "The Diamond Queen" and you'll see how Universal makes a serial pull. And over it all—the superb beauty of Eileen Sedgwick, most daring of all the serial screen's beautiful stars. See your Universal Exchange today.

EILEEN SEDGWICK

in

Universal's Strangest
Adventure Serial

 Directed by Edward Kull

"The Diamond Queen"
Harry Leon Wilson's Yarn Makes Enjoyable Picture

**THE SPENDERS**

B.B. Hampton Prod.—Hodkinson

**DIRECTOR**

Jack Conway

**AUTHOR**

Harry Leon Wilson

**SCENARIST BY**

E. Richard Schayer

**CAMERAMAN**

Harry Valleys

**AS A WHOLE**

Much bright comedy and many tense situations make it a thoroughly desirable offering.

**STORY**

Humor and suspense evenly balanced. A tale that has a wide appeal.

**DIRECTION**

Good for the most part. There is a slight tie-down near the end.

**PHOTOGRAPHY**

All right

**LIGHTING**

Admirable

**CAMERAWORK**

Clare Adams, Robert McKim, Joseph Dowling and Niles Welch, handles parts of the rest good

**EXTERIORS**

Several good westerns

**INTERIORS**

Sanitary

**DETAIL**

Might have put more of Wilson's lines to use

**CHARACTER OF STORY**

Old Western gung-ho types in Wall Street crooks who are burning his grandam's $6,000 feet

**LENGTH OF PRODUCTION**

It will be conceded by a large majority of picture patrons that Harry Leon Wilson's imagination makes this the most exciting picture it has seen in the last two months. Nothing deeply profound about it, but it is made merrily, the sort of entertainment that makes men on both ends laugh.

**Special Note**

Benj. B. Hampton Production

**Promise Them Real Entertainment—Author’s Name Will Help**

Box Office Analyses for the Exhibitor

You need not be afraid to make pruning of a half-hour cut. This extra 15 minutes of pictures becomes, if a reasonable cut, the story of the show itself in the first half, although you also have several known names in the cast, of Robert McKim, Clare Adams, and Joseph Dowling. Tell them what's shown, as the idea of the crude old west street cleaning up the Wall Street sharks carries an appeal. Harry Leon Wilson is a well known and popular writer, and from the whole circle of readers who enjoy his stories in current magazines, his name will be valuable to your advertising.

A Benj. B. Hampton Production

**The SPENDERS**

from the novel by

Harry Leon Wilson

With an All Star Cast including

Joseph Dowling - Niles Welch - Claire Adams - Robert McKim

Directed by Jack Conway - Produced by Great Authors Pictures, Inc

Distributed by

W.W. Hodkinson Corporation

527 Fifth Avenue, New York City

*No PHASES of the names*
"Truant Husbands" High Class Farcical Comedy


Cast

Rockett Film Corporation presents

The TRUANT HUSBAND

by

Albert Payson Terhune

With an All Star Cast

including

MAHION HAMILTON • BETTY BLYTHE • FRANCELIA BILLINGTON

Directed by Thomas N. Heffron.

Distributed by

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Now READY. Available at all Picturescope Houses.
What is in store for the exhibitor in 1921?


**Now** watch 1921! Study Goldwyn's productions for January, just to start things off.

A NEW star—the beautiful, the talented Betty Compson is introduced. Her first, personally produced vehicle, is *Prisoners of Love*, a tense drama of sex. Reginald Barker's production, *Godless Men*, is also featured. *Godless Men* has been styled by advance reviewers as “the greatest sea story ever filmed.” Right!


GOLDWYN PICTURES CORPORATION
Lewis J. Selznick presents:

WILLIAM FAVERSHAM
in
"THE SIN THAT WAS HIS"
A HOBART HENLEY PRODUCTION
By FRANK L. PACKARD
"RED FOAM"
A RALPH INCE PRODUCTION
"THE PALACE OF DARKENED WINDOWS"
All-Star Cast
EUGENE O'BRIEN
in
"Worlds Apart"
"Broadway and Home"
ELAINE HAMMERSTEIN
in
"Pleasure Seekers"
"The Daughter Pays"
OWEN MOORE
in
"The Chicken in the Case"
"The Poor Simp"
CONWAY TEARLE
in
"The Road of Ambition"
We're Throwing Our Hats in The Air!

And this means all of us—in the offices of the chief executives, at the studio and in the home office, in the thirty-odd exchanges throughout the United States where the Selznick organization rubs shoulders with exhibitors, and throughout the foreign field where Selznick product is rushing on to new heights of power.

Managers, salesmen, stenographers and office boys are shouting. Actors, directors, cameramen and loyal “extras” are wild in their elation.

And there’s the most splendid reason in the world for this more or less undignified conduct.

The Selznick organization has struck its stride.

We’re hitting on all six and going like hell!

We’ve worked out the system. We’ve found the way that makes for rip-snorting success.

We’ve caught the pulse of our buying public. We’re registering one bull’s-eye after another.
We're making the kind of pictures that pull at the box office—and we're reaping a golden harvest of appreciation from exhibitors everywhere.

Selznick Stars are winning new laurels with each production.

We've found the type of stories best suited to EUGENE O'BRIEN, most popular photoplayer of his time. ELAINE HAMMERSTEIN is daily proving our contention that here is a "screen beauty who can act." OWEN MOORE is giving the cinema world a kind of comedy entertainment that is equally acceptable in the million-dollar theatre and in the "shooting gallery." CONWAY TEARLE and MARTHA MANSFIELD have been made Selznick Stars because the public wouldn't have it any other way.

We're making "specials" what are "specials"! It will be years before the all-around success of WILLIAM FAVERSHAM in "THE SIN THAT WAS HIS" is eclipsed. "RED FOAM" has already created more interest as a Selznick Picture than it did as a feature story in the Saturday Evening Post with its millions of circulation.

And we're just coming to bat with VERA GORDON in "THE GREATEST LOVE," and "THE HIGHEST LAW," a Ralph Ince Production with Mr. Ince as Abraham Lincoln. This pair will give the industry and the general public two more high tension shocks of genuine pleasure.

And what does this all mean to you?

Well, it's the best business in the world to be hooked up with a live one!

The exhibitor with the Selznick Pictures habit will sleep a lot better nights during this Happy New Year of 1921. He'll know that he's in line for the best screen products that are being made—and he'll know that he's dealing with an organization that has been founded upon my little slogan that will be adhered to as long as there's a Selznick left in the picture business, namely, "I consider myself a failure unless the exhibitor is a success."
THE STORY—the last word in selection for a player with Miss Gordon's talents. Offering abundant opportunity for character acting, but swift and tense in its dramatic movement. An excuse for tears a-plenty and laughs galore. A perfect picture in light and shade. An appeal as sure as sunshine.
THE STAR—without an equal in this specialized field of character portrayal in which she has worked for years. Known wherever theatre-goers assemble—in the legitimate, in vaudeville, and in pictures—and known always as an artist with almost uncanny emotional power.

The Greatest 'Mother' in the Amusement World

Directed by HENRY KOLKER
Picturized by EDWARD J. MONTAGNE
Selznick Star Series Pictures are the Sure Anchor to Windward for Any Motion Picture Theatre in the World. They're A Business Guarantee.

Big special productions—real specials—have their well-deserved place on every worthwhile program. But the producer who makes both high-grade specials—real specials—and a program of Star Series Productions of uniform excellence is the one who provides the exhibitor with all the wares necessary to the successful conduct of his business. That's why Selznick Pictures form the biggest single unit of photoplay service on the market today.

Louis J. Selznick presents

EUGENE O'BRIEN in
 "World's Apart"
 "Broadway and Home"

ELAINE HAMMERSTEIN in
 "Pleasure Seekers"
 "The Daughter Pays"

OWEN MOORE in
 "The Chicken in the Case"
 "The Poor SImp"

CONWAY TEARLE in
 "Society Snobs"

MARTHA MANSFIELD in
 A New Star Series

Now Booking
Exceptional Photoplays
Issued by
The National Board of Review of Motion Pictures
70 Fifth Avenue  New York City

"The Last of the Mohicans"
Adapted by Robert A. Dilling from the novel of James Fenimore Cooper.
Directed by Maurice Tourneur and Clarence L. Brown.
Produced by Associated Producers.

THE LAST OF THE MOHICANS
An American Drama Eternal
by James Fenimore Cooper
Directed by Maurice Tourneur and Clarence L. Brown

J. PARKER READ JR. - MACK SENNETT - MARSHALL NEILAN - ALLAN DWAN
GEORGE LOANE TUCKER - MAURICE TOURNEUR - THOMAS H. INCE - C. GARDNER SULLIVAN

Associated Producers Inc.
HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY
COMING!
Larry Semon
in
"The Sportsman"

Larry Semon Comedies Now Available

The Sportsman  School Days  Dew Drop Inn  His Home Sweet Home
The Suitor    The Fly Cop    Dull Care    The Star Boarder
The Stage Hand The Grocery Clerk Between the Acts Passing the Buck
Solid Concrete The Head Waiter   The Simple Life

VITAGRAPH
ALBERT E. SMITH PRESIDENT
Never Was a Picture So Praised—
Never Before Was a Picture So Deserving of Praise!

JULES E. MASTBAUM, president of the Stanley Company, controls more theatres than any other exhibitor in America, and we believe that he has never before given an endorsement of a picture over his signature. About “Forbidden Fruit” he has wired as follows:

“I have just had the pleasure of witnessing CECIL B. DEMILLE’S Paramount masterpiece, ‘FORBIDDEN FRUIT’.

“It is the unanimous opinion of the directors of the Stanley Company and myself that it is the crowning achievement of the cinema art.

“It is therefore gratifying to inform you that we will open our magnificent $2,000,000 Stanley Theatre with this production for an extended run, as a fitting and appropriate testimonial to this picture, which, we believe, reaches the pinnacle of art in motion picture production.”

JULES E. MASTBAUM

Jesse L. Lasky presents

Cecil B. DeMille’s production

“Forbidden Fruit”

By Jeanie Macpherson

A Paramount Picture
Some Exhibitors Say:

IT would not be doing the right thing were I to let the year end without sending a few words of commendation for Famous Players and what their pictures have done for this theatre.

We have tried to divide our programs among the better class of producers and find after going over my records that Famous Players pictures have dominated each month. There is but one answer: Paramount Pictures are in a class by themselves and for that reason, and no other, this house has shown Paramount Pictures to the exclusion of practically all others.

I wish to place on record as one exhibitor who can conscientiously advocate the exploitation department for exchanges. Your assistance has materially helped in many ways, and I firmly feel that without your timely assistance results would not have been so good.

With every best wish for Paramount Pictures, every employee of Famous Players and the hope that 1921 will see your success even greater than you have dreamed.

Frank A. Salisbury,
Manager Theatre Visalia, Cal.

Let me congratulate you on the great productions you have given me during the last year. We have had a year of top-notch success and we attribute much of our profits to Paramount Pictures. Without them we could not satisfy the demands of our public for high class pictures. We cannot refrain from commenting on the splendid quality of your "first 26" pictures. "Humoresque" and Wallace Reid in "What's Your Hurry" set records we will have a hard job of beating. Such beautiful pictures as George Melford's "Behold My Wife" make new friends for moving pictures.

Wm. A. Caderet,
La Petite Theatre,
Kankakee, Ill.

A BRILLIANT box-office achievement!
That's my reason for insisting upon a consistent showing of Paramount Pictures at our ten theatres in Toledo.
Here's wishing you and your organization a year of prosperity in 1921.

G. A. Hupenhacker,
Associates Theatre,
Toledo, Ohio.

Paramount Pictures

THOMAS H. INCE
DOUGLAS MACLEAN
in
"The Rookie's Return"

In "Twenty-three and a Half Hours' Leave" you saw MacLean as a rookie on his last day before sailing. This is a companion piece. The title alone will bring the people in—the picture will bring them back.

By Archer MacMackin
Directed by Jack Nelson  Photographed by Bert Cam
A THOMAS H. INCE PRODUCTION

A Paramount Picture
\section*{Some Exhibitors Say:}

\textbf{THANKS} to Paramount pictures I am beginning on the New Year with confidence that Paramount will carry me through another successful year. I have found the past year, when I showed a Paramount Picture and said so, I made money. My patrons know the Paramount trade mark means the best pictures. When we are to have better pictures Paramount will make them.

ROYAL THEATRE.
MILFORD, IA.

\textbf{THE Paramount program taken as a whole, in my estimation is the most consistent for quality and box office receipts of any pictures on the market today. The program features are as good as other companies so-called specials. And when I play a Paramount Special I just naturally have the confidence in the picture that I am not afraid to advertise to the limit; but even go so far as to guarantee the production or refund the admission price. And I have the first patron yet to step up to the box office and want the refund; and believe me we have some people in Rocky Ford that would avail themselves of the opportunity.}

Paramount pictures are my one best bet. One thing which is certain in this little city, we must put on clean pictures and when I have a Paramount on the program I can feel at ease. They are all clean and there is something in each and every one of them that is entertainment of the highest degree.

After all, the box-office is the best referee; and the receipts on Paramount days hand all other programs a knockout.

Just tell the Paramount bunch for me to keep them coming in the future as they have been coming in the past year, and we won't need any red ink.

CHAS. DECKER.
GRAND OPERA HOUSE
ROCKY FORD, COLO

\section*{Paramount Pictures}
"Count me in on that!"

Not one member of the family wants to be left home when it's Paramount night at the theatre. That's the night when all see to get your money's worth.

For great human drama, for a never-ending supply of laughter through every popular theatre in America, see PARAMOUNT.

Every theatre with shows you want to see you demand.

Go by PARAMOUNT and your money buys you the best.

The best in story because the greatest dramatics of Europe and America are winning for Paramount.

The best in direction because the finest directing talent is attracted by Paramount's unparalleled opportunity to enable it to carry out its ambitious plans.

The best in acting talent, by reason Paramount gives its players the chance to reach millions instead of thousands.

With Paramount Production you marching forward in a tremendous war in three countries of Europe and the capitals of Europe as well as in the capitals of the world,Paramount and your theatre are the only theatre for Paramount.

Every theatre where you show your Paramount is the best theatre in town. The people who pass will know you're showing the pictures they've read about in their favorite magazine. So you don't have to worry about empty seats.

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Total Circulation . . 5,520,389
Estimated Readers . 27,601,945

CLIP this advertisement out of one of the magazines listed here. Draw a ring around the picture you're showing and stick it up in your lobby.

Then the people who pass will know you're showing the pictures they've read about in their favorite magazine.

That's one way of getting the benefit of the millions we're spending to send people to your theatre.
MARY PICKFORD

in

'THE LOVE LIGHT'

"One of the best of the Pickford productions." —
New York American

"One of the best pictures we ever saw." —
New York Tribune

"Well above the average..... Miss Pickford achieves a high degree of success." —
New York Times

"Pickford fans are going to like it because it shows their favorite at her best." —
N. Y. Evening Mail

"Not only an unusual story for the screen but a startling disclosure of the emotional powers of Miss Pickford." —
N. Y. Evening Telegram

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS · PRESIDENT

WRITTEN AND DIRECTED BY FRANCES MARION
PHOTOGRAPHED BY CHARLES ROSEKER AND HENRY CONJAGER.
SPEAKING OF CASTS—

"THE SNOB"

featuring WANDA HAWLEY with such distinguished support as Walter Hiers, Sylvia Ashton, Edwin Stevens, William Lawrence and Julia Faye—is a fair example of the productions included in the Realar Star Franchise.

You will admit when you see this genuine American comedy of youth and love and college spirit that here is a picture perfectly cast.

And yet the cast is only one of the essentials of a Realar Star Franchise entertainment.

Capable direction, a fitting story, clever titles, adequate photography—all these plus the cast help to make "THE SNOB" and other Realar Star Franchise productions capital entertainment for the fans.

(“The Snob” is adapted from the William J. Neidig story in the Saturday Evening Post by Alice Eyton. Directed by Sam Wood.)

REALART PICTURES CORPORAION
469 Fifth Avenue New York
By this Sign Shall Ye Know

Good Short Subjects

In the last thirty weeks of 1920 Educational released more good short subjects than any other company.

230 Quality Short Subjects for 1921

SCENICS
COMEDIES
SPECIALS

TRAVEL PICTURES
SLOW MOTIONS
KINOGRAMS—NEWS

EDUCATIONAL FILM EXCHANGES, INC. E. W. HAMMONS, President
KINOGRAMS gives the smallest neighborhood theatre in the United States a super news service. Only big metropolitan theatres formerly got it. AND—they paid for it. Paid for THREE.

KINOGRAMS (SUPER) has three times the value of any former news reel ever released nationally.

KINOGRAMS now gives you the cream of three news reels. You only pay for one.

KINOGRAMS (SUPER) brings to the motion picture industry a new editorial staff that knows news values as well as motion picture values.

AND—the producers of KINOGRAMS are in one business only! The business of making a news reel.

KINOGRAMS is NOT a SIDE ISSUE.

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, INC., E. W. HAMMONS, President
The producers of KINOGRAMS have the quality product in news reels.

EDUCATIONAL FILM EXCHANGES, Inc. have the SERVICE! Because—they are the recognized service specialists on short subjects!

Where else but from EDUCATIONAL can you get comedies, scenics, travel pictures, slow motion specials, and—KINOGRAMS—everything to complete a program except features?

AND—who else but EDUCATIONAL can deliver anything like a complete program service from 35 KEY CENTERS OF THIS CONTINENT?

Get YOUR Franchise Today!

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, INC., E. W. HAMMONS, President
State Rights

for full particulars
communicate with

Screenart Pictures Corp
230 West 37th St., New York City
Star Series

Popular Stars in Popular Plays

A Series of Ten Former Successes to be again released and sold to State Right Buyers on the—Consolidated Plan

Ask for Particulars

Jeanne Eagels in "Hinton's Double"

Kitty Gordon in "Playthings of Passion"

Gladys Hulette in "Just His Wife"

Dustin Farnum in "A Man's Foil"
THE BABY GRANDS
JANE AND KATHERINE LEE
HEADLINERS ON THE KEITH & ORPHEUM CIRCUITS

IN

THE SCREAMING 2 REEL COMEDIES
"THE CIRCUS IMPS"
"THE DIXIE MADCAPS"
"THE HICKSVILLE TERRORS"

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12 ATTRACTIONS ANNUALLY

Each of the Highest Box Office Quality is the minimum guaranteed to FRANCHISE HOLDERS in

HERMAN FRANCHISE-HOLDERS pay only their pro-rata share of each picture's actual manufacturing cost, when the prints are delivered.

Theatres booking SHERMAN PRODUCTIONS are assured, therefore, not only of obtaining attractions of high entertainment value, but of fair and reasonable rental charges, because SHERMAN FRANCHISE-HOLDERS do not have to pay an arbitrary or exhorbitant profit to the producer.

Every picture released by SHERMAN PRODUCTIONS CORPORATION, under a definite agreement with its franchise-holders, in cost, as compared with pulling power at the box office, will be in an attraction-class by itself.

These are only a few of the reasons why SHERMAN FRANCHISE HOLDERS and theatres booking SHERMAN PRODUCTIONS are going to find 1921 a banner year.

Final allotment of franchises in remaining territories is now being made.

SHERMAN PRODUCTIONS Corporation
Harry A. Sherman, President
1482 Broadway, New York
ANOTHER BEAT

The exclusive publication in January 15 issue of Exhibitors Herald of the discovery of stereoscopic photography is just one more proof of the frequently demonstrated fact that all the important news of the motion picture industry, intelligently handled, appears first in this publication.
"THE LURE OF CROONING WATER"
and "SQUANDERED LIVES"

Featuring IVY DUKE & GUY NEWALL
are
GEORGE CLARK PRODUCTIONS

--that have met everywhere with enthusiastic favor and praise--exhibitors declaring that their audiences have been delighted with the new faces and charmed by the fresh and interesting locales in which the action is laid.

The reviewers have pronounced both productions as forceful and artistic interpretations presented by players equipped with genuine talent:

STOLL FILM CORPORATION OF AMERICA
GEORGE KING President
130 West Forty-sixth Street NYC
DISTRIBUTED THROUGH PATHE EXCHANGES INC.
YOUR SUCCESS AS AN EXHIBITOR

Depends on something more than the mere booking of this or that feature.

Too few exhibitors pay attention to the kind of comedies they show their patrons.

Come in and let us discuss your comedy problems. Our variety of comedies will astonish you!

We Are Already Releasing These Famous

SPECIAL COMEDIES

LOUISE FAZENDA
2 Reel Comedies. One A Month.

CHESTER CONKLIN
2 Reel Riots. One A Month.

FORD STERLING
2 Reel Comedies One Every Four Weeks.

COMICLASSICS
With Neeley Edwards.
Two A Month.

CELEBRATED PLAYERS FILM CORPORATION

ILLINOIS & INDIANA

207 S. Wabash Ave.
CHICAGO, ILL.
MONEY’S PLENTIFUL AND BUSINESS IS BOOMING
FOR THE EXHIBITORS THAT HAVE BOOKED

WM. N. SELIG’S BIG SERIAL

VANISHING TRAILS
FEATURING
FRANKLYN FARNUM

A BATTLE OF WITS AGAINST A MYSTERIOUS DEATH DEALING BAND. SPEED! ACTION! THRILLS!
IF YOU HAVEN’T ALREADY BOOKED THIS GREAT SERIAL—DON’T HESITATE—COME IN TODAY AND BOOK IT!

CELEBRATED PLAYERS FILM CORPORATION

ILLINOIS & INDIANA
Play the Big Five Production

A New Way to Bigger Profits!

Announce a special period for showing these big pictures, like a Grand Opera season.

Run them in succession or at regular, stated intervals.

Five such pictures will focus the eyes of the whole community on your theatre.

It will add untold prestige to your house.

You will reap bigger profits by advertising the five productions in a specified season.

There’s cumulative value in such advertising.

Here’s a chance for a clean-up. The public will flock to see something new and big.

Man—Woman—Marriage
Albert A. Kaufman’s presentation of
An Allen Holubar Production
starring
Dorothy Phillips
A most extraordinary picture of the eternal drama of mother-right

Passion
with the famous continental star
Pola Negri
The picture that amazed a nation by setting a new world’s record, showing to a quarter of a million persons in two weeks at the Capitol Theatre, New York

Anita Stewart in Sowing the Wind
A Louis B. Mayer Special and a most remarkable story that hits the vital spot of the most tremendous issue of man and woman today. Directed by John M. Stahl.

We Can Vouch for the Super Quality of Every
"A Grand Pictures Season"

Five Big, Smashing Pictures!

Every one in 8 or more reels except the comedy which is a 6 reel special.

Passion took in $55,000 in one week at the Capitol Theatre, N. Y., smashing a world's record.

Man—Woman—Marriage, the wonder film of 1921.

The Kid is a super comedy—more than a year in the making.

The Oath is so big and strong it will make them gasp.

Sowing the Wind—A big star in a soul stirring picture.

These Big Five pictures will amaze and astound the whole country.

Charles Chaplin in The Kid
Written and Directed by Charles Chaplin.
Six Reels of joy and without doubt the greatest screen comedy ever produced.

The Oath
An R. A. Walsh Production
With All-Star Cast
One of the biggest and most virile domestic dramas yet shown on the screen and one of the year's great super-specials.

First National Super-Specials

Five Powerful Reasons Why

There'll be a Franchise everywhere

One of the First Series of Big Five Productions
Announcing—

"One of America's Exceptional Theatres"

Jule and Jay J. Allen

announce the opening of the

ALLEN THEATRE

in Cleveland

on or about Monday, February 21, 1921

PRODUCERS of exceptional pictures are invited to arrange pre-release showings of their pictures for exhibition in this magnificent theatre, seating over 3500 persons in comfort. Luxurious Tea Room, Lounge and Rotunda.

For Bookings Communicate with

Miss Edith Koch
17 West 42nd St., New York City

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Allen Theatres, Ltd.
Allen Theatre Bldg., Toronto, Can.
“Barrymore Proves Genius in Comedy”

—New York Sun.

BARRYMORE AT HIS BEST
“A dip into high comedy, extremely well done, with a good cast supporting the star, who is at his best. Clever situations with just enough of the serious to balance the humor and make the plot convincing. Barrymore will add to his popularity. The titles are extremely clever.”
—New York Evening Mail.

MOST AMUSING
“Barrymore proved his genius and is most amusing and convincing. A most amusing screen comedy with a savor of humanity that keeps it on the right side of the ledger.”
—New York Sun.

A DISTINGUISHED TRIUMPH
“A distinguished film triumph. We hope for a lot more as good as this one. You do not know which to admire more, the acting of Lionel Barrymore, the perfectly human titles or the continuity. A delightful vehicle. Barrymore is a happy thought in the lead as is also the entire cast. A picture which cinema experts may safely recommend. No one can help enjoying it and it sets a standard difficult to live up to.”

BARRYMORE GREAT ARTIST
“Lionel Barrymore plays with great art.”
—New York Evening Telegram.

SHOWS MUCH HUMOR
“Barrymore plays his part with much humor. Doris Rankin is a fetching young widow.”
—New York Herald.

MOST AMUSING PLOT
“It is funny! It follows the outline of one of the most amusing plots we ever read.”
—New York Morning Telegraph.

IT’S REALLY FUNNY
“It is really funny. Yes, Mr. Barrymore is a comedian.”
—New York World.

SUCCESSFUL IN NEW ROLE
“Lionel Barrymore successful in pleasant comedy.”
—New York Post.

That’s what the newspaper critics think of
Whitman Bennett’s
personally supervised production

LIONEL BARRYMORE
in
“The Great Adventure”
Adapted from Arnold Bennett’s famous comedy
Directed by Kenneth Webb
Her Husband a Thief! Her Bridal Gift a Stolen Jewel!

Picture a bride, her heart filled with love and romance, awakening to learn this startling truth!

One of the thrilling moments in this stirring picture of mystery, love, intrigue, romance and adventure.

Katherine MacDonald Pictures Corporation

Presents

KATHERINE MacDONALD

The Most Beautiful Woman in the World

in

“My Lady’s Latchkey”


Directed by Edwin Carewe
Scenario by Finis Fox

A First National Attraction
THE immediate prosperity of the motion picture industry depends upon one thing and one thing alone: Theatre attendance. It is well to bear this indisputable fact in mind in the midst of a great deal of loose conversation on the subject that is now going about.

If any substantial lessening in theatre attendance in the country as a whole occurs it will be the exhibitor that may be held to accountability. The producing branch of the industry has created a calibre of production that is now available to the exhibitors of the nation which represents the one indispensable thing necessary to maintain and even advance theatre attendance under existing circumstances.

Largely through certain newspaper accounts of glaring inaccuracies the exhibitor in various places has gathered the impression that the producing centers, notably Los Angeles, have been plunged into the depths of a practical shut-down. This is interpreted to mean that hard times has overtaken the producing branch of the industry and that it is gradually creeping up on the other factors of the business.

* * *

THIS publication reported accurately the change in the Los Angeles situation last Fall when it took place. In our survey of the Los Angeles situation at that time no indication of a financial smash-up was apparent and none is apparent now. The change in the producing situation that has taken place simply means that producers very wisely have taken steps to see that the volume of production is kept within the limits of the visible demand. Any other course simply leads to disastrous overproduction and the fact that such a thing has been avoided is a hopeful rather than a discouraging indication.

Aside from a few centers which have been hit by a severe readjustment affecting those industries upon which these centers almost exclusively depend, the exhibition business never was in a better or a more encouraging condition. During the past few weeks attendance records and receipt records have been broken in many places. Theatres opening recently have found huge ready-made audiences waiting to get in. If these are indications of a panic they are wearing odd disguises!

There has been no depression in the exhibition branch of the industry and the one question now open is concerned with whether or not there is likely to be one. This question can only be answered by the future actions of exhibitors.

* * *

THE public is gradually recovering its normal buying attitude. The wild spending days of the period immediately following the war is past. From now on the public will spend, but it will spend more wisely. The theatre that will maintain and build up its patronage is the one that will improve and better its program. The one great danger that faces the exhibitor is the temptation, in the face of the general business readjustment that is taking place, to retrench by cheapening his program. This is a course that inevitably will lead to disaster in the present situation.

Instead of retrenchment, instead of looking for cheaper pictures the wise course for the exhibitor is to overlook no opportunity to give to his patrons the very best obtainable. There are certain presentation expenses that may be curtailed without danger but a cheaper picture will be found to be the more expensive eventually.

Fortunately there are now available for exhibitors an unusually strong list of attractions of exceptional drawing power. These attractions constitute the one necessary protection of the industry against any possible depression. These pictures and many that already have been before the trade constitute, at the theatre prices customarily charged, the best value the public is able to obtain for its money—and that is just what it is looking for.

Again, the exhibitor is the crux of the situation. Any laxity, any apprehension that finds expression in cheaper shows will constitute a real menace for the entire industry. On the other hand, it is within the power of the exhibitor by maintaining and improving the quality of his show, and thereby maintaining and improving theatre attendance, to safeguard and advance the interests of the entire industry even during a period when general business faces the tasks of readjustment.
in the Congo or elsewhere it is entitled to the acclaim of the world.

**While on the subject of foreign pictures the question might be asked: Is there any common sense basis for the amount of space certain trade papers are devoting to the purpose of permitting persons who seem to enjoy the limelight to predict blantly that the artistry of the foreign producer will excel that of the American producer and as a consequence American supremacy will be lessened if not destroyed? This is an understandable attitude to be assumed by a foreigner but in the case of a native what good purpose is served is not plain.**

**The combination of three new-weeklies into the new Kinograms issue, to be distributed by the Educational Film Exchanges, Inc., is a development of importance to exhibitors. The appeal of a news weekly, properly made and properly edited, is tremendous. The preparation of this feature necessarily entails a vast organization of practically world-wide extent. To achieve its greatest effectiveness it must have the advantage of extensive equipment and must be backed by strong resources. The combination of three single issues into one greater feature is therefore significant to exhibitors everywhere.**

In the face of a picture of unusual merit exhibition precedents mean nothing. Witness the announcement from the Marcus Loew offices that "The Mark of Zorro" will play each of the several Loew houses for a week. The merit of a picture and not any predetermined policy of a house must determine the run. This, and this only, is the policy which the public will back up.

**Re-Takes**

**J. R. M.**

Don't forget the starving kiddies. The week of January 24 is Motion Picture Week everywhere. With the blue-nosed Sunday reformers attacking in the rear and the censorship advocates springing up on all sides the infant industry has its hands full these days.

**Assistance! Assistance!**

It's going to take a pretty good cameraman to photograph "A Voice in the Dark." George Spoor had better hurry along with that new camera of his.

**Stars Are Slipping**

It begins to look as though the star system must go. Vitagraph is featuring a horse in "Black Beauty" and a French company has a film, "The Rose of the Red," in which a locomotive is the heroine.

**More Women**

Add to the "Women" films "Thoughtless Women" (Pioneer) and "Reckless Women" (Independent Films).

**P. A.'s Are Eligible**

The Northwestern University confers the degree of "B. S." on graduates of its journalistic course.

**Tells All About It**

Zion City officials have printed a complete "Handbook and Guide to Hell" which will be pleased to send to anyone contemplating making the trip.

According to the handbook "a drinker will pass his term of purification in a matatorium filled with beer, wine and whisky. No doubt the passport industry to Havana will fall off as soon as the hooch hounds learn of this terrible punishment. Havana was never like this."

**'Twill Be Some Affair**

That lineup of stars for "The Affairs of Anatol" looks like a page out of the "Who's Who of Filmdom."

**A Film, Not a Tip**

Ben Schulberg wired the First National heads, "Trust Your Wife in Chicago," which put everyone at ease as they went into executive session at the recent Congress convention. Of them left, their wives at home, however, and anyway. Ben was referring to his Katherine MacDonald picture.

Speaking of nifty catch-phrases, how does this one strike you: "See Frank Mayo in a fight that makes the battle of the Marine look like a tango tournament." Must be some fight, as our bookkeeper says the Marine affair was awfully rough.

**An Undertakers' Matinee**

The Queen theatre, Marshall, Texas, booked "Dead Men Tell No Tales," and to make everything right played "Rest in Peace," an Educational comedy, the same day.

I see "Life" is going into pictures. Well, that ought to add a little more life to some programs.
**Gore Brothers, Lesser and Ramish Effect Big Merger**

Seventeen California Enterprises, Including Thirty Theatres, Four Film Exchanges and Property 
Holdings Are Represented in Deal

(From Staff Correspondent)

**LOS ANGELES**, Jan. 18.—A theatrical merger, gigantic in scope, has just been effected here. Announcement of the big deal comes from the general offices of Gore Brothers and Sol Lesser.

Seventeen individual theatrical enterprises are affected by the transaction. These include thirty theatres, four film exchanges, real estate holdings, leases for houses under construction and contracts for new playhouses.

**Associated First National Exchange Included**

The gigantic merger will control the holdings of Gore Brothers, Lesser and Adolph Ramish. It takes in Associated First National Pictures of Southern California. With the merger effected an expansion along the entire Pacific Coast will be made.

Among the theatres that will be controlled by the merger are the Kiseena, Alhambra, Burbank, Optic, Regent, Lyceum, Liberty, Casino, Grand and La Tosca in Los Angeles; Windsor, Apollo and Hollywood at Hollywood Theatres, Inc.; Hollywood, Cal.; California, Neptune and Auditorium, in Santa Monica; La Petite in Ocean Park and Capitol in Redondo, operated by Venice Investment Company; Belvedere and American, operated by Pomona Theatre Company; and the Pomona, Rosebud and New Central, operated by Rosebud Theatre Company, Los Angeles, and Sunshine at Taft.

**Will Control Ambassador**

In addition to the First National exchange are All-Star Features Distributors, Equity Pictures and Educational Films Corporation of Southern California.

Among theatrical holdings now under construction to be governed by West Coast Theatres Company are New Ambassador in Wilshire boulevard, New Apollo, both nearing completion; the new Gore Brothers and Sol Lesser 1,500-seat modern cinema house in Anaheim, to be completed in March, and a new neighborhood house to be erected at the corner of Market and Vernon avenues in Los Angeles.

**Will Operate in Arizona**

In the business plans of the new incorporation are also included immediate activities on the magnificent new 4,000-seat First National cinema palace to be erected at the corner of Mercantile place and Broadway in Los Angeles.

The policy of West Coast Theatres Company will be the expansion and enlargement of business by erecting and operating picture theatres on the Pacific coast and in Arizona.

Moneys involved in the merger, including the holdings of the various principals and individual theatre and exchange valuations, total millions, it is said.

The officers of the company are Michael Gore, president; Sol Lesser, vice-president; Adolph Ramish, treasurer, and A. L. Gore, secretary.

**Fire Threatens Plant at Mamaroneck, N. Y., of David W. Griffith**

(From Staff Correspondent)

**NEW YORK**, Jan. 18.—Fire caused by a short circuit in the basement broke out in the David Wark Griffith studios at Oriente Point, Mamaroneck, last week.

It spread quickly to the scenery stored there and the entire plant was threatened. Prompt and valiant efforts of the local fire departments saved the building from complete destruction.

**English Exhibitor Is to Study Producing**

(From Staff Correspondent)

**LOS ANGELES**, Jan. 18.—Major Andrew P. Holt, director of the Provincial Theatre Association controlling seventy theatres in England, is here to study California producing conditions.

**Abrams Declares Merger of Big Four and A. P. “Is Off”**

(From Staff Correspondent)

**LOS ANGELES**, Jan. 18.—Hiram Abrams, president of the United Artists, who has been in conference several days with Mary Pickford and Douglas Fairbanks, stated that he believes the whole matter of the amalgamation of the interests of the Associated Producers and the United Artists is off.

It is the intention of Mr. Fairbanks and Miss Pickford to make four pictures each annually, two in this country and two abroad. Miss Pickford will make "Little Lord Fauntleroy" in England this year, and film a feature with Holland as the locale.

It is reported that Marshall Neilan may direct Fairbanks in "The Virginian" and that Allan Dwan may direct Fairbanks in "The Three Musketeers."
Request Denver Exhibitors to Give Data on Children's Attendance During January

Public Amusements' Inspector Declares Youngsters Under Sixteen Years Old Should Be Accompanied by Adults
(Special to Exhibitors Herald)

DENVER, COLO., Jan. 18.—Denver exhibitors are facing to face with additional burdens imposed by city authorities.

Theatrical men have been notified that they must submit on February 1, a statement showing the number of children under 16 years of age who will have attended the house during January.

Must Submit Statements

This data must be submitted to Mrs. Margaret D. Conway, inspector of public amusements.

Mrs. Conway declares that she believes that children under 16 years of age should not be permitted to attend motion picture theatres unaccompanied by adults.

Sees Great Improvement

Motion pictures, she declares, have shown a tendency toward improvement during the last five years. Occasionally, however, pictures are screened, she says, which are very bad.

To comply with this order of the city authorities has meant additional work for each exhibitor.

Bill Is Introduced to Bar All Outlaw Films in Oklahoma
(Special to Exhibitors Herald)

OKLAHOMA CITY, OKLA. Jan. 18.—A bill has been introduced in the state legislature which would prohibit the exhibition of motion pictures, still pictures or any kind of photographic representation, painting or drawing purporting to show the conduct of any person of a criminal reputation such as a former convict, desperado, bandit, train robber or murderer.

The measure would make it unlawful to take such pictures, prepare them or manufacture them within the state. Penalty for ignoring the law would be a fine of from $1,000 to $5,000, or a sentence of from one to five years in the penitentiary.

The law would become effective immediately upon passage.

Protests Against Films Lodged With Washington Commissioners
(Washington Bureau, Exhibitors Herald)

WASHINGTON, D. C., Jan. 18.—Charging that motion picture interests were blocking censorship legislation, protests against "some of the scenes in moving picture films now appearing throughout the country" were lodged with the commissioners of the District of Columbia today by officials of the International Reform Bureau, the Methodist Board of Temperance, Prohibition and Public Morals and other organizations. The reform bureau announced for the first time that it had been making an investigation of theaters here and in other cities since Thanksgiving "with a view to an impartial report of what has been pictured, that commissioners and public may make their own estimate of the real influence upon the audience and so upon public morals."

Dr. Wilbur F. Crafts, superintendent of the Reform Bureau, observed in a speech that the "president of the national capital" had three times appeal for protection against motion pictures of criminal and vicious tendency. He said that increasing criminality made city regulations imperative, "pending federal regulation which film interests are blocking in a mysterious change of policy from the previous unanimous request for one of federal censorship as better than many petty censorships by states." Witnesses before the commissioners declared federal regulation could not be waited for. Some urged a "buyers' strike," so-called, to bring about the elimination of improper films.

Rita Weiman Goes West to Goldwyn
(Special to Exhibitors Herald)

LOS ANGELES, Jan. 18.—Rita Weiman, well known author and playwright, is expected this week at the Goldwyn studio.

Executives of Bronx Association Installed Wittman Is President, Bolte Vice-President and Cole Secretary
(Special to Exhibitors Herald)

NEW YORK, Jan. 18.—The ninth annual installation of officers of the Bronx Motion Picture Theatre Owners Association took place at a meeting held in the association at Daubert's Club Rooms, the Bronx, last Wednesday. The officers installed by Judge Harry Robitzék were: John J. Wittman, president; John C. Bolte, vice-president; Henry Cole, executive secretary; Harry Suchman, treasurer; William Wilson, sergeant at arms; Isadore Rothman, Morris Susan- man and Edward Falter, trustees, the former for three and two years, respectively, and the latter for one year.

Mr. Wittman is serving his ninth consecutive term and Mr. Cole his fourth. Mr. Suchman, Mr. Bolte, Mr. Wilson and Mr. Rothman are each filling a second consecutive term as vice-president.

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, acted as toastmaster. Addresses were made by I. E. Chadwick, president of the I. L. M. Club; Hon. Glennon, district attorney for Bronx county; Judge Harry Robitzék, County Clerk Robert Moran, Judge Schulte, A. Wurzback, president of the Bronx Children's Society; S. I. Berman, secretary of the Motion Picture Exhibitors League of the State of New York, and others.

President Wittman was presented with a gold and mahogany humidifier filled with cigars and Secretary Cole a gold and platinum watch chain by Mr. Cohen in the name of the members of the association.

Is 100 Per Cent Representative


Every motion picture theatre in the Bronx was represented at the installation. The Bronx Motion Picture Theatre Owners Association is a protest organization, every theatre in the district being on the membership roll.

Dr. Manning Scores Plan to "Legislate People Into Heaven"
(Special to Exhibitors Herald)

NEW YORK, Jan. 18.—Energetic opposition to the proposed blue laws was voiced by Rev. Dr. William T. Manning, rector of Trinity and potential successor of the late Bishop Burch, at the annual dinner of the First Panel of the Sheriff's Jury at the Waldorf-Astoria recently.

"I am opposed to them from every point of the compass," he declared.

"I am certain that any legislation of that sort would give people a totally wrong idea of religion and drive people away from religion instead of toward it."

"What we want in this country is just a spiritual life of good old country American vanity and common sense. We must get away from the idea that we can legislate people into the kingdom of heaven."
Circuit Court in Indiana Prohibits Charity Program
(From Staff Correspondent)

PRINCETON, IND., Jan. 18.—Fifteen minutes before the beginning of a Sunday afternoon show advertised to be given in the Noble theatre for charity, the management was served with a temporary restraining order from the Posey circuit court preventing United Theatres and Amusement company, as defendant, from giving Sunday shows pending final hearing of the case. The order was granted on petition of the Princeton Law and Order League represented by Robert H. Clark, prosecuting attorney.

The complaint alleged that the defendant proposes to conduct motion picture shows on Sunday for profit, contrary to the Indiana Sunday laws. It alleges that giving Sunday shows for profit is to charity just as effort to evade the spirit of the law, and that certain persons over the age of 14 years are employed and paid to work during the Sunday opening hours, following their week-day daily avocation.

The complaint also charged that the defendant company had failed to pay the state license fee of $5 a year, although it had been operating more than five months, and that each show conducted without the fee being paid was a separate offense. For this reason the complaint asks that the charter be taken away from the defendant company and that the corporation be dissolved.

New Ambassador Is Nearing Completion For January Opening
(From Staff Correspondent)

LOS ANGELES, Jan. 18.—Workmen are on double shifts at the new Ambassador theatre in order that the decorative details may be completed for opening of the house the latter part of this month. Mr. Barret McCormick is managing director of the new Gore Brothers and Sol Lesser house.

The theatre auditorium is wired so that it can be bathed in seven different colors and the circuits are so installed that a combination of color schemes can be effected at any time.

Morosco Favors No Title Alterations
(Special to Exhibitors Herald)

LOS ANGELES, Jan. 18.—Oliver Morosco has gone on record as opposed to changing titles of well known novels and stage plays when they are produced for the screen. He will retain original names in all his productions, he states.

Caseys to Produce Their Own Stories
(Special to Exhibitors Herald)

LOS ANGELES, Jan. 18.—Patrick and Terence Casey, well known authors, are here to produce their own stories on the screen.

Texas Guinan Makes Western in L. A.
(Special to Exhibitors Herald)

LOS ANGELES, Jan. 18.—Texas Guinan is here to make Victor Kremer Westerns under the direction of Francis Ford.

CHARLES DICKENS ON
The Blue Laws
(His description of a blue law Sunday as given in "Little Dorrit").

"Melancholy streets in a pestilent garb of soot, steeped the souls of the people who are condemned to look at them out of windows, in dire despondency. In every thoroughfare, up almost every alley, and down almost every turning, some doleful bell was throbbing, jerking, tolling, as if the plague were in the city and the dead-carts were going round. "No pictures, no unfamiliar animals, no rare plants or flowers, no natural or artificial wonders of the ancient world—all taboo with that enlightened strictness that the ugly South Sea gods in the British Museum might have supposed themselves at home again."

Griffith Purchases Site in Philadelphia
(Special to Exhibitors Herald)

PHILADELPHIA, PA., Jan. 18.—Option has been taken on property at 1401-09-11-13 Locust street, the financial consideration being $800,000. David Wark Griffith and associates will erect a theatre on the site.

To Raze Old Palace Theatre on Coast
(Special to Exhibitors Herald)

LOS ANGELES, Jan. 18.—The historic old Palace theatre in Seventh street near Broadway will be torn down to make way for a skyscraper.

Pastor Believes That Publicity Should Be Given to National Body by the Theatre Men of the United States
(Special to Exhibitors Herald)

WESTMINSTER, MD., Jan. 18.—George Osborne, proprietor of the Star theatre, has conceived a scheme for winning patronage and prestige for his house and dispelling censorship talk.

In recent issues of local papers he carried a halve page advertisement. In this space he called to the attention of the public of Westminster that all productions screened at the Star are passed by the National Board of Review of the Motion Picture Industry.

Personnel is Published

The personnel of the review board was published in full. In conjunction was an explanation of the activities of the organization, its origin, and its purpose in co-operating with the motion picture industry.

The day following publication of the information, a minister of Westminster made the following comment to Mr. Osborne:

"I am glad to know of the National Board of Review. I did not know that such a wonderful body existed. I feel sure that it will be welcome news to the mothers in this country if it were made public by all exhibitors."

Now Against Censorship

Previous to this time this pastor had favored censorship. Now he does not.

THIS IS ADVERTISEMENT THAT DID IT

To the People of Carroll County:
All the Pictures shown at THE STAR THEATRE have been Reviewed and Passed by the National Board of Review of Motion Pictures in New York City

This fact was explained by the People's Institute at New York City recently. These men have been selected by the United States to audit the pictures. And by so agreement with all the boards of review in the United States, that any picture shown in the United States can be shown only if it has been passed by the Board of Review in New York. New York is the great center, and we of the minds that they will do their work well, if not better than publicly approved, the national sensors.

Reproduction of advertisement published by George Osborne of Westminister, Md., giving the personnel of the National Board of Review.
Why The Small Town Exhibitor Is a Failure

An Interesting Article on Conditions Which Prevail in Many Communities

By LEO PETERSON

If a survey were to be made of the small town theatres, I doubt if it would average in one out of ten being classed as a success. The small town exhibitor blames his community - everyone but himself.

He is trying to manage his theatre in the old rut, the way it was years ago. He has never cleaned it up or made alterations in keeping with the progress of the industry. He still uses the old ancient equipment, and will think it an honor because no repairs have been put on the machine. It runs, and that is enough!

The modern screen generator, ticket machine, comfortable chairs, proper lighting and ventilation do not concern him. He shows the best pictures made, uses lots of advertising and thinks that should bring the people. When it does not, he blames everyone but himself.

The small town people travel and the theatres in the city enthrall them, and they will not be satisfied with the "old dump" at home.

There is no reason why the small town cannot have everything that the big town theatres have. I know when I make that statement there will be a howl of "too costly."

The most costly thing is not being up to date!

It drives even the regular patrons away in time and will not make new ones. If you can't get the business, which is the more costly, "a small patronage that has to go for a little amusement and sel-

dom is pleased, or increased patronage and pleased patrons?"

Your patrons will pay for every cent you put into your house to give them the same class of shows that they see in the cities. By that I do not mean costly prologues. I do mean a clean, bright and comfortable theatre and modern machines that project perfect pictures. Take pride in the fact that you have spent several dollars in repairs every year.

Any kind of machinery will keep running, but to run properly means repairs. A motor generator and modern screens will solve that poor picture. Don't kid yourself that you have good projection without them. It can't be done. I tried to kid myself!

Another great mistake made by both small town theatres and larger theatres is in the matter of music. A cheap orchestra or a monotonous piano deadens the effect of everything else you can do to please. As a rule, the small town orchestra cannot play pictures, and every time there is a dance or social, some member must get off. They play two minutes and watch the picture fifteen, and then play "The Flower Song" during a Sennett comedy.

You pay the price and want the best pictures, but the very thing that puts it over properly is neglected.

Get a little backbone. Step up and junk those old machines. Get modern equipment. Dress up the old joint. Clean it and keep it clean. Spend all you have and borrow some more. Give your townspeople a real theatre, real pictures and real music and they will pay for it, as you will be entitled to advance the admission.

They will kick at first, but when they find that your theatre delivers the goods they will boost. It's a grind, but a pleasant one, and when paid out you will have that grand and glorious feeling that you have been a benefit to your town and yourself.

Your people are no different than those that live in the city. They want the same luxuries and necessities - and demand them.

You can't make them come to your old-fashioned theatre any more than your merchant can push off an inferior grade of goods on you.

The sooner you see the light and take a plunge the sooner you will be a success, as the world is traveling fast and soon leaves you behind. It has been done and you can do it. You will benefit by more patronage, less chance of competition and you will be able to increase or hold increased admission prices. You will have property holdings that are worth more and you will have the satisfaction of being the biggest.

Take a trip once in a while. See what the world outside is doing. Observe and benefit by your own 

LAEMMLE GOES TO CUBA

For Serial Supervision

Carl Laemmle, president of Universal, has gone to Havana, Cuba, to supervise production of the Eddie Polo serial, "The Seal of Satan." He was accompanied by his daughter, Miss Rosabelle, and his sister-in-law, Mrs. Anna Spreckles.
Minnesota Reform Element Supporting Drastic Censorship

(Special to Exhibitors Herald)

MINNEAPOLIS, MINN., Jan. 18.—A rigid state censorship of films, which would cost exhibitors of Minnesota more than $7,000 annually, is sought in a bill presented to the legislature here by seven hundred women of Le Sueur county.

The bill provides for three board members at $3,000 per year and for twenty-one employees of the board to be appointed by the governor. It provides for a fee of $2 for each 1,000 feet or less of film viewed. It is practically a copy of the Pennsylvania censorship bill with more rigid provisions.

This is in addition to Senate Bill 18, introduced by Senator Peterson, which is a copy of the bill of two years ago.

Buenos Aires Conclave Indefinitely Postponed

(Special to Exhibitors Herald)

NEW YORK, Jan. 18.—The American Institute of Exposition, which was to be held in Buenos Aires, has been indefinitely postponed. The committee from the National Association of the Motion Picture Industry which has been appointed to co-operate with other industries will take no further steps along this line for the present.

A meeting of the committee was held on January 11. William Wright presided. A report of the committee said that the present conditions of American business and exchange rendered the success of the enterprise doubtful.

Kunsky Will Hold Morning Matinees

(Special to Exhibitors Herald)

DETOUR, MICH., Jan. 18.—John H. Kunsky, head of Kunsky Enterprises, has announced that he will inaugurate morning matinees for children at twelve theatres. He has been promised the support of a number of women's clubs and the Parent-Teachers' organization.

"The motion picture theatre does not, in the main, cater to children," states Mr. Kunsky, "any more than does the dramatic theatre housing the spoken drama, musical comedy and vaudeville. The morning matinees will be for the purpose of supplying this want."

Prominent Players In Benefit Parade

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 18.—In a parade held here recently in behalf of the starving children of Europe, appeared Douglas Fairbanks, Charlie Chaplin, Chester Conklin, Ben Turpin, Charles Murray, Larry Semon and others.

Mid-West Theatre Men Vist in L. A.

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 18.—W. D. Burford of Aurora and other Illinois cities, and Harry Burford and W. C. A. Grose, of two "big league" Mid-West exhibitors, are sightseeing in the studios in and around Los Angeles.

Allen's Cleveland Theatres to Open Late in February

First of Chain to Be Constructed in United States by Canadians Near Completion—Larger House Will Seat 4,000 People

CLEVELAND, O., Jan. 18.—The two motion picture theatres being constructed in this city by the Allen Enterprises, which are the first of a number to be built by the Canadian corporation in United States, are rapidly nearing completion and will be opened to the public some time late in February.

Larger Theatre to be Called Allen

The Allen at Euclid avenue and East 14th street will be one of the "show places" of Cleveland, the very latest in amusement places. The second Allen theatre at Detroit avenue and West 65th street will be thrown open one week after the Allen. It has been given the name of Allen's Capitol.

Frank Zartman of Dayton, Ohio, a former newspaper man and for a long time manager of the Strand in that city, is representing the Allen company in Cleveland.

The capacity of the Allen will be approximately 4,000. Among innovations will be a tea room for women, arranged so that it will be convenient in every way and for the patronage of the city's best persons. Special maid service will be afforded.

In the theatre proper the balcony will project just a short distance over the lowest seats giving the immensity of the building in full sight of the audiences. The entrance to the house will be from Euclid avenue into a large lobby, this giving way to a rotunda of magnificent arrangement and appointment. The woman's tea room is to the right of the rotunda, while a men's lounging room is to the left.

To Have 30-Piece Orchestra

Great pillars will reach from floor to high ceiling. An information desk in this rotunda will be another innovation. Box seat arrangements will be along strictly new lines. An orchestra of thirty pieces, conducted by one of Cleveland's best known musical directors, will be employed, while the largest Kimball organ in the country will also be used.

A battery of four of the latest pattern projectors will be installed, the projection room being one of the modern arrangements of this great house. Every convenience possible will be installed. A battery of projectors will be operated in connection with the theatre also. The Allen is located in a part of the new Bulkley block. Two large electric signs will be used along with an attraction sign board. The marquee will be somewhat different from the usual marquee arrangement, in this case it being semi-circular and oval.

Capitol Will Seat 2,000

Allen's Capitol theatre, at Detroit avenue and West Sixty-fifth street, is also a theatre of which Cleveland will be proud. Of 2,000 seating capacity, the theatre is constructed in connection with the Gordon Arcade market building. There are many innovations in this house also. One of these will be an arrangement for the parking of automobiles, thus keeping traffic on the street in this section from becoming congested.

The drapes and furnishings are rich in design and colorings, and the same is true of the decorations. There also will be two large electric signs. An orchestra will be employed and a Hill, Green & Lane organ is being installed. Nothing but pictures will be shown in the two Allen theatres.
Need Better Films to Combat Competition in South America

Representative of Paramount Declares Entirely New Situation There Due to Deflation

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 Famous Players-Lasky Corporation, who have returned to the home office after a six months' business trip to South American countries.

Brazil, Argentina and Chile were visited by Mr. Day, considerable time being spent in the offices of Peliculas D'Luco 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. "Falling exchange values have crippled the export and support 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.

"In addition new factors have entered into the situation through the competition of German and Italian film exporters. German exporters have become important competitors and are making all sorts of inducements to the Latin-American exhibitors and importers to take their films.

"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. Price cutting and the offering of special inducements to the importers and exhibitors by German companies will not endanger the prestige of the best American films, but it will make competition a serious matter for the cheaper films from this country.

"The South American business of the Famous Players-Lasky Corporation has shown an important increase during the past year. Two Paramount productions, which stored great hits in Brazil are John Barrymore in 'Dr. Jekyll and Mr. Hyde' and 'Everywoman.' Both established new box office records for Brazil.

"The Cinema Avenida, the first run house for Paramount in Rio, is doubling its seating capacity.

Elgin Commissioners Against Blue Laws

(Special to Exhibitors Herald)

ELGIN, ILL., Jan. 18.—A majority of the city council here is opposed to the blue laws. Of four commissioners questioned on the proposition, only one favored blue laws. Opposing them are Mayor Arwin E. Price and Commissioners Frank M. Lasher and John S. Russell. A blue law advocate is Commissioner Howard L. Zook.

Quebec Censor Board Stands Pat on Ruling

Will Not Rescind Order to Permit Showing "Way Down East"

(Special to Exhibitors Herald)

NEW YORK, Jan. 18.—The three members of the board of censors for the Province of Quebec, Canada, have so far refused to rescind their order forbidding the exhibition of D. W. Griffith's "Way Down East" in that province.

A. L. Grey, general manager of D. W. Griffith, Inc., was in Montreal last week and through the corporation's attorneys, Meredith, Holden, Hague, Shaughnessy and Howard, placed the matter before the prime minister, the secretary of the province and the premier. Mr. David Undurraga, these three intervene the ruling of the censor board is final and subject to no appeal.

Picture Is Endorsed

Mr. Grey said that "Way Down East" was shown to about 2,000 students of Notre Dame and 1,400 at St. Mary's, two educational institutions of Montreal, and that the heads of both had endorsed the picture. He also stated that the Metropolitan pictures had denounced the action of the censor board editorially and that the paper's dramatic department had received between two and three hundred letters protesting the board's ruling.

Will Await Developments

The Griffith offices do not plan any summary action but will await the development resulting from the influence created upon the Quebec public through the exhibition of the picture in Toronto. It is felt that if the Quebec public wants to see the production they will have it passed. "Way Down East" is scheduled to open in Toronto at the Royal Alexandra Theatre on February 28, the Ontario censors having passed the picture.

FAMOUS ENGLISH AUTHOR AND NOTED DIRECTOR

Donald Crisp (left) entertains Arnold Bennett, the English writer, at the Famous Players-Lasky British Producers, Ltd., studio, London. Mr. Bennett will write for Paramount Pictures.

"Everything Going Great," Says Selznick

NEW YORK, Jan. 18.—With the leasing of the Peerless studios, R. Dev Lee, N. L. Lewis, president of Selznick Industries, began this week to produce pictures for his Five-Star series. This makes three studios wherein Elaine Hammerstein, Conway Tearle, Eugene O'Brien, Owen Moore and Martha Mansfield are working on Selznick productions.

The Universal plant at Fort Lee was the first studio leased when Mr. Selznick decided to confine his operations to the East. Later it became necessary to lease the Paragon studios in New York, and now the Peerless plant becomes the third link in the Selznick equipment of studios.

"Everything's going great!" with the Selznick organization is a slogan that is declared to reflect a condition extending into every nook and corner of the establishment. Studios are humming, laboratories are busy, salesmen and branch managers are on their feet and the final result of efficiency is attained in pictures reaching the showmen promptly on schedule.
Gaynor on Censorship

A statement which remains as one of the most definite and conclusive on the subject of censorship was incorporated in a message of the late William J. Gaynor, mayor of New York City, to the board of aldermen, which vetoed a proposed censorship ordinance. The message was issued on December 27, 1912.

Believing that where censorship agitation is alive exhibitors may make good use of the Gaynor arguments and conclusions, EXHIBITORS HERALD herewith reproduces the important sections of the message:

"It has hitherto been the understanding in this country that no censorship may be established by law to decide in advance what may or may not be printed or published. Ours is a government of free speech and a free press. That is the cornerstone of free government. The phrase, 'the press,' includes all methods of writing or pictures. * * * So universal has been the opinion that constitutional provisions abolished all censorship of the press, and forbade them in future, that I have been able to find only one attempt in this country to set up such a censorship before this one of yours. Our constitutional provision plainly is that publication whether oral or printed, or by writing or by pictures, shall not be restrained in advance, but that everyone shall be free to speak or publish what he sees fit, subject to being prosecuted afterward for libel, immorality, obscenity or indecency. * * *

I do not believe that the people of this country are ready to commit any censor to decide in advance what may be published for them to read, or what pictures may be exhibited to them. Our laws forbid the publication of any libelous, obscene, indecent, immoral or impure picture or reading matter. Is not that enough?

* * *

"These moving picture shows are attended by the great bulk of the people, many of whom cannot afford to pay the prices charged at the theatres. They are a solace and an education to them. Why are we singling out these people as subjects necessary to be protected by censorship? Are they more in need of protection by censorship than the rest of the community? That was once the view that prevailed in government, and there are some among us, ignorant of or untaught by past ages, who are of that view now. Are they better than the rest of us or worse? * * *

"The truth is that the good, moral people who go to these moving picture shows, and very often bring their children with them, would not tolerate the exhibition of obscene or immoral pictures there. A place in which such pictures were exhibited would soon be without sufficient patrons to support it. At all events, the criminal law is ample to prevent the exhibition of such pictures. I have asked these people who are crying out against moving picture shows to give me an instance of an obscene or an immoral picture being shown in them, so that the exhibitor may be prosecuted, but they have been unable to do so. What they insist on is to have the picture examined in advance, and allowed or prohibited. That is what they are still doing in Russia with pictures and with reading matter generally. Do they really want to recur to that system?"
OPTIMISM!  Brunet Says There Is No Ground For Reported Paralysis of Industry

In every industry there are certain members who take every occasion offered to disseminate pessimistic reports concerning the conditions in such and such an industry. From time to time recently there have been rumors that the motion picture industry is suffering from paralysis. Paul Brunet, president of Pathé Exchange, Inc., who has just returned to New York from the West Coast, sees the present condition of the industry in an entirely different light. He is highly optimistic. He declares there is no ground for the pessimistic reports of great depression.

By Paul Brunet

It is true that there has been a falling off in the output of pictures at most of the Pacific Coast studios, but that is a healthy reaction due to a period of overproduction. It was not influenced by any pessimistic attitude on the part of exhibitors, for it is not true that any such attitude has existed. It simply was good business to slow up for a little while and prepare for the season of greater general prosperity presently to arrive, and which was foreseen.

Much of the misinformation regarding production that has been printed came from sources that are not entirely reliable. At these production centers there is a constant ebb and flow of people working and seeking work as "extras." They are employed for mob scenes and work of that sort. Naturally enough these people call themselves "movie actors," and usually are willing to express their views for publication.

Their employment always is irregular, and whenever production lets down temporarily for any cause whatever they are the first to feel the effect. Whereupon they view the general situation with much pessimism—and often these views are printed in good faith as coming from bona fide members of the profession.

I myself was considerably disturbed by these reports, but I have returned from a personal investigation of the actual conditions on the Pacific Coast in a most optimistic frame of mind. There is, and has been, no "paralysis." Conditions are more fundamentally healthy than ever before in the history of the industry. Picture producers have taken a leaf out of the book of other manufacturers, and of dealers in staple articles of general consumption and luxury, and have cleared the way for renewed activity under brighter auspices with a general tendency toward an advance in quality.

My investigations were broadened and rendered simpler by the presence on the Pacific Coast at this season of the year of a large number of visitors from the East and other sections of the country. Without exception, their views and their plans for the immediate future reflected the same feeling and the corresponding actions of the picture producers as I have stated them.

The picture studios have passed through their period of preparation for the promising near future and exhibit no more signs of retreatment. But I was struck by indications everywhere of a determination to proceed hereafter on lines assuring a higher quality of productions. Emphasis was placed on this policy at the various centers where serials and features are produced for the Pathé distribution. It was in the air at the Brunton and the Hal Roach studios, and in hardly less degree elsewhere. Even the merchants of Los Angeles are sharing this optimistic attitude.

Returning from this visit to the Pacific Coast producing centers personally so fully reassured respecting existing conditions and immediate prospects, I feel that I am discharging a duty to the public, as well as to the picture industry, in making this unqualified statement of convictions, and I entertain no fear of appearing unduly optimistic.

Mayer-Stahl Picture Has Coast Premiere At Hotel Alexandria

From Staff Correspondent

LOS ANGELES, Jan. 18.—"The Woman in His House," Louis B. Mayer's initial John M. Stahl production, was given its coast premiere in the ballroom at the Hotel Alexandria.

Hosts and hostesses included Judge Works, Judge Ben Meyer, Rabbi Isadore Myers, Mrs. Millbank, Mrs. Horace Seely, Elmo Glyn, Bernal Fegan, R. H. Dyas, Motley H. Flint, Chief Pendegast, Mrs. Hancock Baning, J. W. Lewis and S. Nordlinger. The picture was well received by clergy, jurists, prominent business men and civic workers. Rene Williams of the Kinema theatre conducted the orchestra.

Peter Sun Succeeds T. Barret McCormick

Buys Interest of James in Sun & James Co.—Will Manage the Rivoli

(Special to Exhibitors Herald)

TOLEDO, O., Jan. 18.—William (Billy) James has sold his interest in the Sun & James Amusement company of this city to Peter Sun, former owner of Sun Brothers circuit. It is believed that the change was brought about on account of Mr. James entering his interest in several theatres at Columbus.

Sourbier Is President

Directors of the Sun & James Company, which controls the Rivoli and Toledo theatres of this city, met January 11 at the Rivoli theatre and elected the following officers:

President—Ed V. Sourbier, Indianapolis.

Vice President—C. Howard Crane, Detroit.

Secretary—Gun Sun, Springfield.

Treasurer—Charles Olson, Indianapolis.

Joseph E. Gavin, temporary manager of the Rivoli following the departure of S. Barrett McCormick to Los Angeles, will return to Indianapolis, where he will again take up his duties as manager of the Lyric theatre. Peter Sun was appointed local manager of the Rivoli, effective at once.

No Other Changes

The Rivoli theatre, six months old, shows a continual program of pictures and vaudeville. A resident stock company is housed by the Toledo theatre. Walter Holtz continues in the capacity of local treasurer of the Sun & James Company and Harold Wendt as publicity director. Harold Holstein continues as manager of the Toledo theatre.

CHARLIE DELIVERS "THE KID" TO SOL LESSER

Left to Right—S. Barret McCormick, managing director New Ambassador, Los Angeles; Sol Lesser; Alf T. Reeves, Chaplin's manager, holding check; Mr. Chaplin without his moustache, cane, derby and old shoes; Ralph Grubauer, manager of Rosebud and New Central theatres, Los Angeles, and Sid Chaplin.
Goldwyn Praises Chaplin Picture

Los Angeles.—Samuel Goldwyn gave a private showing at the Goldwyn studio of "The Kid." Charlie Chaplin's latest picture, to the most distinguished group ever gathered to see a play photoplay. Mr. Goldwyn entertained twenty-five guests at dinner before the picture was screened. It was the first time the picture has been seen and the noted guests were highly enthusiastic. Mr. Goldwyn called "The Kid" "the greatest picture ever produced by a single artist."

There were many favorable comments on the spirit of Mr. Goldwyn in paying such unusual tribute to an author and producer in no way connected with his own organization.

Among those present were Gertrude Atherton, Sir Gilbert Parker, Charles Chaplin, Samuel Goldwyn, Madame Elinor Glyn, Leroy Scott, J. G. Hawks, Gouverneur Morris, Mr. and Mrs. Rupert Hughes, Clayton Hamilton, Edward Knoblock, Abraham Lehr, Will Rogers, Mabel Normand, Reginald Barker and Elsie Ferguson.

Joe Hopp Opens His New Fort Armstrong Many Notables Present at Premiere of Imposing Picture Playhouse

Peoria, Ill., Jan. 19.—The Fort Armstrong theatre, one of the most beautiful and imposing picture playhouses in the United States, is a reality. Before a notable assemblage it was opened to the cheers of telegrams arrived from prominent film men who were unable to attend.

One of the many features which attracted unusual comment is the beauty of the interior with its excellently blended Indian colors on Indian designs. The cast plaster work is really marvelous in its portrayal of Indian handicraft. The theatre is of sufficient size to place more than 2,000 seats, but with a thought to the comfort of patrons, it was decided to sacrifice seating capacity and only 1,000 seats were set. Joe Quinn, manager of the Majestic and Fort Armstrong theatres, will have as his assistant Percy Spencer.

Salient Films Signs Brown for Director

New York, Jan. 18.—J. Charles Davis, II, secretary and supervising director of the newly formed Salient Films, Inc., announces that the corporation has signed Paul H. Allen as camera man and Jack W. Brown as associate director.

Allen was on D. W. Griffith's camera staff and Brown was formerly with Lewis Selznick as casting director and with Edgar Lewis.

Blue Law Agitators Active In the Indiana Legislature

Rigid Censorship Is Asked in Measure Introduced by Senator Steele—Women Oppose Change in Present Sunday Enforcement Laws

From Staff Correspondent

Indianapolis, Ind., Jan. 18.—With the Indiana general assembly in session there is more than the usual agitation against Sunday motion pictures.

Although the exhibitors are depending to a great extent on public sentiment protecting them against blue law agitators, the Motion Picture Theatre Owners of Indiana are working quietly on means for defeating any adverse legislation.

North Judson Citizens Want Rigid Censorship

Claude S. Steele, senator from Starke and Laporte counties, has introduced a petition signed by 100 citizens of North Judson asking that a law be enacted to provide for the rigid censorship and to prohibit the showing of films in which barroom, robbery or burglary scenes are shown.

The petition states that present "moving picture exhibitions are responsible, largely, for the amateur crime wave that is sweeping over the state and nation."

Women Agitators Busy

Organized opposition to any attempt to change present Sunday enforcement laws is to be offered in the general assembly by the legislative council of Indiana women, according to resolutions adopted at a meeting in which women from all parts of the state, leaders in large state organizations, took part.

The resolutions have reference particularly to attempts to legalize Sunday motion picture performances. The women will oppose such attempts and will make an effort to introduce legislation that will "improve motion pictures."

A special committee was appointed to take up the matter of Sunday pictures and to prepare such bills as may be deemed necessary.

A warm discussion of the whole question brought out that many of the women are strongly in favor of a state censorship law while others favor legalizing the National Board of Review.

Oppose Sunday Opening

Mrs. Felix T. McWhirter of Indianapolis, chairman, spoke of the tendency, especially in public offices, to work seven days a week, saying:

"We shall return to conditions in the dark ages if Sunday in America goes as flagrantly as it seems now to be going. If we continue the present trend the next generation will work seven days a week. This is a responsibility on every one who is interested in the homes of the future."

Mrs. Cull J. Vayhinger of Upland, a leader in favor of a state censorship law, asserted motion pictures are largely responsible for immorality among young women. "I haven't a bit of patience," she said, "with the gray-haired woman who sits around and says, 'Girls aren't as modest as they were when I was young.' When she was young she never dreamed of buying her entertainment at a motion picture show. That is where the standards are set for young women today. The best way to obtain national censorship is to agitate state censorship."

Christian Endeavor Fights for Blue Law

From Staff Correspondent

South Bend, Ind., Jan. 18.—The St. Joseph County Christian Endeavor Union has announced plans for a campaign against Sunday motion pictures and Sunday public dances. According to the announcement, the campaign will be waged early next month.
Metro Receives the First Print of “Four Horsemen of the Apocalypse”

“Million Dollar” Picturization of Ibanez’s Story Took Six Months to Make—12,000 Persons Used in Undertaking—125,000 Tons of Material Used in Settings—An Entire French Building Erected—More Than 500,000 Feet of Raw Film Exposed—In Taking Scenes Fourteen Camera-men Make Shots—Two Dozen Principal Players Are in the Cast

NEW YORK, Jan. 18.—Rex Ingram, the director, and June Mathis, the adaptor, arrived in New York on Sunday, bringing with them the first print of the picturization of Vicente Blasco Ibanez’s novel “The Four Horsemen of the Apocalypse.” In their eagerness to view it without a moment’s loss of time Metro executives gathered Sunday for a private showing of the picture. Metro claims the picture to be the biggest thing done not only by its own organization but by anyone. Its cost is said to be over a million dollars.

The production will be shown as a two-day attraction opening simultaneously in New York, Chicago, Philadelphia, Boston and Los Angeles, the middle of February. Negotiations are now on for the Astor theatre in New York. The general publication date for the picture has not been decided upon. 

In transferring “The Four Horsemen of the Apocalypse” from the pages of the novel by Vicente Blasco Ibanez to the motion picture screen, Metro Pictures Corporation undertook an artistic task of which the magnitude was apparent even before the opening scene was shot. Now, after six months of painstaking labor at Metro Studios in California, the final touches are being put on this production, and its sponsors discover that practically every known record of the picture industry has been broken.

In the story its characters work out their destinies on two hemispheres. From the Argentine to the capitals of Europe, Senor Ibanez carries the readers of his master work with breathless interest, whilst he unfurls a human drama against the back ground of a world in arms.

South America, England, France, Belgium—these lands and multitudes of their people are depicted before the camera for the colossal Metro production. As a result, the “million dollar picture” not only has been realized, according to its producers, but has been eclipsed to an extent that will not be definitely known until Metro auditors have made final tabulations before the formal publication.

Statistics compiled at the Metro studios indicate, according to the company’s officials, that the production will prove the most gigantic photo spectacle in the history of the silent drama.

More building material was used in the making of the picture than was required to erect the Woolworth building, 125,000 tons of steel, concrete and lumber being used, it is claimed. A village capable of housing 6,000 persons was erected in the foothills of the San Bernardino mountains in Southern California, and destroyed for the purposes of the production. 

Of these eighty-five miles of thin enough to reach to the top of the Woolworth tower and back 617 times—it is probable that not more than ten or twelve reels, or a maximum of 125,000 feet, actually will reach the eyes of the theatregoers who view the picture. The task of editing this mass of material of eliminating the duplicates and all but the perfect reproductions of the scenes enacted before the camera, probably will consume weeks. The mere running of 300,000 feet of film through one camera, at the rate of sixty feet to the minute, would consume sixteen days of eight working hours each.

Vast quantities of food were provided by Metro to feed the 12,000 persons appearing in the picture while they were working on location.

“The Four Horsemen of the Apocalypse” was picturized under the direction of Rex Ingram. It was prepared for the screen from Senor Ibanez’s novel by June Mathis. John Seitz of Metro’s West Coast camera staff, was in charge of the corps of cameramen employed in the making of the picture. The leading roles are enacted by Rudolph Valentino as Julio Desossy; Alice Terry as Marguerite Laurier; Pomeroy Cannon as Madariaga, “The Centaur”; Nigel de Bruiiller as Tchernoff, the Russian visionary; and Mabel Van Buren as Elena, while other prominent parts are taken by Joseph Swickart, Brinsley Shaw, Wallace Beery, Alan Hale, Bridgetta Clark, “Smoke” Turner, Edward Connelly, Jacques d’Auray, Mlle. Dolores and Harry S. Northrup.

REALISTIC SCENES FROM “THE FOUR HORSEMEN OF THE APOCALYPSE”

Metro has finished and will present shortly its wonderful screen adaption of Vicente Blasco Ibanez’s novel, two scenes from which are presented above. It is said to be a stupendous production and one which will mark an epoch in picture making.

Operators to Donate Services for Special Hoover Performances

(INDIANAPOLIS, IND., Jan. 18.—Motion picture machine operators here will donate their services for the special performances to be given January 29 for the benefit of starving children of Europe. Theatre owners from all parts of the state have notified E. H. Bingham, director of the theatre campaign in the state, that they will cooperate in the campaign to assist the European Relief Council of which Herbert Hoover is chairman. Richmond and Marion theatres will give special performances on two days, the total proceeds to be turned over to the campaign fund.

Redecorate in Vicksburg

VICKSBURG, MISS.—The work of redecorating the Alamo theatre is progressing rapidly. Manager Bruno is directing it.
Censorship

Reformers in Michigan Draft Bill Giving Regulatory Power To Superintendent of Public Instruction

Exhibitors in Parts of California, Missouri, Maryland, Minnesota, Oregon and Iowa Are Menaced by Existing Situation

State legislatures throughout the country are now in session. With the convening of the legislators it is significant to note an increasing agitation for the adoption of laws which would further burden the motion picture industry.

Censorship is the outstanding issue in a majority of the cases. Reformers have been noticeably active during the last few months. They have their supporters among the legislators. In many cases they already have drafted bills and have placed them in the hands of their legislative sponsors. In several cases, perhaps, the measures have been introduced.

The thirty odd exhibitors organizations throughout the states have been mindful of the influences working against them. They have appointed their legislative committees, and these in turn have been active in framing methods to counteract the reformers.

An insight on the censorship situation may be gained by a perusal of the news notes which follow.

Measure Drafted by Michigan Reformers

LANSING, Mich., Jan. 18.—Censorship is a real issue in Michigan. Various organizations, including the women's division of the Lincoln Club at Grand Rapids, have been agitating for their cause for some time. Sponsors of a censorship measure in the legislature are Senator Eva Hamilton of Grand Rapids and Senator John W. Smith of Port Huron. This measure would place legal regulation in the hands of the superintendent of public instruction.

Censorship was introduced in Michigan in 1919. In both houses of the legislature the majorities consist of members reelected for the 1921 term.

The measure drafted by the Lincoln club of Grand Rapids provides for a censorship board of three members, one of whom shall be a woman. The governor would appoint the board, one to serve one year, one for two and one for three years. The headquarters would be maintained at Detroit. Two dollars would be taxed for the review of each reel. The chairman of the board would receive $7,000 for his services and the other members would receive $1,500.

Drastic Measures Are Now Being Favored

PORTLAND, Ore., Jan. 18.—In making a report on motion picture conditions at the monthly meeting of the ministerial association here, Ralph C. McAfee, secretary of the Portland federation of churches, declared that present censorship methods here are considered inadequate by many citizens and that efforts would be made to bring about better conditions.

The agitation is due to another move, a bill introduced on the floor of the House by Representative A. J. Wescott, declaring that all excesses in the exhibition of motion pictures be suppressed. The bill, if passed by the House and Senate, will become law.

Baltimore Reformer Declares Censorship Board Is Inefficient

BALTIMORE, Md., Jan. 18.—The present censorship board is inadequate in number and is inefficient, in the opinion of Mrs. Richard Tillman, president of the Parents' League.

In making this statement, Mrs. Tillman declared that the league is determined to get a modification of the law which will assure adequate protection for the public. She said, "If the state legislature next year is to see the present methods used in the enforcement of the law, that the league will demand a change." Mrs. Tillman further urged that the board be increased in size and given more power to make regulations.

Exhibitors in Toronto, Ont.

TORONTO, Ont., Jan. 18.—The new Ontario censorship board appointed by the government is comprised of the following: Major A. S. Hamilton, Mrs. E. Phillips, newspaper writer; Miss Velma Hamlil, school organizer; L. J. O'Connor and J.

Censorship Threatening

Duluth Theatre Man Says Law Would Be Unjust and Would Cause Undue Hardship—Says Issue Is Not Local

C. Boylen. The chairman receives a salary of $3,500 a year, and the other members $2,500.

Olympia Association Will Frame Measure

OLYMPIA, Wash., Jan. 18.—The Olympia Parent-Teachers Association will draft a bill for presentation to the legislature, providing for strict censorship of motion pictures.

Censorship Created at Devils Lake, N. D.

DEVILS LAKE, N. D., Jan. 18.—Edward F. Flynn, president of the city commission, has appointed the following board of censors to operate under the provisions of the commission:

The Rev. H. Garfield Walker, Mrs. Olle Sernngard, Charles A. Kittrell, Mrs. R. C. Malen and Mrs. D. L. Stewart.

Citizens in Waterloo Consider Conditions

WATERLOO, Ia., Jan. 18.—The Greater Waterloo Association has launched an investigation of motion picture conditions here, with a view of advocating legal regulation.

Mothers Propose To Endorse Films

OAKLAND, Cal., Jan. 18.—The California Congress of Mothers is considering the endorsement of certain motion pictures as proper for the entertainment of children. The state chairman on education, district and local chairman would have the responsibility of such endorsement.

Petitions Circulated in Missouri Town

ROCK PORT, Mo., Jan. 18.—Petitions asking the legislature to create a state censorship law have been circulated here.

Theatres Celebrate With Christie Film

Already two theatres in different states have completed their anniversary weeks by playing "So Long Letty," and it is likely that many more special openings and anniversaries will be celebrated with the same film before the runs are over.

The Eckel theatre, Syracuse, N. Y., picked Christie's "Letty" as its special attraction for the anniversary week, as did the Walnut theatre, Louisville, Ky.

"So Long Letty" was also used on the second special bill, the week after the opening of the New Howard theatre in Atlanta, said to be the finest theatre in America.
IN THE NEWS THIS WEEK

Lewis J. Selznick who is conferring with District Managers this week in New York as to the new Selznick policies.

J. L. Friedman, who will preside at convention of Federated Film Exchanges in San Francisco, February 8th.

S. R. Kent, new general manager in charge of distribution, Famous Players-Lasky Corporation.

Al Lichtman, who resigned as General Manager of Famous Players to enter business for himself.
Mammoth Exploitation Used at Premiere of Beban Film

Campaign Conducted by Paul Gray at Newark, N. J.

Packs Branford Theatre—Hundreds Greet Producer on His Arrival

NEWARK, N. J., Jan. 18.—An exploitation campaign as comprehensive as any executed for any picture was conducted by Paul Gray, director of publicity and advertising for the Branford theatre, for “One Man in a Million,” George Beban’s feature.

The results of his efforts are significant. Two hours after the doors of the new 3,500 seat theatre of which A. M. Fabian is managing director, the house was packed. Hundreds greeted Beban at the depot on his arrival in Newark. Mayor Charles P. Gillen temporarily relinquished his title, conferring upon the producer a huge floral key to the city.

World Premiere Is Given in Newark

This was the world premiere of “One Man in a Million,” which was written and directed by Beban, who also is the featured player. Robertson-Cole will distribute the production.

After being greeted at the depot by a mayor’s committee of 500 of the prominent citizens, Beban was whisked through the center of the city at the head of a parade of fifty automobiles, followed by a crowd of 500 people on foot. A twenty-five-piece band furnished music for the march to the steps of the city hall.

Speeches Are Delivered

After speeches by the chairmen of the various reception committees that had been appointed and after a general hand-shaking and bowing before a battery of movie picture cameras, Beban responded with a speech of acceptance and thanked the mayor and the dozen or more reception committees for their greeting. From the reception Mr. Beban went to the Branford theatre to see the opening performance of his picture.

The general chairman of the George Beban reception committee was Mayor Gillen. In his work he was assisted by numerous other groups. The first and most important considering the fact that a theatrical celebrity was being welcomed was the committee representing the cities of Newark. Dean Arthur Dumper of the Trinity Cathedral was the chairman of this committee. Several minutes on the committee promised to use the Beban film as the theme of their usual Sunday sermons. All of them endorsed the film.

Business Men Cooperate

Miss Elsie Greenwood, who conducts the most prominent dancing and election school in Newark, acted as chairman of the Junior Hostess Committee.

A committee of twenty-five of the leading business men cooperated with Mayor Gillen and greeted Mr. Beban. They were present at the ceremonies which were held at the city hall and assured the actor that they were in accord with his plans for cleaner and better pictures.

A general committee of newspaper men included Richard Kirschbaum, dramatic editor of the Newark Star Eagle; Gus Falzer, dramatic editor of the Sunday Call; Walter Flanagan, dramatic editor of the Evening News, and Farmer Smith, dramatic editor of the Morning Ledger.

Others Are Subpoenaed

Paul Gray was not satisfied with a reception committee of 500 for George Beban and employed a stunt that has been used seldom before. Each specialty advertising him.

Upper Picture—George Beban arriving at Newark, N. J., where “One Man in a Million” was given its premiere. Lower Picture—Beban thanking Newark mayor for key to city.
Better Screen Stories Badly Needed in Opinion of Holubar
Producer Declares That It Is a Fallacy to Pay High Prices for Stage Plays
By HARRY POPPE

For months whispered words were persistently dropped upon the hard surface of credulity that on the Coast, amid the swirl of production activity, there was in progress of creation a photodrama that for its profound thought, its keen artistry, its sweeping drama and its physical magnitude, stood out head and shoulders over its less ambitious contemporaries.

New York, blase and skeptical, listened paternally and patronizingly. Such whispered morsels of information had come out of Los Angeles time without number. But the skeptics leaned back in their chairs in a "Show-me" attitude to await more convincing information.

Thus it was that the film world generally became absorbingly interested in the latest reports on Allen Holubar's newest production, "Man, Woman, Marriage," starring Dorothy Phillips. Then Associated First National Pictures, Inc., exploded its bombshell. In disclosing the identity of the "Big Five" they announced the Holubar production as a component part of the group.

The announcement was unaccompanied by detailed information. So Allen Holubar was sought out to supply the missing data.

"I believe that 'Man, Woman, Marriage,' pays the finest tribute to woman that has ever appeared on the screen," he said. "The story is based on the misunderstanding of the sexes, which is the reason for unhappy marriages. In paying its tribute to woman it shows the spiritual influence of woman on man throughout his entire life. First it is his mother; then his wife."

"'Man, Woman, Marriage' cost over $100,000 to produce," Mr. Holubar remarked. "Enough probably to buy a couple of grade papers," he added with a laugh.

The inception of the story of "Man, Woman, Marriage" is interesting. Mr. Holubar was seated in a cozy corner of the Hotel Alexandria in Los Angeles, his mind running to story matters, when the idea embodied in the picture suggested itself. Then he gathered the idea on the back of an envelope. Bit by bit he enlarged on it until it took definite form.

While on the subject of stories Mr. Holubar said that he thought it a fallacy to pay high prices for stage plays thus making rentals higher for exhibitors.

"And we'll have to have better stories," he went on. "In traveling around I have met a number of people who have deplored the lack of originality in screen material. "Screen stories ought to represent life. The action should be mental rather than physical. This mental action is in 'Man, Woman, Marriage' in the metamorphosis of a woman's soul."

"New blood must be developed. It is being developed now by a few companies. Of course it isn't easily found. Everybody is trying to write scenarios."

Nevertheless, in his opinion, the prospects for the motion picture were never brighter. "In 1920 the motion picture is facing its finest year," he said. "The decrease in production will eliminate the calamity hawlers, the ones who are not competent to keep up with the march of progress.

It will also mean longer runs for deserving pictures. In fact, I think that the time will come when the motion picture, which fails to please will be put on the shelf just as the spoken play is withdrawn and placed in the store house when the public refuses to be attracted. Under existing conditions, the producer continues to get money out of a failure. And the business suffers generally."

"I also believe that the time will come when the really big productions will be presented just as stage plays are presented. They will be shown twice a day and run as long as patronage warrants their showing."

Hundreds Sign Petition Asking for Censorship
(From Staff Correspondent)

ST. LOUIS, MO., Jan. 18.—Petitions urging the establishment of censorship and bearing the signatures of hundreds of ministers, Y. W. C. A. and Y. M. C. A. workers and others throughout the state, will be presented to the present legislature, it was disclosed last night at the annual meeting of the Missouri State Church Federation.

The Rev. Howard Billman, associate secretary of the federation and secretary of the committee of fifty, composed of leading church workers and others, said that more than 20,000 petitions had been sent out for signatures.

Elect Joseph Schenck
Director of N. Y. Bank
(From Staff Correspondent)

NEW YORK, Jan. 18.—Joseph M. Schenck, producer of Norma and Constance Talmadge productions, has been elected to the directors of the First River National Bank of New York, which is affiliated with the Bank of Italy of Los Angeles.

Baker Signs With Sawyer and Lubin

(From Staff Correspondent)

NEW YORK, Jan. 18.—George D. Baker has signed a contract with Arthur Sawyer and Herbert Lubin to produce five productions during the year, which Sawyer and Lubin will distribute through Metro.

George Arliss Will Remain in Pictures
(From Staff Correspondent)

NEW YORK, Jan. 18.—At a luncheon tendered to George Arliss, star of the Associated Exhibitors feature, "The Devil," by Pathe, the actor declared that he expected to remain in pictures.

Set "Big Five" Schedule
(From Staff Correspondent)

NEW YORK, Jan. 18.—The first of the "Big Five" Associated First National productions to be published will be Charlie Chaplin's "The Kid," which plays the Strand next week. Allen Holubar's "Man, Woman, Marriage" will be next, opening as a two-a-day act. After Louis B. Mayer's "Sowing the Wind" will be published as a regular franchise picture the middle of February. No publication date has been set for R. A. Walsh's "The Oath."
Renting Films to Churches Must Stop Warns Crandall
Washington Exhibitor Declares Effect of Competition Is Already Felt and Urges Industry’s Leaders To Take Immediate Action

EXHIBITORS HERALD has pointed out the danger of church competition repeatedly and vigorously in its editorial columns during the past two years.

Declaring that the renting of motion picture films to churches, clubs and other non-theatrical organizations is of far more concern to the exhibitor than censorship or Sunday closing, Harry M. Crandall of the Crandall theatres, Washington, D. C., has issued an open letter on the subject for the purpose of opening a general discussion.

In substance, he declares that the renting of films to these non-theatrical organizations at a cheap rental is cutting heavily into the attendance at theatres and unless curbed will result in a general demoralizing of the entire industry.

Declares Producers Will Feel Loss

Producers, he says, will be severely hit if the condition continues, as a falling off in attendance at theatres will force a reduction in film rentals, and may put many playhouses out of business. He states that the competition of the pictures is especially dangerous on account of the heavy taxation on theatres as against no taxes on churches.

Mr. Crandall addressed his letters to Frederick H. Elliott, executive secretary to E. J. N. May; Sydney S. Cohen, president of the M. P. T. O. A., Martin J. Quigley, publisher of EXHIBITORS HERALD and other leaders in the industry.

Calls It “Great Menace”

His letter is as follows:

“One of the greatest menaces, as I see it, to the future of the motion picture industry, and a thing that is of far more importance to both producer and exhibitor than censorship or Sunday closing, is the furnishing of shows to non-theatrical organizations, such as churches, clubs, etc.

“In the first place, many of these organizations pay no taxes, while the exhibitor has to pay anywhere from ten to fourteen taxes to pay. In addition to this, they can nearly command their congregations or members to attend their shows as against the picture theatre, and even if they do a very moderate business, it has a tendency to cut down the business of the theatre that may be in their territory, and may eventually put him out of business.

“The producer’s first thought may be that he will benefit by this, and let the exhibitor worry. In this I assure you he is wrong, for the reason that these accounts are usually furnished at a very moderate rental, and if this continues to occur, the exhibitors will have to have a reduction in their service that will more than offset any rentals paid by these non-theatricals. Eventually the exhibitor may have to go out of business, but whether he does or not, you will find that these churches and other organizations will make so much money out of the picture business that they will decide to produce their own pictures, and this is where the manufacturer will be hurt; and after all, why should churches and other organizations be supported off the motion picture industry any more than off anything else?

Industry Fought for Years

“It must be remembered that the motion picture industry has been fought from all angles for years by most everything. Despite this fact, it is successful, and has become one of the most popular forms of amusement in the world. Why should those who have fought us be allowed to come in now, after we have invested millions of dollars, and reap the harvest? I feel that the motion picture industry should be independent and stand on its own footing, and should discourage the encroachments of non-theatrical organizations just the same as the legitimate show-houses have done for years.

“It may be that I stand alone, or it may be that I am looking further in advance than some others, but I do feel that a lively debate on the matter will do no harm.”

William Fox Will Build Big Theatre For Philadelphia

(Special to Exhibitors Herald)

PHILADELPHIA, PA., Jan. 14.—Site for a $1,000,000 motion picture theatre has been acquired by the William Fox Film Corporation at the southwest corner of Sixteenth and Market streets, adjoining the Stanton theatre.

Entrance of the Fox company into the local field closely follows on the acquisition by D. W. Griffith of a site for a big office building and motion picture theatre at Broad and Locust streets.

Bandits Bind Watchman And Rob Safe of $3,000

ST. LOUIS, MO., Jan. 15.—The Rialto theatre, Grand and Olive streets, was entered Monday morning by three bandits, who bound the private watchman. They escaped with the office safe containing the Saturday and Sunday receipts, estimated at between $3,000 and $3,500. William A. Singer is manager.
Nebraska Exhibitors Fighting Censorship
State League Will Circulate Petition—Hope to Get 400,000 Names
(Special to Exhibitors Herald)
OMAHA, NEB., Jan. 18.—The Motion Picture Theatre Owners of Nebraska, with headquarters at 214 South Fourteenth street, Omaha, has launched a comprehensive campaign to combat censorship protagonists in the state legislature.

A petition is being circulated throughout the state. A. R. Danner, president of the state association, believes the petition will contain 400,000 names when presented to the legislators.

An editorial printed in the Omaha World Herald has been copied and forwarded to every exhibitor in the state as a means of arousing them to the necessity of fighting the menace.

At the time of the state convention in September the exhibitors voted opposition to censorship. It every theatre man in the state will cooperate with the officials it is believed that the agitators can be defeated.

Censorship May Be Asked in New York
(From Staff Correspondent)
NEW YORK, Jan. 18.—Reform societies are drafting measures for presentation to the legislature, which would create a board of censorship and establish a blue law Sunday.

Levy and Keiter Join Switow in Control of Theatre in Louisville
(Special to Exhibitors Herald)
LOUISVILLE, KY., Jan. 18.—A merger has been completed whereby Fred Levy of Louisville and Leo Keiter of Paducah, both of Strand Amusement Company, which operates nineteen theatres in Kentucky, affiliate with M. Switow in the ownership of three theatres here. One is the new $800,000 house erected by Switow in Fourth street, between Chestnut and Broadway. The Kirkwood and another neighborhood house are included in the deal. Levy holds the Associated First National franchise for Kentucky.

Olympia Theatre Heads Get Interest in Empire
NEW BEDFORD, MASS. — The Olympia theatre interests have obtained a controlling interest in Empire Theatre Corporation, which is building a theatre on the south side of Park street.
Max Schoolman, Edward B. Levingston and Irving A. Isaacs represent the Olympia interests on the board of directors, while Albert S. Black, James F. Smith and Herman A. Mintz represent the Empire corporation. The theatre is expected to be completed in the spring.

Frank Keenan Goes On Stage Circuit
(Special to Exhibitors Herald)
LOS ANGELES, Jan. 18.—Frank Keenan has started on a stage circuit in "John Ferguson" under the direction of Thomas Wilkes. Keenan scored a great hit in the same production at the Majestic theatre, Los Angeles.

Zukor Lauds Al Lichtman as Big Factor in Building Up Paramount
President of Famous Players-Lasky Corporation Expresses Regret at Losing Services of Former Manager of Distribution

In accepting the resignation of Al Lichtman as general manager of distribution, Adolph Zukor, president of Famous Players-Lasky Corporation, expressed regret at Mr. Lichtman's decision to leave the company. President Zukor said:

Is Executive of Ability
"Although I have long known that you desired to go into business for yourself, I cannot accept your resignation without telling you how deeply I feel at the severance of business relations which have extended throughout all the years that have seen the growth of this company."

You have been one of the principal factors in building up our organization and during our association I have found you an executive of integrity, vision and rare ability. But, more than that, I have always counted you as one of my closest friends. I sincerely wish you the best of success in your new venture.

Will Enter Business
Mr. Lichtman resigned from Famous to enter business for himself. He will announce his plans for the future shortly.

Mr. Lichtman was in active charge of the distribution affairs of Famous for a number of years. He probably numbers among his friends more motion picture men than any other man in the industry.

Atlanta Clergyman Favors Blue Laws
(From Staff Correspondent)
ATLANTA, GA., Jan. 18.—One of the prominent clergymen of Atlanta, Bishop Warren A. Candler, in the January 9 issue of the Atlanta Journal, takes a strong stand in favor of the blue laws.

Bishop Candler's attitude has gained considerable publicity, partly due to the fact that three other prominent ministers in Atlanta—Dr. C. B. Wilmer, rector of St. Luke's Episcopal church; Dr. Ashby M. Jones of the Ponce de Leon Baptist church, and Rabbi David Marx of the Jewish Temple—have held more liberal views. While none of these three have expressed themselves as in favor of Sunday pictures, their genorous and liberal-minded attitude on the subject of harmless Sunday diversions has been most encouraging to the opponents of the blue laws.
Rivalry Developing Among Exhibitors in Hoover Drive

Cohen Reassures Chairman of Charity Campaign That Theatre Owners Will Place Their Screens at Disposal of Cause

(Special to Exhibitors Herald)

NEW YORK, Jan. 18.—Rivalry has developed among the exhibitors of the country who are endeavoring to make exceptional records in raising funds for the Herbert Hoover campaign to relieve distress among the children in Europe.

Reports reaching headquarters of the Motion Picture Theatre Owners of America at 1482 Broadway are encouraging. They have prompted Sydney S. Cohen, president, to write a letter to Mr. Hoover reassuring him of the cooperation of the exhibitors.

Believe Public Will Respond Generously

Exhibitor officials are still forwarding letters to the theatre men in order to assure a 100 per cent result. According to letters received from showmen the motion picture public is in hearty sympathy with the cause. Because of these optimistic reports it is expected that a generous response will result. January 26 has been designated as Motion Picture Day.

In a letter to Mr. Hoover, Mr. Cohen says:

"True to the solemn pledge we have given you, the Motion Picture Theatre Owners of the country will place their screens at your disposal to cooperate with you in your noble work of relieving the distress among the little innocent victims of the war in Central and Eastern Europe.

Theatre Men Enthusiastic

"Reports are coming in from every section of the country showing that exhibitors are vying with each other in promoting the humanitarian work which you have undertaken.

"I beg to assure you that the Motion Picture Theatre Owners are going about this work with the utmost enthusiasm and that their zeal will be exerted to the last minute. The Motion Picture Theatre Owners will not fail you but prove once more conclusively that the screens of the country are forever at the disposal of men engaged in work of public service.

"The conviction is deep among our members that no public welfare work has at this time a more urgent appeal than that conceived by you and conducted under your active supervision. If at any time hereafter, either before or after the 26th of January, the motion picture theatre owners of the country can be of any service to you, please do not fail to appeal to them directly and they will not be slow in responding."

Letter Sent Exhibitors

The following letter has been sent to all motion picture theatre owners:

"Mr. Herbert Hoover has appealed to the Motion Picture Theatre Owners of America to cooperate with him in his campaign for the raising of money to save the starving children of Central and Eastern Europe. We have pledged ourselves to respond to this appeal.

"We have thus an opportunity not alone of showing that our hearts are in the right place, but of demonstrating to the world the combined power of the screens of America.

"Do not fail the children on the 26th day of January and advertise the day well.

"Fraternally yours,

Motion Picture Theatre Owners of America"

Special Performances In St. Louis Houses

(From St. Louis Correspondent)

ST. LOUIS, MO., Jan. 18—January 29 has been designated as "Motion Picture Day" by the St. Louis Film Board of Trade, which hopes with the aid of seventeen local picture theatres to raise $100,000 in response to the call from the Hoover Campaign Committee of New York. At a meeting of the Board of Trade in conjunction with the managers of the seventeen theatres held on January 12, plans were formulated for the charity campaign. Through the local motion picture industry and the thousands of motion picture houses in the St. Louis territory, it is expected that at least $100,000 will be raised. Exhibitors throughout the state have been requested to "come in."

According to the plans for January 29, the members of the various local exchanges will furnish the theatres with features, comedies and scenes for a morning performance to begin at 11 o'clock. Musicians and drama clubs have volunteered their service. A universal admission of 15 and 25 cents will be charged. Among the seventeen local houses to enter the plan are: New Grand, Central, West End Lyric, Missouri, Criterion, Delmonte, Virginia, Booker T. Washington (colored), Arco, Marquette, Cinderella, Mikado, Grand-Florissant, Broadway and Shenandoah and Lowe Garrick.

Will Publish Chaplin's "The Kid" January 23

(Special to Exhibitors Herald)

NEW YORK, Jan. 15.—Charlie Chaplin's six-reel comedy, "The Kid," one of the first group of "Big Five Productions," will be published by Associated First National on January 22.
Educational Moves Its Executive Offices to Penn Terminal Building

8,000 Square Feet of Floor Space Gained by the Transfer—Present Quarters in Godfrey Block Retained by Concern

Educational Films Corporation of America and its subsidiary distributing organization, Educational Film Exchanges, Inc., has moved its general executive and departmental offices to the new Penn Terminal building at the corner of Seventh avenue and Thirty-first street, New York. Some 8,000 square feet of space on the twelfth floor is occupied.

Present quarters on the eighth floor of the Godfrey building have been retained. The production, accessory, shipping and film storage departments remain at that address as well as the projection room. The remainder of the space vacated by the executive departments has been given over to the New York exchange for its expansion. Complete re-arrangement of these offices has been made.

Staff Greatly Enlarged

This addition in office space has been made necessary by the remarkable growth of Educational. Some idea of this can be gained when it is stated that there are now twenty employees of the executive departments of the home office alone for each one just a year ago. This number includes only the headquarters forces and does not take into consideration the sales and distributing forces through the United States and Canada.

Inauguration and completion of Educational's enlargement plans have consumed less than a year. The first of its own exchanges began operation on June 28, yet the 1st of October saw the completion of the system with twenty-eight branches in the principal distributing centers of the country and six in Canada. Along with the rapid growth there has been vast increases in sales, distribution, exploitation, supply, advertising, publicity and various other branches, and many departments representing entirely new activities.

Force Highly Organized

An example of the company's organized effort is shown by the fact that in the matter of moving offices only five hours' time was lost by any member of the force and during that time each department was functioning on a somewhat limited scale.

"Our move," commented President E. W. Hammons, "has been forced on us because of our volume of business over our greatest expectation with the inauguration of our own distribution system. For the past two years the enlarged staff and so crowded in our present quarters that we have been working under handicaps, and since service has been one of the foundations of this organization we have immediately set about to obtain space where each department could attain its utmost efficiency."

"We have been compelled for the past few weeks merely on account of lack of office space to hold back some developments which had been planned and which will immediately be put into operation."

Remodel Michigan Theatre

GREENVILLE, MICH.—Work of remodeling the Silver Family theatre is progressing rapidly and is expected to be completed soon. Messrs. Silver have its management.

Charlie Chaplin’s "The Kid" in Chicago

There was any doubt in the minds of First National officials as to whether or not Charles Chaplin's drawing power had been affected by his long absence from the screen, for the opening day afternoon, when his latest comedy "The Kid" was shown for the first time anywhere at the Randolph theatre, Chicago. The vast crowds waiting to gain entrance to the Jones, Linick & Schafer house attested that the little comedian has lost none of his box-office attraction. He is still as popular as ever and the smiling multitudes that streamed out of the theatre only made the standees the more eager to get in.

The Chicago Herald-Examiner Jan. 17 had the following to say regarding Chaplin's newest feature-length comedy:

"Yesterday morning about 9 all the film comedians who have been taking Chaplin's place took their leave and themselves out the back way. Along with them went those who have been accusing themselves that Chaplin had lost out by staying away from home so long. Nobody掩盖 good. Everybody was in the pardon feeding hankers, fiddling to Charlie himself; yes, sir, Charlie himself, home now from a year's absence on leave."

"The pardon was a Randolph theatre, and when, in the course of things they called 'The Kid,' around an alley wall there suddenly appeared a little man with big feet and a small mustache; people burst out clapping their hands and laughing, and some of them not at all sure whether they were laughing at a comic or a thought."

E. W. HAMMONS

President of Educational Films Corporation, whose remarkable growth has necessitated larger quarters.

Shallenberg Opens

NEW YORK Exchange

Arrow Exchanges, Inc., Will Serve Theatres in N. J. and Metropolis

NEW YORK, Jan. 18.—W. E. Shallenberg, president of Arrow Film Corporation, has organized a new company, Arrow Exchange, Inc., to deal in film exchange in New York. The theatres in Northern New Jersey and Greater New York will be served by the branch.

Mr. Shallenberg has applied for the license, and, if granted, will operate the exchange with friends, W. Ray Johnston, treasurer, and E. R. Champin, vice-president and manager.

Arrow Exchanges has taken over Empire State Film Corporation, which formerly was owned by Arthur G. Whyte. The new company will retain the Empire offices and contracts.

Champion will manage the Arrow exchanges. It is also expected the company, having no connection with the national distributing organization.

Plan Missouri Reopening

SPRINGFIELD, MO.—According to E. C. McManus, owner of the Springfield Theatre and Investment Company, operators of the Electric theatre, the company has virtually decided to reopen the Jefferson theatre in January.

Halliwell in Waterbury

WATERBURY, CONN. — George Sellman, for some time past manager of the Strand theatre, has given up his position to go into the business of a former owner of the Star and Life theatres.

Charlie Chaplin is in Chicago in it does some of the lowest of low comedy, at which you rock and writhe, but he also does some of the funniest, most delicately shaded acting you ever saw anywhere, and his playfulness is a delight. If you have never seen Chaplin before in it there is a classic, exquisite scene which only the greatest of painters will fully appreciate."

"Chaplin, in his garret with a fumbling baby, has moments, which make the Folies Bergere baby scene crystal pure. The actions are coarse, but never unpleasant. The shut-eye is practicable. The young sightless world will burst a midriff bending to them. On the street, where the bricks fly and where Chaplin and the wonderful Jackie Coogan, his adopted son, flee from cops and thugs, the action is rousing, physical, convulsive."

"But the next moment the officers will be taking the weeping, pleading baby from Chaplin and you will see in the panic-stricken eyes of Charlie something that will convince you that you are in the presence of the best potential Hamlet alive today. And who knows where this cherubic Jackie Coogan may end. He starts out as the best child actor you ever saw. Women wept just to see him yesterday."

"The Kid" is two-fisted. Its right glove is packed with the plainer parts of tears, its left with horse-shoe of laughter. Chaplin swings both like Dempsey, with Sir James Barrie in his corner. The picture is perfection, with a minimum of subtitles; with everything told simply, plainly, magnificently. As in earlier pictures, Chaplin indulges his imagination with a dream. This time it's a little naive, but it has its Jackie and herself wearing wings, but the comprehension of both children is well put in the dirt of the slums, a tracer and bequest that will haunt you like a tune months after."

"Six reels of it seeming no longer than one. Six reels in which two lone figures are featured. Of any other human being, six reels that are sadder and more poignant than the Others who will store for anything the movies in their earliest and last yearnings."

"Chaplin is home obviously. But as a matter of fact to any mortal who knows the difference between Shakespeare and Harold Bell Wright he never was away."
OLIVER MOROSCO, producer and co-author of "So Long Letty," the stage play picturized by Al Christie for Robertson-Cole, personally supervised the construction of sets and rehearsal of talent used in the presentation of the screen version at the Kinema theatre, Los Angeles. Mr. Morosco's opportune presence in the city and a natural interest in the engagement were solely responsible for his cooperation, according to report.

The advertising material thus placed at the disposal of the Kinema staff was invaluable. The genuine news value of the event will be appreciated by all exhibitors. And every exhibitor will fashion mentally the advertising campaign he would employ were coincidence to place a similar opportunity at his disposal.

Every exhibitor should be given such opportunities. Although it is obviously impractical to suggest that authors of novels and stage plays personally supervise presentation of the picturized works at every theatre, a thoroughly satisfactory substitution for actual personal presence can be and should be made.

The advertising capital such an arrangement would place in the exhibitor's hands is material to which he has every right.

PRODUCERS long ago demonstrated their valuation of stage and novel originals by bidding for motion picture rights until the prices asked for these mounted to figures beyond the most optimistic anticipation of playwrights and novelists. The prices paid were not without effect upon rental prices. Competitive bidding has caused less comment of late, but the price of production rights remains at a high figure.

Exhibitors gained greatly by the movement. In advertising screen versions of stage plays and printed works of the indicated caliber they overcame in great measure the public feeling which had existed heretofore to the effect that the screen represented a class of entertainment far inferior to the older mediums of expression.

The box office records of early productions picturizing stage and book successes proved the wisdom of the departure. It would be difficult to estimate the material benefit that the theatre has experienced.

INDICATIVE of the satisfaction with which producers regarded the results obtained by this step are the recently announced plans of certain companies to go a step further, employing novelists and playwrights for studio work ranging from supervision of adaptation to direct writing for the screen. Several writers of international fame have already taken up residence at production centers and are devoting their whole time to learning studio methods through first hand contact.

When the first attractions produced by this arrangement come to exhibitors another step upward in popular estimation will be recorded for the motion picture theatre. The exhibitor will do all in his power to make the screening of his initial attraction under this classification an auspicious event.

None can reasonably doubt that the engagement will attract persons who even now refer to the theatre as a "movie" and find their entertainment elsewhere.

IT IS a singularly incongruous fact that in the voluminous comment that has been made upon the subject of the new production methods no mention has been made of new steps to be taken in helping the exhibitor acquaint his patrons with the new order of things. No doubt press books of more than customary elegance will be provided, but something more than this is due the man who is responsible for the success or failure of the move.

Oliver Morosco, Rex Beach, Sir Gilbert Parker, James Oliver Curwood, Zane Grey, Vincent Ibanez, a representative few, are men whose presence at the theatre of an exhibitor advertising one of the attractions made under their supervision should be sufficient to bring patronage surpassing in volume and class any ever experienced in the past. But none of them can be present in many cases, if in any. Which does not mean that the value of their participation in production is therefore unavailable.

A little thought upon the subject will suggest to any of the producers engaged in production of the type a plan which can be utilized to excellent effect at a cost insignificant in proportion to the gain accomplished.

TWICE in the past year pretentious announcements have been made of organizations launched with the sole purpose of providing presentation fea-

(Concluded on page 60)
Showmanship Suggestions in the Stills

WORLD'S Apart" Eugene O'Brien's forthcoming Selznick production, contains the set and incident reproduced above. Familiarity with production methods leads to the conclusion that considerable footage will be devoted to the sequence in which it occurs, which authorizes use of a prologue or interlude in which a similar stage setting may be employed. Because of the set construction a number of amateurs may be employed for the background, three professionals or adepts for the prominent positions being adequate for purposes of effectiveness. The type of music suitable for the occasion is plentiful and a well delivered bit of dialogue by the players represented as visiting the cafe should serve to make clear the connection between plot and presentation.

"THE Devil," the Associated Exhibitors' picturization of the stage play of the same name, which created a sensation a few years ago, with George Arliss in the stellar role, contains the above scene. Those familiar with the stage original will recall that much of the action transpired within an artist's studio, which warrants use of such a stage setting. Vaudeville offers the theatre man many acts in which one or both principals do rapid black and white or color drawing, many of which also include singing, playing or patter. One of these, properly rehearsed for the purposes of the occasion, should satisfy excellently the requirements of the prologue which is suggested in the still. The subtitles of the picture should provide material for dialogue, or the press book may contain information which can be utilized in this connection.

ANTONIO MORENO, as Convict No. 777, in "Three Sevens," a forthcoming Vitagraph feature. Convict stuff in exploitation has been used frequently and with reported success. Practically any of the established stunts, with alterations to give freshness, should serve the exhibitor in stimulating interest in the picture.

GEORGE BEBAN'S classic stage number, "The Sign of the Rose," should be used as presentation by every theatre showing "One Man in a Million," his new production being distributed by Robertson-Cole. The star is making a personal appearance tour of the country, as told elsewhere in this issue, but even the theatres where he cannot appear in the flesh a capable impersonator should be employed to give the sketch.
Kinema's Studio Window Setting May Be Adapted for Any Picture on the Market

Single triumphs make interesting reading, but daily newspapers and best sellers contain more merely interesting reading than the active business man can ever hope to give his attention.

Single triumphs that leave with the man who reads of them ideas or suggestions that he can employ to his business profit are more than interesting. They mark chapters in the book of theater advance, the most important record of the industry.

Such a triumph is recorded herewith.

The Kinema theatre, Los Angeles, long prominent in American theatrical progress, recently scored a distinct triumph in the exploitation campaign waged for "Twin Beds," the First National attraction starring Mr. and Mrs. Carter DeHaven, the picturization of a stage play which was highly successful and well remembered. Accompanying illustrations show graphically the stunt which stands out as distinctive in the story of the campaign.

Windows of the Barker Brothers department store, facing fifty feet on Broadway, which is to Los Angeles what the other Broadway is to New York, were obtained for cooperative display purposes but the Kinema theatre came off a decided best as concerns the benefits derived from the cooperation.

In these windows was recreated with striking fidelity the bedroom scene in which the major portion of the motion picture action takes place. It was likewise the scene of the best incidents in the stage original.

Twin beds were installed and the room otherwise furnished to complete the resemblance. And clothes models were attired in costumes duplicating those worn in the picture, a skillful arrangement of the figures in positions occupied by the principals at various moments in the play accomplishing remarkably likelike effect.

Then the distinctive touch was applied.

A motion picture camera, lighting apparatus, etc., was placed in the window, and another model was given the role of camera man. Then a card, large enough to read easily yet small enough to permit satisfactory scoring of the first impression, was placed in just about the psychological position.

A glance at the photographs reproduced herewith is deceptive. A studied second examination is necessary to distinguish the fact that the characters are not portrayed by flesh and blood actors.

The Kinema stunt is a triumph.

But more important by far than that individual triumph is the obvious fact that any exhibitor can duplicate that triumph in behalf of any motion picture production on the market.

The studio effect is the big punch of the idea. It need not be elaborated upon for it is obvious.

Another type of store may be used, with other characters and even more studio equipment and characters properly placed, but the outstanding merits of the stunt are simplicity and adaptability. These form the acid test for any exploitation, and the Kinema window display assays 100 per cent pure.
Blumenstock Story of "Passion's" Record Week at Brooklyn Strand Showman Classic

Mr. Blumenstock's account of the Strand exploitation and presentation, amplified with this and other accompanying illustrations, provides exhibitors throughout the nation with ample working material for the handling of the attraction. Uncommon interest attaches to the picture because of its classification by First National as one of the "Big Five Productions" and because of its remarkable box office record at the New York Strand, a performance duplicated at the Brooklyn house.

The remarkably effective presentation used for "Passion," the First National attraction, by Edward L. Hyman, managing director of the Strand Theatre, Brooklyn, N. Y., included but three players. Stress was put upon ability rather than economy, with the extraordinary results detailed in the accompanying story by M. B. Blumenstock, press representative of the theatre, writing a showman's story in terms of showmanship. Few stories of exploitation or presentation that have been written parallel Mr. Blumenstock's contribution in showmanship value.

M. B. Blumenstock, press representative of the Mark Strand theatre, Brooklyn, N. Y., has written in the following account of the "Passion" engagement which established a new record for that playhouse, a showman's classic, a showmanship story from the showman's angle in showman's terms. It is presented herewith as contributed:

The exploitation and presentation employed by Managing Director Edward L. Hyman in behalf of the First National attraction warrant the attention of every exhibitor by reason of their genuine merit. As described by Mr. Blumenstock they form the basis of one of the most interesting stories in recent exploitation literature.

By M. B. BLUMENSTOCK
(Photographs, illustrations by Exhibitors Herald staff photographer)

At the end of a two week's intensive exploitation Brooklyn fell for "Passion" in numbers which made Managing Director Hyman wish that the walls of the Brooklyn Strand theatre had been made of para rubber instead of fireproof concrete.

The Strand's seating capacity is three thousand five hundred, and from the opening Sunday matinee until the last performance at the end of the week seats were scarcer than horse collars at an automobile show.

Without neglecting his current attraction in any way Hyman was shooting out stories through his press department which found their way daily into the Brooklyn papers and New York papers with Brooklyn sections. "Passion" offers a fertile field for real zippy press stories, and friendly editors confessed that their desks were deluged with trick stories on the big First National attraction.

Great care was taken in writing about the period for the papers. For the greater part most of the press stories were interviews with Pola Negri, interviews on her plans for producing in America under her new five hundred thousand dollar contract, on the day she was returning from a concert recital in her limousine accompanied by her friends and was made the target for a bomb which fortunately killed only the chauffeur, the bomb being a present from the enemies of the late Czar of Russia with whom Pola was alleged to have been friendly. This latter story was almost taken seriously by the editors, and in several instances was run in the news section.

Few pictures offer the theatre press agent the grounds for "different" publicity that "Passion" does, and in two weeks the papers were carrying a peak load of Pola Negri publicity and practically dominated the sum total of all the competitive publicity in Brooklyn.

On the Strand's enormous electric sign which faces Fulton street, an announcement was made under the current attraction billing two weeks in advance.

The sign remained unchanged with regard to "Passion" billing until the week of the opening. Then the five bars of
The Brooklyn Strand electric sign as made up during the “Passion” engagement. An elaborately constructed sign, obviously representing great initial cost and upkeep, the results gained by use of the sign demonstrate the wisdom of its purchase.

Interchangeable lights were set to read in five horizontal lines, “Passion.”

Six oil paintings in illuminated bronze frames were outside of the theatre for a week in advance of the showing. In handsome gilt frames in the lobby more hand-painted posters were placed advantageously, while on the screen Hyman used a regular advance trailer which was decorated with a portrait of Miss Negri.

In the programs and on the front of them were announcements. The announcements used in the programs, as inserts, were beautiful and highly representative examples of the printer’s and engraver’s art. Printed on an enameled buff paper in red-brown ink, with three high class illustrations reproduced from the stills furnished by First National, thousands of them were distributed in the theatre, and few of them were thrown away in the house.

So much for the preliminary work. You can paint the town red, spend a million dollars in advertising, and if the picture isn’t “There,” all your time and money is wasted. Fortunately, “Passion” is the sort of picture which will stand up under the most glowing praise, and it seems almost impossible, in fact, to say enough about it.

Presentation counts every bit as much as advertising, and Hyman certainly has shown what can be done with “Passion” by exhibitors who have the equipment to put it over the way it deserves to be handled. Hyman’s prologue is a study in stagecraft and an education in exhibitor presentation.

Only three people were employed, in addition to having a set constructed especially for the prologue. But these three people, under Hyman’s direction, certainly did put everything they had into the job and earned the hurricane of applause which went with the closing of the curtains at the finale.

Hyman’s prologue, which almost seems to explain itself in the reproductions of the scenes shown hereafter, opened after the Robespierre overture, with the scene lit in a dim blue. The only highlights in the set were in the hanging lamp and on the three bracket candelabras. “Passion,” interpreted by a well known actor.

**Theatre Standards of Nation Raised by Strand Example**

Edward L. Hyman, managing director of the Strand theatre, Brooklyn, N. Y., shares with the comparatively limited group of genuine leaders in the theatre field credit for the material advance which has been recorded since the advent of “Passion,” an advance which should prove to the complete satisfaction of even the most skeptical the power of that agency.

Mr. Hyman was one of the first to step free of convention and incorporate into his program entertainment by artists of standards that the business world was to amplify the appeal of the screen product.

His individual progress in the work has been shown in a program from that which has obtained throughout the theatre field. From a modest beginning he has gone steadily forward to a stage which warrants expenditure of time and money for presentation material which an exhibitor of two or three years ago would have acclaimed disastrous.

Mr. Hyman’s “Passion” presentation is one of the best ever staged in any theatre. It is significant that the house record was broken during the period of its staging. It is work of this type inspiring the exhibitors of the nation to greater effort and blazing the way for constant improvement, that raises the theatre standards of the nation.

Broadway dancer, attired in crimson georgette, barefooted, with hair caught in graceful curves by cherry decorations, enters and registers her part by wrapping her semi-hard shoulders in a crimson veil. Then “DuBarry” enters, and “Passion” makes her, attempting to win her with offers of jewels.

“DuBarry” is not to be persuaded until “Passion” points to the doorway, which is transparent under side lighting, revealing the “Spirit of Royalty” significant of the heights to which “DuBarry” may rise if she accepts the cloak of “Passion.” “Royalty” (coloratura soprano) sings “Polonaise” from “Mignon,” and the two dancers, “DuBarry” and “Passion,” do several pretty steps suggesting the resignation of “DuBarry” to “Passion’s” offer.

The “Spirit of Royalty” ends her song, the lights come down, and she disappears from view. Cannonading is heard and “Passion” and “DuBarry” stand aghast looking at the doorway. The lights behind the doorway go on, revealing a somber guillotine illuminated against a red background with vivid flashes of green. As the knife of the guillotine is released, “DuBarry” slowly droops into a faint on the steps, right stage. The cannoning becomes more intense and a baritone singer practically any costuming concern carries in stock the attire required for a prologue modeled after the Hyman original. Inasmuch as the whole of the feature was given in pantomime it is probable that talented amateurs may in some cases be employed profitably.

**Mme. DuBarry,** as impersonated in the Strand stage feature. The character suggests an attractive costume for ushers and other feminine employees of the theatre.

The prologue was the only other number on the programme, due to the length of the picture. This method of presentation provides at the same time for a quick turnover of the crowds, and enables an exhibitor to devote more time and expense to the elaborate prologue the picture deserves.

Records were smashed, day by day, and what is more important, patrons were well pleased and didn’t mind telling the management what they thought of the picture.
"Polly With a Past" and "Inside the Cup"
Presentation Amplifies Review Information

A notable service is rendered exhibitors contemplating program use of "Polly With a Past," Ina Claire's initial Metro vehicle, and "The Inside of the Cup," the Paramount picturization of Winston Churchill's novel, with the publication elsewhere in this issue of complete reviews of the attractions and, herewith, description of the presentation accorded them by Hugo Riesenfeld, managing director of the Rialto, Rivoli and the Criterion theatres, New York, at the Rivoli and Criterion respectively.

An unlimited engagement of "The Inside of the Cup" opened at the Criterion on Jan. 9, with theatre plans in keeping with the estimated importance of the event brought to fruition by Hugo Riesenfeld, whose presentation productions occupy important place among the theatre achievements of all time. On the same day "Polly With a Past" was introduced to Rivoli patrons with like ceremony. Accompanying photographs show the stages of the respective playhouses with prologues in progress.

The church interior reproduced upon the Criterion stage was created by Josef Urban, whose name has become almost a synonym for excellence in work of this class. His radical departures from established precedent in stage technique have been widely adopted by modernists.

In this instance his predilection for the brilliant and the ornate was set aside out of consideration for the general atmosphere of the play and the nature of the story. The church interior that was constructed was severe of line and delicately colored. Stained glass windows, statuettes, bits of architecture such as may be found in the oldest cathedrals, all were worked into the general scheme to produce an atmosphere of antiquity.

In this setting, appropriately garbed, Gladys Rice, soloist, sang Gounod's "Ave Maria," a composition eminently qualified for the occasion.

The stained glass window in the central position carried the text upon which the motion picture play and the book original is based, a text which is presented at the opening of the picture: "Woe unto you, scribes and Pharisees, hypocrites, for ye cleanse the outside of the cup and of the platter, but within they are full from extortion and excess." And the window depicted the scene of Christ driving the money-changers from the temple.

Against this simple but artistic and impressive setting the picture was presented. Constructed by Josef Urban, the man who made the settings used in the production, it served its

JOSEF URNAN, stage artist of national renown, produced for the Criterion Theatre, New York, the above setting for the prologue accorded "The Inside of the Cup," the Paramount production, which opened an indefinite engagement at that playhouse on January 9. The detailed description of the setting and prologue, which is given in the accompanying story, should be read by every exhibitor who contemplates a booking of the picture.
HERBERTIANA," a miniature musical comedy, made up wholly of selections from the compositions of Victor Herbert, was staged at the Rivoli Theatre, New York, as presentation for "Polly With a Past," the Metro production which introduces Ina Claire to screen followers. Hugo Riesenfeld, in creating for other exhibitors such adaptable precedents as this and the one illustrated on the opposite page, renders the exhibitorial field an invaluable service.

purpose adequately.

Though exhibitors throughout the country cannot all have the benefit of Mr. Urban's genius, all can utilize the basic ideas here set forth to good advantage. Many theatres are already equipped with scenery which may be utilized without alteration. And many exhibitors will grasp the opportunity to use the drape type of setting, a style that can be applied in this connection with excellent effect and at little expense, the costume of the singer carrying the dominant atmospheric effect.

The selection used at the Criterion is excellent for the purpose but may be satisfactorily replaced by whatever similar compositions may be for any reason preferable. Where it is not deemed practical to employ a singer or singers (the choir possibility is obvious) good effect may be gained by carefully managed use of well lighted setting and an organ recital.

At the Rivoli theatre, with "Polly With a Past" as the central attraction, another type of presentation was employed.

Here musical comedy was resorted to for material, several Victor Herbert compositions constituting the program. "Herbertiana" was the name given the feature, which was presented in the form of a young people's social. Grace Foster, soprano; Ralph Soule, tenor; Paul Oscar and Vera Myers, dancers, and members of the Rivoli chorus participated.

"The Nightingale Song" from Herbert's "Mlle. Modiste" was used as the opening number, the dancers being disclosed in action as the stage was revealed, the singers taking up the chorus while the dancers continued. "Superlative of Love," from "Her Regiment," was vocally delivered by the soloists individually, in duet and finally by the ensemble, the gradual transition into "Kiss Me Again" being gracefully accomplished, at the conclusion of which the point of screening was reached.

The selection of material is wholly in keeping with the reputation that Mr. Riesenfeld has earned for showmanship. The star of the picture became famous in musical comedy. It is fitting that her first production, though not a musical comedy in its original form, should be presented by this form of entertainment.
Everett Theatre Lobby Is Study in Display Realism

If results gained justify motion picture directors in transporting entire producing companies hundreds of miles for the purpose of obtaining genuine settings and consequent realism in the finished print, it must be true that exhibitors are justified in spending money and exerting effort to attain realism in stage and lobby setting. It is peculiarly true that comparatively few exhibitors give evidence of properly appreciating that process of reasoning.

The accompanying illustration is a reproduction of a photograph taken at the time "The North Wind's Malice," the Goldwyn production, was being shown at the Everett theatre, Everett, Wash. It shows in fairly comprehensive whole the general effect gained.

Fir trees were used for the basis of the display. A snow background was provided for these. the white and green contrasting sharply. And hewn logs were placed at logical points.

The icicles hung at such points as icicles might be expected to form added a touch of realism which would have satisfied most showmen, but Mr. Turner went a step further, using a trick which might have developed a ludicrous angle but was utilized experimentally and found worth while.

A thermometer was tampered with in such manner that it registered twenty degrees below zero permanently. It was then added to the front, displayed prominently but not conspicuously. The person who was "stopped" by the display came upon the thermometer naturally and credited the man who made up the display with genuine genius.

Realism of exceptional effectiveness was a quality of the lobby display prepared by George K. Turner, manager of the Everett Theatre, Everett, Wash., for Goldwyn's "The North Wind's Malice."

Denver Front Made Campaign Broadside By Artistic Means

Louis K. Sidney, managing director of the William Fox theatres in Denver, Colo., combines the spectacular and the artistic in exploitation with exceptional success. His remarkable accomplishments of the past two years, recorded in this department and widely commented upon, is largely due to this ability.

His Rivoli theatre display for "Go and Get It," Marshall Neilan's First National attraction, is reproduced herewith, a pictorial tribute to the man's ability in accomplishing one of the big little things in theatre advertising.

There is certainly nothing lurid about the display. The round cutout which is given central position is artistically done, despite the fact that it displays a purposely inattistic figure.

The title of the picture appears several times elsewhere in the front, and yet there is no suggestion of crowding to get volume effect.

The finishing touch of the artist is seen in the advance suggestion for "Blind Wives" placed high on the front. A small blank space is left for the addition of suitable material at the proper time, and the title, one of the easily remembered variety, is allowed to impress itself upon the passing public.

Thus is obtained that difficult thing—an artistic broadside. Only a Sidney could do it.

The entire building front of the Rivoli Theatre, Denver, Colo., is utilized in a broadside by Louis K. Sidney, managing director, attaining the effect of the sensational without sacrificing the artistic.
"The County Fair"

Schade Theatre Scores Triumph

"The County Fair," the Maurice Tourneur production starring Wesley Barry and distributed through state right exchanges by Guy Croswell Smith, was the occasion for unprecedented exploitation at the Schade theatre, Sandusky, O., during a recent engagement.

Accompanying photographs show the exterior and lobby decorations, the costuming of ushers and orchestra, but do not indicate the fact that candy and peanuts were given patrons entering the house, that old time favorites made up the musical program; in short, that so realistic was the whole that a Sandusky newspaper devoted half a column to its description.
Bosten’s Enterprise Puts
Muscatine on Theatre Map

DUE to the unhappy intercession of whatever agency it is that brings about the occasional unavoidable delays commonly and no doubt often unjustly attributed to one Mr. Burleson, the story of Lady Bosten’s exploitation campaign for “Humoresque” during its showing at his A-Muse-U theatre, Muscatine, la., takes on the attributes of a serial narrative. In the January 22 issue of this publication the first “chapter” of the story was written. The present installment is none the less important because belated.

With the supplementary photographs which are reproduced herewith comes additional information disclosing the actual scope of the campaign. In addition to the animated window displays used by a piano and a Victrola store, Mr. Bosten, working with Dan Roche, exploitation representative of Famous Players-Lasky Corp., at the Chicago exchange, circulated heralds, teasers and other literature with good effect, also utilizing his mailing list to excellent advantage.

It is further set forth in the delayed report that a new house record was established during the engagement that Muscatine theatregoers and citizens generally registered genuine astonishment when they beheld the efforts put forth in behalf of the picture, and that Mr. Bosten has adopted a permanent policy of exploitation in keeping with attractions played.

Thus is Muscatine, la., placed upon the exploitation map. Mr. Bosten takes his place among the advertising exhibitors of the country, and the A-Muse-U theatre is given place upon the exploitation map.

Grauman Contrasts Stage
And Screen Entertainment

THE industry-old question of vaudeville in connection with motion pictures has been solved by Sid Grauman, managing director of Grauman’s Million Dollar theatre, Los Angeles, perhaps as satisfactorily as by any other American showman. His answer to the question, “Can pictures and vaudeville be satisfactorily combined?” would doubtless be a modern and amplified paraphrase of the ruralite’s “Well, it can and it can’t.” To Grauman that would mean something, and to one familiar with his experience in the theatre that bears his name and in the more recently erected Rialto theatre in the same city it also conveys a definite thought.

Such a statement would mean, in brief, that vaudeville, or its equivalent, can be used, but that it is not vaudeville if it is used properly.

An account of his program during the engagement of “Flying Pat,” Dorothy Gish’s Paramount production, serves well for illustration purposes.

Claire Forbes Cranc, pianiste, opened the program with Liszt’s “Hungarian Fantasy on Folk Tunes,” the orchestra accompanying. “A Study in Pose and Color,” participated in by three players and depicting in pose and lighting scenes of Bohemian Paris, was the second number. Still no suggestion of airplanes or other matter relative to the picture title.

The Metropolitan Quartette, featuring Mabelie Burch, referred to as “The American Galli Curci,” were next in order of appearance, giving a ballad and concluding with the presently popular “I’ve Got the Blues For My Old Kentucky Home,” in which they were accompanied by Henry Murtagh, Grauman organist and composer of the song.

“Memories of Old Mexico,” illustrated herewith, a feature made up of singing, dancing and instrumental numbers, followed and occupied the major portion of the time allotted to presentation. The picture followed.

If there was aught in the entertainment thus far to identify it with “Flying Pat” it is not disclosed in the report. But success is reported for the engagement. It must follow that the contrastive type of presentation utilized by Grauman is practicable.

But it isn’t vaudeville as Grauman uses it.
The importance of "getting off on the right foot" in opening a new theatre is well known to theatre men. That it is thoroughly appreciated by Messrs. Clemmer and James, managers of the newly opened Winter Garden theatre, Seattle, Wash., was demonstrated in the selection of the initial attraction.

"Kismet," Robertson-Cole's picturization of Otis Skinner's stage success with that star in the leading role, was chosen for the central position on the inaugural program. The picture has been demonstrated a box office success in practically every section of the country. The Winter Garden engagement added testimony to that effect.

SHOWMANSHIP dominated the management's choice of a feature attraction. A clear understanding of the lasting effect made by first impressions prompted the booking parties to select from a rich market of available attractions one which leading theatres throughout the country had used with success.

The accompanying photographs, showing two views of the theatre during the first week of operation, are ample proof of the wisdom displayed in the choice.

The wide advertising which naturally precedes a theatre opening, augmented by that instituted for the picture itself, brought such patronage as is indicated in the illustrations to the new Seattle playhouse. It is not unreasonable to believe that patronage of similar magnitude will continue indefinitely.

The good start is important.

In presenting a big picture and an exceptionally strong supporting program at the opening of the theatre the management inspired the public with a healthy respect for the institution and a well formed impression that motion pictures to be seen at that playhouse in the future would be of a high standard in every instance and such entertainment as is always sought but not always found.

The business of directing the theatre successfully from that point onward is thus greatly simplified. The public is kindly disposed from the first. The exhibitor's endeavors hence forward are co-operative rather than cultivative. He has but to supply a demand, not to create one.

Messrs. Clemmer and James have "got off to a flying start." An ancient proverb has it, "Well begun is half won." The proverb states the case conservatively.

"Something to Think About" was the big line in a cooperative double truck obtained by Eli M. Orowitz, Paramount exploitation representative at the Philadelphia, Pa., branch, for the showing at the Victoria theatre, Harrisburg, Pa.

Wayland H. Taylor, Paramount exploitation manager at Seattle, Wash., is popularizing the rubber stamp as an instrument of exhibitor exploitation, an experiment with "Humoresque" giving rise to the popularity of the device.

F. A. Miller, manager of the California theatre, Los Angeles, invited 200 clergymen to a private screening of Goldwyn's "Godless Men," establishing what will doubtless proved a popular precedent in the exploitation of the picture.
“The Mark of Zorro” Doubly Exploited for Dual-Showing

A policy precedent was established by the Clemmer and Winter Garden theatres, Seattle, Wash., when “The Mark of Zorro,” Douglas Fairbanks’ United Artists production was shown simultaneously and the two theatres advertised by a double advertising campaign in which the houses were equally represented. Another precedent was broken when, at the end of the seven day engagement, count was taken and the fact discovered that in spite of persistently unfavorable weather both box offices had established new records.

A “get together” participated in by the executives of the two theatres doubtless figured importantly in the final result. It was decided at this conference that the fact that the two theatres were to exhibit the picture “day and date” should be made the strong point in all advertising done. It was an unprecedented occurrence, and an unprecedented occurrence of any sort is genuine news. News is always better than “publicity.”

The newspaper advertisements carried by both theatres stressed this item strongly. And the opening of the run found the Seattle public well informed of the circumstances and, obviously, more than ordinarily curious to view the attraction which should be so highly regarded by the theatre management as to bring about this departure from custom.

The interior of the theatres were decorated in harmony with the locale of the play, and ushers and attendants were dressed fittingly, the accompanying illustration showing the general effect gained, as well as pointing out the ease and economy with which any exhibitor can achieve a like result.

The weather also proved of service as well as a box office factor. Due to the unusually protracted rainy season characteristic of Seattle umbrellas had been obtained for the protection of persons waiting in line before the theatre. These were converted into advertising accessories by having painted upon them, “Going to see Douglas Fairbanks in ‘The Mark of Zorro’.”

Two phases of the event merit special attention, due to their adaptability. The simultaneous engagement where it has not been used is a genuine news event which can be profitably capitalized by any exhibitor who choose to cooperate in this manner.

The umbrella stunt is good in itself. And the Seattle use of the idea suggests a stock of umbrellas advertising the theatre only to be kept in readiness for patrons leaving the theatre on rainy nights.

An event which produces two suggestions of that calibre is truly notable.

The Exhibitor’s Right

(Continued from page 57)

The producer who sees fit to take the lead in this direction will give over a portion of each author’s time to the direction of the presentation feature at the initial screening of his picture. These events will be handled in a manner befitting their importance. National newspaper publicity will be gained for them, and the presentation will be in keeping with the quality of the film production.

As many companies as circumstances require will be equipped and put upon the road with the pictures. Exhibitors will be shown the advertising and straight program value of them and urged to avail themselves of the offer made.

Exhibitors realizing the importance of the arrangement will make use of the material offered. The motion picture in all its phases will benefit greatly by the innovation.

Universal Pictures
Score in New York

Photographs of exceptional quality reproduced upon the opposite page tell more effectively than words the methods used by New York showmen in advertising Universal attractions. They are methods which exhibitors everywhere will gain by adopting in greater or lesser degree.

Plenty of billboard material is used, and plenty of light for front illumination. With these attention compelling agencies applied as in the present cases much of the burden is lifted from newspaper and house organ advertising.

The tactics employed by the managers of the three theatres in question should be adopted generally, and this without decreasing other efforts made. The results will justify the effort and expense involved.

"Risky Business," another Universal production, given the "spot" in the 72nd Street Theatre's display.

The Bronx Plaza Theatre brilliantly and effectively advertised "The Devil's Passkey."
Crowd Psychology Prompts Mauer’s Cutout Sequence

The above reproduction of a photograph showing the manner in which George Mauer, manager of the Strand theatre, Louisville, Ky., utilizes cutouts for lobby purposes does not disclose the full import of the style employed. Were the photograph taken upon an occasion when even an ordinary crowd was in attendance the point of the method would register much more effectually.

But the imagination supplies with little difficulty the lacking detail. Any exhibitor has but to people the lobby in his mind’s eye with a dozen patrons leaving the theatre. The exhibitor who does so will realize at once that the placement of the cutout stands, cutouts made up in such manner as to enhance the illusion, gives the impression of a much greater crowd than actually is present.

It is highly probable that such an illusion was created when “Peaceful Valley,” Charles Ray’s First National attraction, was being shown at the Strand. Great as may have been the business done, it is obvious that one passing the theatre during a comparatively dull hour must have formed the impression that the lobby was crowded.

That impression is valuable. It is better advertising than many types that are obtained at much greater expense.

Such an impression operates with certain effect in conveying to passersby the belief that the picture on exhibition is one which has drawn a great number of people. This leads naturally to the formulation of a definite intention upon the part of the observer to see the picture if it is in any way possible to do so.

Patterson Gives Feature And Comedy Equal Stress

WILLARD C. PATTERSON, managing director of Sig Samuels’ Criterion theatre, Atlanta, Ga., has demonstrated repeatedly his mastery of the showmanship science. His contribution to the important literature being written daily on the big subject which has for its basis the comparative advertising merit of the comedy and feature attraction is correspondingly important.

Upon a recent program at the Criterion Mr. Patterson grouped Clara Kimball Young’s Equity production, “Mid-Channel,” with Larry Seman’s Vitaphone comedy, “The Sportsman.” The photograph reproduced herewith shows the frontal display made on that occasion.

In the big banner which occupied central position the two stars’ names were given positions of equal prominence. The same policy was carried out in the smaller displays on each side of the lobby, the feature photographs being given top position on one side and the comedy stills accorded like treatment on the other.

In his newspaper advertising for the engagement the same policy was observed, the space being divided equally between the attractions.

All of which indicates a confidence in what recent events point to as the correct showman stand on the question which has advanced in the past year to a point of vital importance in program disposal.

Mr. Patterson, long identified with the advance guard of American theatre men, in thus putting the comedy and the feature length production upon a plane of equal importance in his appeal to the Atlanta public demonstrates clearly his opinion of the short subject’s importance.
Exhibitors Demonstrate Poster Usefulness
In Cutout Lobby Display for Pathe Films

Title and cutout profitably identified.

Practical usefulness is the final test of any product. No lesser consideration truly indicates the merit of any working material at the exhibitor's disposal.

By that rule the paper published by Pathe for productions bearing that trade mark is found worthy. Exhibitors have used it with patent effective results.

Accompanying illustrations demonstrate the point.

When "The Devil To Pay," the Robert Brunton production for Pathe, was exhibited at the Gem theatre, Salt Lake City, Utah, an excellent centerpiece for lobby use was constructed by cutting from the 24-sheet provided with the picture the two figures which occupy extreme right and left position in the original. These were cut out in their entirety and brought together for the purpose of centralizing the appeal and focusing attention upon the most interesting phases of the display.

The photograph taken during the engagement shows the effect gained, one which is registered almost as effectively in the reproduction as it must have registered upon the consciousness of passers-by.

The other illustration shows the artistic use made of cutouts from 1-sheets issued with Harold Lloyd comedies by another exhibitor. The idea is good, and the stunt may be repeated every time a Lloyd comedy is scheduled.

The comedian's features are well-known throughout the motion picture world. Where stars are known Harold Lloyd is known, and his characteristic smile displayed artistically and attractively as in this instance cannot exert other than beneficial influence upon the box-office of the theatre in question.

Such use of poster material is proof of its quality. Exhibitors use it. That means that it is good.

Those who are assigned to the business of preparing paper for motion picture attractions will do well to keep that point in mind. The test question should be "Can it be used?" rather than "Is it beautiful?" the question that an artist may be expected to ask.

The business of the poster is not to charm with its artistic perfection; it is to bring to the theatre box-office patrons who will pay only to see the attraction which the poster represents.

Pathe paper, in at least these instances, has been demonstrated useful. That provides a working basis not only for artists engaged in making Pathe paper, but for poster artists generally.

Personal
E. L. H.—"Hung" with due ceremony January 10. Thanks.
C. E. R.—February 5.
F. S. M.—Noted the quote. Surprised.
S. S. S.—Glad you like it.
E. M. W.—Bon Voyage!
H. E. N.—Great. Keep it up.

"Something to Think About" was used as the name of a four-page newspaper published by the Liberty theatre, Madison, O., carrying approximately two and one-half pages of merchant advertising.
Plunkett Prologue
For Tourneur Film
Easily Duplicated

Joseph Plunkett, managing director of the Strand theatre, New York, utilized for the presentation of "The Last of the Mohicans," Maurice Tourneur's Associated Producers, Inc., production, a prologue which may be duplicated in its essentials by practically any exhibitor. The illustration should provide showmen everywhere with all necessary working material.

One soloist and a quartette appeared in the Plunkett stage feature, the costuming being such that no inconvenience will attend upon the adaptation of the idea. The stage setting is likewise simple and within the power of any exhibitor to approximate, practically every theatre that has scenery of any kind being already supplied with the necessary equipment.

Indian songs and dances can be used almost without restriction in the number. The tom tom and the camp fire are familiar properties which may be utilized, and it may be that one of the players employed can be given a dramatic reading to deliver. This, at the close of the prologue, should introduce the screen production under the best possible circumstances.

A woodland setting, the New York Strand quartette in costume, with a baritone employed for the occasion, combined to produce effective presentation for "The Last of the Mohicans," Maurice Tourneur's Associated Producers, Inc., production.

Economical Lobby Display
Mirrors Good Showmanship

The application of economy to advertising showmanship is a delicate operation. It more often than not results in the defeat of the very much worthwhile end that is sought for. As a general rule the saving sense does not work to good advantage when theatrical advertising is undertaken.

A noteworthy exception to this rule, the exception which proves it, is presented above in the reproduction of a photograph showing the lobby display evolved for First National's "Nomads of the North," by S. S. Stevenson, manager, whose interesting story appears below. He states that the display cost exactly $11.00.

The lobby of the Princess Theatre, Henderson, N. C., as decorated for "Nomads of the North," serves to introduce to exploitation exhibitors S. S. Stevenson, manager, whose interesting story appears below. He states that the display cost exactly $11.00.

In commenting upon the display Mr. Stevenson states that he has used many stunts in his career as an exhibitor, some successful and some of the opposite character, the cost of the stunts as balanced against box office receipts determining the classification. To which the obvious rejoinder is, "If they were all as capably managed as the present one, the unsuccessful ones must indeed have been costly. If every dollar expended was put to such good use as the eleven dollars used in this case the stunts costing more than that should have drawn constant capacity."

The secret of the present successful combining of economy and advertising lies in the fact that the display did not reflect the economy. It did not look like an $11 display.

The appearance is, of course, the essential thing. In this case there was no hint of cheapness, rather the reverse.

This is the type of economy that can be applied to advertising. Where exhibitor genius is applied to eliminate the appearance of cheapness there is merit in economy.
Across America with "Dinty"

"DINTY DAY" was participated in by every newsboy in Oklahoma City, Okla., when Marshall Neilan's First National attraction was shown at the Empress theatre. Tom Boland, manager, effected an arrangement with the newspapers whereby prizes were awarded the boys selling the most papers, and the boys participated in several parades intended to stimulate sales, the theatre benefitting directly thereby.

"DINTY" was shown at the Rialto theatre, Butte, Mont., just before Christmas, which circumstance enabled William J. Sullivan, manager, to conduct with telling effect a newsboys' matinee, which brought out the crowd of youngsters seen in the accompanying reproduction of a photograph showing the front of the theatre on the day of the showing. "Out of gratitude many of the guests wore signs advertising the picture throughout the run.

At Creston, Iowa, E. Metzger, manager of the Strand theatre, sent out a float with twenty newsboys to advertise "Dinty." After a circuit of the city, during which literature was distributed, the float drew up in front of the theatre and the boys gave an entertainment consisting of singing, dancing, boxing and wrestling which lasted an hour. The "Dinty Day" idea was used here also, the boys carrying signs as shown in the illustration.

Jack Sanson, manager of the Bristol theatre, Bristol, Conn., experienced excellent results with "Don't Ever Marry," another Marshall Neilan production for First National in which Wesley Barry appears prominently, due to use of a "Before And After" window display contrasting the comforts of bachelordom with the burdens of matrimony. The photographic reproduction discloses the display's attention drawing power.
Advertising Drive
By Boy Exhibitors
Nets Big Returns

A communication of uncommon interest to readers of this department, revealing as it does the fact that two sixteen-year-old boys are making a success of theatre management and exploitation, is reproduced herewith, accompanied by a reproduction of one of the advertisements referred to in the text.

So far your paper has not heard from us excepting in your section, "What the Picture Did for Me," for the reason that we did not think the exhibitors cared what a couple of sixteen year old boys did. However, we obtained such excellent results with "Humoresque" that we can hardly refrain from writing you.

As a rule, we are only open one night a week Friday, and then we have but one show. But on "Humoresque" we arranged for three special shows, four o'clock, seven-fifteen and eight-thirty. We arranged for a full page ad in our local paper, which I am enclosing, which was arranged so that the merchants' ads would cover the expenses of the full page.

Another stunt we worked was a letter gotten out by the schools. The letter needs no explanation. Arrangements were also made with one of our local druggists for use of his window. This was decorated with 1-sheets, photographs, etc.

The result was that over one thousand people saw "Humoresque" at advanced admission.

Yours for success,
Community House Motion Pictures,
Winnetka, Ill.

SIDNEY M. SPIEGEL, JR.

Stanley Chambers’
Newspaper Methods
Set High Standard

Many volumes offered the advertising man as helpful in his work are of certain value to the exhibitor, a business man whose business involves a thorough understanding of advertising methods. It is to be hoped that some day a volume will be published providing theatremen with practical working knowledge in understandable terms.

Such a volume might well take the form of autobiography to the extent of having different successful exhibitors write upon the phase of advertising for which they are famous. In that case Stanley Chambers, manager of the Palace theatre, Wichita, Kan., should be called upon to contribute a chapter on the subject of newspaper space and its proper employment.

Few exhibitors have equalled Mr. Chambers’ accomplishments with type and illustration. His work, taken over a period, shows a high standard of individual and collective excellence.

The advertisements reproduced in this department from time to time are selected with difficulty. It is not easy to determine "high points" in a product that maintains an even tenor of mechanical and text excellence.

The display reproduced herewith is typical. It is not one of the best, nor yet one of the poorest, as that term may be applied to a Chambers composition.
“Spoilers” Revival Breaks Washington Theatre Record

SHOWMAN wishing to praise a certain type of modern production in the most convincing terms, their command frequently say, “It has a better fight than ‘The Spoilers.’” The box-office results scored by that production in its early history are responsible.

It is of interest, therefore, to record the fact that that attraction, reissued, recently established another box-office record in Washington, D. C., the Leader theatre of that city extending the engagement to two weeks after the first week had resulted in the establishment of a new box-office record.

Exploitation had much to do with this success.

Sidney B. Lust, president of the Super Film Attractions, Inc., who recently bought the Leader and took over the management of the house, used for the occasion a striking lobby display which is photographically reproduced herewith.

J. S. Warmbath, who spent twenty-seven months in the Arctic zone as a member of Peary’s expedition, based his collection of souvenirs for the display. A stuffed Eskimo in the act of throwing a harpoon at a ‘polar bear, real Eskimo dogs, a scenic drop and a log cabin box-office mask were utilized with excellent effect, the remainder of the space being decorated in such manner as to harmonize with the central pieces.

Newspaper advertising was held to normal throughout the week, and while other exploitation effects were used the credit for the big business done is given chiefly to the display.

Exhibitors using reissues will doubtless benefit by this story of the Leader success. It has been claimed that “a big picture never grows old,” and “The Spoilers” seems to be in the designated classification.

Tally’s Theatre, Los Angeles, the “Los Angeles Express” and B. H. Dyes & Co., a hardware firm, conducted a three-way exploitation stunt of unusual aspects for the engagement of “The Jack-Knife Man,” King Vidor’s First National production. Every boy obtaining a three months’ subscription to the paper was given a jack knife. The ten boys obtaining the largest number received special prizes. An admission ticket was given each boy for each month’s subscription sold, and King Vidor applied the finishing touch which assured big newspaper publicity by inviting all contestants to Vidor Village, where it was promised a picture would be taken and the parents of each boy presented with a strip of the film showing their sons in action.

Star photographs and stills from current attractions are displayed on boards constructed for the purchase by the Chicago branch of Pathé Exchange, Inc., at the Wabash Avenue office, a location passed daily by thousands of pedestrians, information as to theatres playing the various pictures being set forth in the display. An investigator seeking to determine the reason for the knot of pedestrians grouped about one portion of the display at any hour of the day and in any weather elbows his way into the front rank and observes several poses of the Vanity Fair Maids.

Ben Jackson, manager of the Audubon theatre, New York, experienced marked success in “selling” to merchants for use in their advertising the catchline, “Don’t Be Blind Wives. Trade Here and Save Money.” The Fox production, “Blind Wives,” may be similarly exploited throughout the country.

A touch of nature was applied to the lobby display used at the Orpheum theatre Scottsbluff, Neb., playing Goldwyn’s “The North Wind’s Malice,” when W. H. Ostenburg, Jr., manager, constructed a log cabin lobby piece and piled against it the snow which all but blockaded the front of the theatre.

Hector M. Pasmezoglu, manager of the Delmar and Congress theatres, St. Louis, obtained the names of 1,100 patrons recently by having the ushers make polite inquiry. To the addresses thus procured he sent a card of thanks for patronage during 1920 and enclosed two tickets good for admission to either theatre at any time during 1921. To date 700 of the tickets have been received at the box office, which means at least 700 good friends made.

Six bathing girls were employed by the Shakespeare theatre, Chicago, in connection with the screening of “Summer Girls,” the Mack Sennett Paramount comedy, marking the first step recorded in the city toward short subject presentation.
Packed Houses Serve to Extend
Run of Latest Fairbanks’ Film
“Mark of Zorro” Is Praised by Critics and Public
In Cities Where New United Artists
Picture Is Being Shown

Packed houses during the run of Douglas Fairbanks’ latest United Artists’ production, “The Mark of Zorro,” caused Manager Simons of the Allen theatre, Akron, O., to extend the run two days. Box office records were broken.

This picture has elicited praise from newspaper critics and the public in cities and towns where it has been shown. The motion picture editor of the Lima (O.) Times said that there was “no use talking about it. ‘Dong’ Fairbanks is sure the goods in his latest production.”

Lauded in Chicago

The critic of the Chicago Herald and Examiner states that Douglas Fairbanks always comes back with a bang, and he comes back this time with more of a bang than ever before and a much shrewder actor to boot.”

In the majority of the Marcus Loew theatres, where the management set aside all former precedent and booked “The Mark of Zorro” for seven days instead of three and four, the box office records were broken.

The Mission theatre in Los Angeles reopened with “The Mark of Zorro” and then extended the run to four weeks, something unprecedented in the motion picture industry in that community.

One of the outstanding features of “The Mark of Zorro” is the fact that it is creating good runs in all sections of the country and Canada. It has been booked for an extended run of nine days at theAllen theatre in Calgary, Canada, for fourteen days at the Castle theatre in Chicago; for two weeks’ run at the Lyceum theatre, Winnipeg, Canada, for two weeks at the Palace theatre in Schenectady, N. Y.; for two weeks at the Dunns theatre, Minneapolis, Minn.; for fourteen days at the Goodwin theatre, Newark, N. J.

For two weeks at the Ziegfeld theatre, Chicago, and for week runs at the following theatres: Vic E. Sutphen’s, Elgin, Liberty, Kansas City, Mo.; Midway, Rockford, Ill.; Capitol, Elizabeth, N. J.; Queen, Wallingford, Conn.; Wirth, Tex.; American, Paterson, N. J.; Kelso, Passaic, N. J.; Loew’s State, Stockton, Cal.; Temple, Lorain, O.; Merrill, Milton, Wis.; Crystal, Daughrispolis, Ind.; Colonial, Indianapolis, Ind.; American, Terre Haute, Ind.; Albany, N. Y.; Majestic, Hartford, Conn.

Plays at Muncie

Star, Muncie, Ind.; Circle, Ottawa, la.; Steinway, Ashtoria, L. I.; Levy, San Jose, Cal.; Liberty, Fresno, Cal.; Liberty, Long Beach, Cal.; Casino, Spok-

Bert Ennis on Trip

Bert Ennis of S. & E. Enterprises will leave New York this week to visit the important exchange centers. He will take with him prints of “It Might Happen to You,” “Cowboy lass” and three Midget comedies.

Charnas Closes Big Contract With
Arrow for Nineteen Productions

Harry Charnas, president of Federated Film Exchange of Ohio, has just closed a contract with Bert E. Shullenberger, president of Arrow Film Corporation, for the territorial rights on approximately nineteen productions.

The contract covers the sale to Mr. Charnas of “Circumstantial Evidence,” “Wall Street Mystery,” “Unseen Witnesses,” “Sacred Ruby,” “The Brown Case,” “Trail of the Cigarette,” “Triple Clue” and “House of Mystery,” eight pictures, all starring Glenn White. These were purchased for the state of Ohio.

Covers Several States


“Chamber of Mystery,” starring Claire Whitney and Earl Metcalfe; “Desert Scorpion” and “Wolves of the Street,” starring Edmund Cobb; these productions purchased for the state of Ohio.

Will Expand Business

This deal is the first big step in Mr. Charnas’ plan towards the opening of feature exchanges to be allied with four short reel exchanges known as Standard Film Service Company, which already has branches in Cleveland, Detroit and Cincinnati. He has built up a wonderful organization, he himself handling the position of general manager, with Fred Shandy as publicity director; M. A. Lebensburger, manager of the Cleveland exchange, located in the Sloan Building; Joseph U. Smith, manager of the Cincinnati exchange, located in the Film building, and J. C. Fishman, manager of the Detroit exchange, located in the Film building.

Heads Educational Unit

The distribution of the Federated film output in Ohio, Michigan and Kentucky is made through these three exchanges while Mr. Charnas is also the head of Educational Film Company of Ohio, which in turn distributes through the Standard exchanges.

In commenting on this deal, Mr. Shullenberger stated that he was very much pleased to see a producer like Mr. Charnas caliper enter the feature field as a distributor in his territories, for he felt that it was a man such as Mr. Charnas that the producers and distributors of independent features must look to for their success in years to come.

Florida Amusement Co.

Takes Lakeland Theatre

LAKELAND, FLA.—Lakeland Amusement Company, which has been operating the Casino theatre, has taken over the Auditorium.

Following the completion of a $15,000 improvement in the Casino, the two houses will be consolidated and the Auditorium, the production theatre, will be used for one of the productions, the Casino for pictures. L. D. Joel of Jacksonville has been manager of the Auditorium for the last six months.
Salient Films Will Produce Ten Five-Reel Pictures During 1921
Activities Will Be Centered in New York With Davis as Supervising Director—Goosmann Is President of Concern

Salient Films, Inc., a New York corporation, has entered the production field. Ten five-part features will be made during 1921. Production activities will be centered in New York.

Max F. C. Goosmann is president; Frank W. Weeks, vice-president and secretary, and J. Charles Davis, 2nd., secretary and supervising director.

Plan for Economy
President Goosmann states that the company intends to produce strong human interest stories with well chosen casts. The best of direction and photography will be provided.

Economy in production is planned. Concerning this President Goosmann declares that a carefully devised system of producing will be followed, which, he claims, will permit the turning out of high grade productions far below the usual cost but equal to the present standard of feature subjects.

Stories Are Obtained
Several stories have been obtained for picturization. Negotiations are on for a number of prominent players.

Offices of the company are at 322 Fifth avenue, New York.

Mr. Goosmann was for several years connected with Famous Players-Lasky Corporation in an executive capacity. He resigned the position of office manager of the New York exchange of Famous to assume management of the New York exchange of Empire State Film Corporation, an independent distributor.

From there he went to Robertson-Cole, where he remained until the present time.

F. W. Weeks is a newcomer to the ranks of motion picture producers. He has long been interested in photography and has patented several inventions pertaining to the motion picture end of the business.

J. Charles Davis, 2nd., came to the motion pictures in 1913 from the ranks of the advertising men. He has devoted the intervening time to an exhaustive study of the business, having been by turns scenario writer, assistant director, director, film editor, producer and exhibitor. He has devoted the last two years to the advertising and exploitation of pictures, having been exploitation manager of the New York exchange of Famous Players, from where he resigned to assume the position of advertising and exploitation manager of Empire State Film Corporation, which firm he left to become director of advertising and publicity for Arrow Film Corporation, which position he held until he resigned to accept his present place.

Famous Players Lease
Lyceum From Frohman
(Special to Exhibitors Herald)

NEW YORK, Jan. 15.—Daniel Frohman, president of the Lyceum Theatre Company, has rented the theatre for a period of ten years from next October to the Famous Players-Lasky Corporation. It will continue to be the home of Frohman productions and will not be turned into a motion picture theatre.

Unity Buys Star Westerns
For Indiana and Illinois

Star Ranch Westerns have been purchased for Northern Illinois and Indiana by Unity Photoplays, Inc., of Chicago.

These two-reel Westerns, issued twice a month by C. B. C. Film Sales Corporation of New York, are now handled by Specialty Film Corp., Dallas, Texas; Consolidated Film Corp., San Francisco, Cal.; Consolidated Film Corp., Los Angeles, Cal.; Crescent Film Exchange, Kansas City, Mo.; Standard Film Service, Cleveland, Ohio; Fontenelle Feature Films, Omaha, Neb.; S. & S. Film Supply Company, Pittsburgh, Pa.; United Film Service, St. Louis, Mo.; Pearce Films, Atlanta, Ga.; Pearce Films, New Orleans, La., and Unity Photoplays, Chicago, Ill.

“Three Sevens” Moreno’s New Melodrama Feature

“Three Sevens,” Perley Poore Sheehan’s novel, has been made into a swiftly moving melodrama starring Antonio Moreno.

The picture has been completed at the Western Vitagraph studios. Chester Bennett directed. Jean Calhoun and Beatrice Buirham play opposite the star. Others of the cast include Emmett King, Dewitt C. Jennings, Bull Montana, Edwin J. Brady, Hector V. Sarno and Bobby Mack.

Takes Des Moines Theatre

DESMOINES, Ia.—Ed Helms, manager of the Rialto theatre, will manage the new Strand picture house, formerly the Unique. The house will undergo improvements and will be opened about the middle of February. The Strand is owned by Des Moines Theatre Company.
Three Productions Are Scheduled For February Issue by Selznick

Elaine Hammerstein, Ralph Ince and Conway Tearle
Stars in Month's Publications—"Highest Law" Goes Out on the Sixth

For February Selznick announces the publication of three productions—the Ralph Ince special, "The Highest Law"; the latest Photoplay production, "Poor Dear Margaret Kirby," and the Hobart Henley picture, "Society Snobs," starring Conway Tearle.

Published on February 6

"The Highest Law," for issue on February 6, the week previous to Lincoln's Birthday, is a full five-reel dramatic offering suitable for the holiday occasion or at any season of the year, in that it centers around one of the most intriguing incidents in the life of Abraham Lincoln. Mr. Ince, who directed the picture, plays the role of the Great Emancipator. Other members of the cast include Bobby Agnew, Margaret Seddon, Alexander Bowers, and Condell Crawford; Lewis Allen Browne wrote and picturized the story.

"Poor Dear Margaret Kirby" reveals Miss Hammerstein in a story that is particularly suited to her talents, written by Kathleen Norris. The cast includes William B. Davidson in the leading male role, Warburton Gaebble, Ellen Cassity, Helen Lindroth and Tom Brook. The production was directed by Williams and Earle, and adapted for the screen by Lewis Allen Browne. It is scheduled for publication on February 25.

Spectacular Scenes Made

"Society Snobs" is a sumptuously invested photodrama produced on a lavish scale. Spectacular scenes showing the famous "Red Rose Room" of the Plaza hotel, New York, a big ball room scene, which occupied more than a quarter section of the Fort Lee stage, and an exact reproduction of St. Patrick's Cathedral which was used as the background for a notable society wedding scene to bring forcefully to the foreground the splendid portrayal of Conway Tearle.

In the cast are Martha Mansfield, the new Selznick star, playing the leading feminine role; Jack Bowers; Jeff Drum, Jack McLean and other well known screen players. Mr. Tearle wrote the story and, with Miss Bowers, adapted it for the screen. "Society Snobs" is set for February 15 issue.

Zasu Pitts Working
With Columbia Co.

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 14.—Zasu Pitts will start work next week with Columbia Special Features Company with whom she has been under contract during the last several months.

Her first picture with that concern will be made here instead of in San Francisco as originally planned. It is reported that Columbia has decided to abandon the San Francisco studio project and will make its productions here.

Bowers Confers in
L. A. With Palmers

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 18.—Charles B. Bowers, formerly a director of Screen Snapshots and publicist and advertising manager of C. B. C. Film Sales Corporation, arrived this week for a conference with Palmer officials at the home office here.

Universal to Offer
Five Reel Feature of
The Prince of Wales

(From Staff Correspondent)

NEW YORK, Jan. 18.—Arthur Cloz-enberg, manager of Film Booking Office, London, distributing Universal and Jewel productions, returned to England Saturday on the Auguste Victoria after a two weeks' visit with Universal executives here. He was accompanied by Mrs. Cohnestberg.

As an outcome of his visit here Universal will distribute "Thirty-seven Thousand Miles With the Prince of Wales," a five-reel feature of the adventures of the Prince during his tour of the world. Universal will handle the picture in the United States and Canada.

The primary object of Clozenberg's trip was to exchange ideas with Universal officials on the handling of Universal product.

Theatre for Portsmouth


Ohio Papers Praise
Top Notch Comedies

First Subject, "Movie Mad," Published, With Second Following Shortly

The Cleveland Plain Dealer and the Cleveland News in a January edition stated in special articles that the best two-reel comedies made are produced and distributed by Top Notch Producing and Distributing Company, with headquarters in Cleveland. Both papers claim that Top Notch comedies prove that the best pictures do not necessarily have to be made in Los Angeles or distributed from New York.

The first publication, "Movie Mad," and the second, "Jealousy," were given private showings to Cleveland critics.

Contest Is Conducted

Six or eight thousand letters weekly are addressed to the Top Notch studios in response to the nationwide advertising campaign concerning the Top Notch title contest conducted on these comedies, inquiring when and where to see Top Notch comedies and won one of the seventy-eight $100 cash prizes offered for the three best titles on each and every publication, like prizes to be awarded when a tie occurs.

Beside the officers of the company, Postmaster Murphy of Cleveland and Comedian St. Clarey, and Mr. Kyle, the Top Notch attorney, are on the board of judges to decide the three winning titles on each comedy.

Temporary Titles Given

Every Top Notch comedy is issued under a temporary title. The first reached the exchanges on January 15 under the temporary title of "Signal." The second, "Jealousy," the second publication, will be on the market February 1, while "Inside Dope" is the third of the series.

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Theatre for Portsmouth


Storey to Publish Reel Showing
Intimate Shots of Screen Stars

"Shadowland Screen Supplement" is the title of a new single reel to be published every two weeks by A. D. V. Storey, formerly a director of Screen Snapshots and publicity and advertising manager of C. B. C. Film Sales Corporation.

Will Show Stars of Screen

"Shadowland Screen Supplement" derives its name from the magazine Shadowland and will consist of shots at home and at work with stars of the screen, the stage, the dance and other arts, and will have the editorial and exploitation cooperation of Shadowland and the other two Brewster publications, Motion Picture Magazine and Classic, a total of 1,000,000 copies a month and fully 3,000,000 readers, screen and stage fans.

The Brewster publication cooperation was provided "Screen Snapshots" by Mr. Storey when connected with that publication.

Anetha Getwell, winner of the national fame and fortune contest of the Brewster publications will be featured in a series of two reels, detective stories, by Mr. Storey.

Offer to State Right Men

Miss Getwell, following the winning of the national contest of the Motion Picture Magazine, Classic and Shadowland from 50,000 entrants and with a board of judges which included Mary Pickford, Thomas Ince, Mme. Petrova, David Belasco, Eugene Brewster, Howard Chandler Christy, J. Stuart Blackton, Maurice Barrymore and others, was then designated "The American Legion Girl," having been selected for the principal role in "Lost We Forget," a photoplay produced by A. D. V. Storey in cooperation with the American Legion News Service.

Publication of these publications will be offered the independent states rights market. Offices have been opened at suite 220, 17 West Forty-second street, New York.

New Talmadge Film Ready

Constance Talmadge's next issue, scheduled for January 31, will be "Mamma's Affairs," Rachel Barton Butler's well-known Harvard prize play. It is a more serious story than anything Constance has previously attempted.

To Build Trenton Theatre

TRENTON, N. J.—Benjamin A. Lavine, theatrical promoter, has acquired a tract of land on the main road to Camp E. P. MILL and plans to start the work.
n From Europe
Says Arthur Ziehm
Establishes Exchanges in
Spain—Finds Internat-
ionalized by Germans

bargo, effective January 1, whereby films from other countries may be imported up to 15 per cent of the German productions.

**Presentation Is Inferior**

“I was surprised to find that German exhibitors are far behind us in matters of presentation. One would expect to find musical settings at their best in Germany, but instead they are distinctly inferior to those we have become accustomed to in this country.

“From Germany I went to Italy where I was received with the greatest cordiality by the motion picture men of Rome, Milan and other cities. Economic and social conditions in Spain and Portugal are very depressing indeed, and of course the motion picture business is suffering.”

**“The Killer” Next Path**

**Production of Hampton’s**

The Benjamin B. Hampton production, “The Killer,” an adaptation of the novel of the same name by Stewart Edward White, will be published on January 30 by Pathé.

Frank Campeau is seen in the title role. Claire Adams is the heroine and Jack Conway is the hero. Tod Sloan, little Frankie Lee, Edward Pell, Frank Hayes, Will Walling, Milton Ross, Tom Ricketts and Zack Williams are others in the cast.

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**Claims Scoop in Filming Lost Naval Balloons**

Educational Films Corporation claims to have been the only organization in the country that could supply pictures of the Hudson’s Bay post, the haven of the three American naval balloonists who were lost for some time in the Hudson Bay district. Panoramic pictures of the entire fur station appeared in the New York World and New York American with the big story and were dispatched to principal dailies through the country. Every photo news agency, without exception, was compelled to rely on educational or do without the scenes, according to Educational. During the days following many other photos taken by Educational at and around Moose Factory were published. These pictures were made on the tour of the whole North country section made by Educational camera men in cooperation with the Hudson’s Bay Company. The film made on this expedition is now being published in the form of single reel pictures, the first being “A Tale of the Fur North.”

**Proves Fame Unnecessary To Sell Picture Scripts**

Refutation of the popular idea that the value of the writer’s name rather than the worth of the story inspires the acceptance of a photoplay is made in the recent experience of Stella G. S. Perry, author of “Palmetto,” a well known recent novel.

Under the nom de plume of Carol Stone the writer sent her story to Joseph M. Schenck entitled “A Modern Diana” and it was accepted before the identity of the author was known.

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**FRENCH GENERAL VISITS GOLDWYN PLANT**

Samuel Goldwyn (left), president of Goldwyn Pictures Corporation, shows Gen. Robert Georges Nivelle, former commander-in-chief of French armies during the World War, around the immense studios. Rupert Hughes (right), who is writing for Goldwyn Pictures, accompanied the general.
Realart’s “The Furnace” Considered Meritorious Picture by Exhibitors

It is a self-evident fact that productions which are really big in story, settings, cast and direction are of great value to exhibitors and producers. And it is particularly refreshing to the latter when the former express heartfelt appreciation.

Raking high among such productions, in the judgment of Samuel Goldstein, manager of the new Victory theatre, Holyoke, Mass., is Realart’s William D. Taylor special, “The Furnace.” Mr. Goldstein selected the picture for the opening recently of his new theatre.

Crowds Turned Away

“When I booked ‘The Furnace’ to open Goldstein Bro’s new Victory theatre I considered it one of the best pictures available for the house,” Mr. Goldstein wired Realart after showing the production. “It proved to be such by the many thousands that we turned away at every performance. Let Realart make more pictures of this kind and it will be easier selling for the exhibitor as well as the producer.”

J. W. Trunk, manager of the Dome theatre, Youngstown, O., ran “The Furnace” and wired:

“Open 1921 with ‘The Furnace’ to one week capacity business. A wonderful target for this year’s blue ribbon attractions to aim at. Congratulations, Dome theatre.”

Opens New Theatres

“The Furnace” has played a prominent part as the opening attraction for many theatres, among the number being the Arcadia, Huntington, W. Va.; the Blue Mouse, Seattle, Wash.; Garrick, St. Paul; Victory, Holyoke, Mass., and a number of others.

“We saw ‘The Furnace’ in our projection room the other day,” says a letter from Miss Dorothy Day of the Garden theatre at Des Moines, Iowa, “and found it delightful. At least I did, I want you to know, since how could any mere feminine person fail to appreciate the gorgeous settings, costumes and wealth of little touches’ that make a photoplay for feminine eyes.”

Bookings Are Increasing

Both critics and exhibitors agree on this point, as well as on the compelling interest of the love story.

Bookings on “The Furnace” continue to pour in. These Pennsylvania theatres have signed for the picture: Regent Scranton; Colonial, Reading, Jackson, New; Jackson, Lebanon; Hamilton, Lancaster; Palace, Philadelphia; Mammoth, Philadelphia; William Penn, Philadelphia; Victoria Harrisburg; American, Pottsville and Strand, Allentown.

“East Lynne” Offered by Ballin Through Hodkinson

Hugo Ballin announces the completion of “East Lynne,” his second independent production for distribution by W. W. Hodkinson Corporation. The publication date has not been determined.

The screen adaptation of Mrs. Henry Wood’s famous story has become, in Ballin’s hands, a smart society play. The cast is seen in settings of beauty in keeping with the producer’s reputation as an artist, and an elaborately staged fairy tale enhances the play’s pictorial appeal.

Players include Mabel Ballin, Edward Earle and Henry G. Sell in the principal roles, with Gilbert Rooney, Gladys Coeburn, Doris Sheerin, Xellie Parker Spaulding and a dozen others lending support.

Build Brooklyn Theatre

BROOKLYN, N. Y.—Roanoke Construction Company is erecting a modern theatre with seating capacity for 1,400 patrons in Richmond Hill, South.

Did You Order Something?”

Sessue Hayakawa is Sued for $250,000

By Aubrey Kennedy

(From Staff Correspondent)

LOS ANGELES, Jan. 18.—Sessue Hayakawa has been made the defendant in the federal court in an action for $250,000 alleged damages on a charge of breach of contract. The plaintiff is Aubrey M. Kennedy, a New York motion picture distributor and producer. The attorneys for the plaintiff are Milton Cohen and Philip Cohen.

Between November 1, 1919, and April 1, 1920, the defendant is alleged to have made a contract with the plaintiff whereby the latter was to “exploit and distribute” the pictures in which the defendant was to have played the leading role. The pictures, the plaintiff alleges, were to have been distributed by W. W. Hodkinson. The actor is alleged to have violated the contract and caused damages to the plaintiff to the amount of $250,000.

Philip Cohen, attorney for the plaintiff, said it had been rumored that Hayakawa had become “disgruntled” at his former manager because the actor had been asked to pose as a Cuban because anti-Japanese agitation existed at the time. It was during this period, it was reported, that the star made a contract with the plaintiff and later, becoming reconciled with his old manager, is alleged to have broken the contract with Kennedy.

Frank King in Houghton

HOUGHTON, MICH.—Manager W. H. Vance of Vance Amusement Company has acquired the services of Frank King, manager of the Unique theatre of Minneapolis, to manage the Star theatre here.
Educational Books in New England Homes' Short Subject Organization Establishes Self in the Boston Territory

Although the prevalence of the double feature policy, or the combination of vaudeville and features, has caused the Boston territory to be regarded as a sort of forbidden land for short subjects, Educational Film Exchanges, Inc., reports that every important circuit in that territory and a greater portion of the better independent houses has signed for Educational's product.

Educational points out that the greater tribute is paid to its product by the fact that the greater portion of these contracts were made by the manager of the home office and without general solicitation on the part of salesmen. These road forces are now working on the scattered houses that have not contracted for Educational pictures and the promise comes to the home office that 100 per cent results will be reported within the next sixty days.

Goldstein Brothers Sign

Goldstein Brothers, who operate leading theatres in Springfield, Northampton, Westfield and Ware, Mass., are the latest to sign contracts, which are not for a single group of pictures but for all the comedies published by Educational, and in many cases for the entire single reel and special product.

Such bookings have been made by the two biggest operators in New England, the Olympia theatres operating in key cities like Boston, Worcester, Lynn, New Bedford, Cambridge, Dorchester, Chelsea and Gloucester, and the Alfred S. Black New England theatres, including a total of more than twenty-five houses in Maine, Massachusetts, Rhode Island, New Hampshire and Vermont. Both of these circuits are featuring the comedies.

Other Contracts Obtained


Fox News Shows Exclusive Picture of Ku Klux Klan

Fox News, by special privileges, claims to have obtained the only motion pictures in existence showing the newly reorganized Ku Klux Klan in secret session.

Meeting in a lonely glade in the woods Stone Mountain, Ga., with their Imperial Wizard, Col. William A. Simmons in the chair, Knights of the Ku Klux Klan, clad in the weird garments of the order, carried out the investiture ceremony of initiating a candidate while a Fox News cameraman stationed behind a nearby tree, shot the scene. The pictures are the official ones which will follow the archives of the Klan. It was upon this condition that Fox News was permitted to take them, and only Fox News has authority to present them publicly. They are in the current issue of Fox News, Volume 2, Number 28.

Saturday Night at Universal City

Gladys Walton, Universal's newest star, making a quick change from poor girl to rich girl in her latest picture, "Rich Girl, Poor Girl."

Woods Is Made Supervisor-in-Chief Of All Paramount Studio Activities

Jesse L. Lasky, first vice president of Famous Players-Lasky Corporation, in charge of production, announces that he has appointed Frank E. Woods supervising-in-chief of all Paramount studio activities. Mr. Woods has long been supervising director at the Lasky studio, Hollywood.

Further Solidify Organization

The appointment of Mr. Woods marks the success of a plan which originated with Mr. Woods, who, with the idea of further solidifying the Paramount producing organization, suggested to Mr. Lasky that the best results could be obtained by having somebody in position to supervise all the non-special productions made by the Lasky studio. This plan was immediately approved by Mr. Lasky and since its beginning has proved successful.

It worked out so successfully that the arrangement was adopted in the production of all Realart pictures, Elmer Harris, who had worked on Mr. Woods' staff and had been trained in Mr. Woods' production methods, being named supervising director of all Realart pictures made in California.

Buchanan Is Promoted

Mr. Woods was the man who also picked Thomas J. Geraghty for the post of supervising director at the new Paramount studio in Long Island City. Further developing Mr. Woods' system, Mr. Lasky appointed Thompson Buchanan junior supervising director at the Lasky studio, thus giving Mr. Woods more time to devote to his increased duties as supervisor-in-chief.

Mr. Lasky also announces that Gardner Hunting, formerly production editor at the Paramount Eastern studios, has been named associate supervising director in the Long Island studio. Mr. Hunting will take over some of the work now being done by Mr. Geraghty. This is because the new studio soon will be reopened and Eastern production activities will be greatly increased.

First National Publishes House Organ as Aid in Exploiting Productions

Associated First National Pictures, Inc., has announced the launching of a new house organ, "First National Franchise," to serve as a connecting link between the more than 3,000 exhibitor members of the organization.

The first issue of the publication, whose page size is the same as the standardized trade papers, was scheduled to be put on the presses January 11, dated January 13. The paper will be circulated monthly, and subsequent issues are to be off the press one week prior to their date of issue.

In announcing the new house organ, First National described the periodical as a service addition to the publicity department, several pages being devoted to the interchange of publicity ideas and exploitation stunts which have proved valuable in different sections of the country in presenting First National attractions. Lee S. Ferguson has been named editor.
While the movement "fewer and better pictures" is now an actuality, there is no scarcity of pictures at the present time and will not be for some time to come. This week we carry in this department twenty reviews of features suitable for every class of theatre and the exhibitor on the alert for the best the market has to offer need have no fear of a shortage. Suitable program material for large or small theatres can be found here.

"The Great Adventure" (First National) is a picturization of Arnold Bennett’s play, based on an excellent comedy idea. Lionel Barrymore gives a splendid performance and the comedy is diverting because it is in different vein. Whitman Bennett and Kenneth Webb have made a good production with appropriate sombre English backgrounds.

"Passion Fruit" (Metro) is a colorful and appealing spectacle cast amid Hawaiian settings. The story was written by Carey Wilson and Doralaina the dancer has the leading role. John Ince directed. Stuart Holmes, Florence Turner, Edward Earle and Sidney Bracy are in the cast.

"The Inside of the Cup" (Paramount) is a screen play of considerably more than the average substance. It presents a special cast headed by David Torrence, Edith Hallor, Albert Roccoardi, Frank A. Lyons and William P. Carleton, and was adapted from the Winston Churchill novel. Albert Capellani directed it for Cosmopolitan.

"The First Born" (Robertson-Cole) offers Susie Hayakawa in a story of father love, poignantly appealing and human, one that will be accepted by the majority as his best picture. Chinese atmosphere, beautiful of background and highly artistic. One of the best of the season’s pictures.

"The Woman in His House" (First National) gives Milford Harris opportunities as a young society matron and mother who she meets with beauty and skill. An eight-reel production that will stand and warrants extra exploitation. One of the most attractive youngsters on the screen plays the part of the little son. Luxurious backgrounds and compelling scenes. Gareth Hughes included in the cast.

"Prairie Trails" (Fox) is the newest Tom Mix feature and his best. A Westerner above the average grade, lively and romantic, abounding with Mix’s customary trick riding and shooting. Attractively set and well directed. Comedy tinge. Good supporting cast. The romance of a cattle man who plays hero to two women.

"The Greatest Love" (Selznick) is the first starring vehicle for Vera Gordon, the mother in “Humoresque.” A far weaker vehicle than that hit, but very well produced. A story of mother love in an Italian-American family. The tale of a mother’s unsparing faith in her son that is rewarded with his exoneration of suspected crime.

"Not Guilty" (First National) is notable chiefly for its remarkable double photography, well chosen sets and fine character work of Richard Dix. The story is an adaptation of Harold MacGrath’s story, “Parrot and Company,” and is an interesting story of a young man’s sacrifice to shield a brother accused of murder.

"Cinderella’s Twin" (Metro) depends for effectiveness upon Viola Dana, the star. The production is made up of excellent settings and photographed as capably as the best of Metro productions, but the story is light and creates no suspense at any time. Interest attaches to the manner in which the modern narrative has been adapted to the fairy tale original and to little else. As a Sunday attraction the picture qualifies nicely.

"The Highest Bidder" (Goldwyn) is a society play starring Madge Kennedy in a less frivolous role than her usual one. Well produced and entertaining. The story of a wealthy man’s attempt to teach his sweetheart a lesson that results in his own education and a threatening of their happiness. Screen version of “The Trap.”

"King, Queen, Joker" (Paramount) is the first Syd Chaplin comedy-farcce to be brought to the screen in many months. Star in dual role, that of King Merry in a revolutionary country of Europe. Plot centered about political turmoil in Greece. Refreshing of humor and highly entertaining.

"Brewster’s Millions" (Paramount) is a Reo coe “Fatty” Arbuckle feature of the high class comedy trend. A screen adaptation of a successful McCutcheon novel and stage play. Story of a man bent on spending a million dollars in a year to win five million thereafter. Swift and smooth of action and decidedly clever of comedy.

"Cousin Kate" (Vitagraph) offers Alice Joyce in an exceptionally excellent picture, one certain to appeal to every sort of patronage and to make distinct impression upon those fond of high grade, pleasant romance. Artistic in every way. The tale of a woman novelist called to straighten out the love affairs of a young relative and who falls in love with the girl’s sweetheart.

"Trust Your Wife" (First National) presents Katherine MacDonald in the role of a young wife who, while attempting to aid her husband, a struggling architect, becomes involved in a near-scandal with a bounder. The reformation of the villain follows a dramatically staged encounter on a yacht. Miss MacDonald’s striking beauty and brilliant acting redeem the story’s shortcomings and she is accorded excellent support by David Winter and Charles Richman.

"Women Men Love" (Bradley Films), adapted from a story by Charles T. and Frank Dazez, and starring William Desmond, depicts a trite domestic tangle that fails to convince. Marguerite Marsh, Martha Mansfield, Evan Burns and Danton Vane appear in Mr. Desmond’s support.

"Polly With a Past" (Metro), with Ina Claire, is a picturization of the David Belasco play, in which she created the original role. Miss Claire dominates the story and imparts to the role of Polly a fine appreciation of comedy values, and at the same time invests it with a note of pathos that lends a sympathetic effect upon the spectator. It is hoped that this is not Miss Claire’s last appearance in pictures.

"The Frontier of the Stars" (Paramount), Thomas Meighan’s fourth starring vehicle, is a somewhat sugar-coated drama of New York’s East Side life. It is a picture that will please those who prefer a combination of sentimentality and crook melodrama. There is a “Miracle Man” incident near the picture’s end that is very well done.

"The Spenders" (Hodkinson) is a thoroughly amusing comedy-drama in six parts, adapted from Harry Leon Wilson’s story. The well chosen cast, is headed by Joseph D. Dowling, Niles Welch, Robert McKime and Claire Adams. Mr. Dowling gives a splendid performance in the role of Uncle Peter Bines. It is a story of New York, Wall street and Montana, with a fine vein of humor running through it.

"The Highest Law" (Selznick) is an exceptionally strong story of civil war days with humor and appeal as its predominating quality—a high type of photoplay which should please universally and add to house prestige. Ralph Ince directed and portrays the central figure, Abraham Lincoln. Cast, direction and settings are good.
SPECIAL CAST IN
INSIDE OF THE CUP
(Paramount)

Winston Churchill's novel of the hypocrisy and bigotry of church pillars, presented in an Albert Capellini picturization that holds unwavering interest from beginning to end.

When Cosmopolitan bought the rights to this novel Churchill never thought he would gain a story of considerably more than average dramatic substance. In fact, the story has as much dramatic meat in it as two pictures combined might contain. Yet it is weighty dramatic matter, dealing as it does with the hypocrisy and bigotry found in those men commonly called church pillars—men who practice Christianity on Sunday and uncharitableness and unscrupulous business tactics the remaining six days of the week. Because of its weightiness it impresses one as a preachment rendered from the pulpit, but even so the force of the author's story is so great that one's interest is caught at the outset and held so completely throughout that never for an instant is there a lagging moment.

It seems to us that “The Inside of the Cup” is a picture that will be talked about, because it literally tears into the sham of many Christians and lays bare their hypocritical lives. The blows against such are never “pulled,” but struck with solid force. One may not always sympathize with the characters who fall by the wayside because of the flint-like selfishness of Eldon Parr, the banker; the petty meanness of Ferguson, the merchant, who will not allow his sales girls to use the rest chairs the government has compelled him to install; and the hand-rubbing Wallis Plimpton, real estate dealer; who is rectitude itself in church matters, but a preying vulture upon life's unfortunates. But then there are weak characters in this world as well as strong.

The foregoing gives the thought of the story. The attitude of the church pillars causes unhappiness, misfortune and strife. But the troublemakers, in their smug complacency of their rectitude, because they practice religion on Sunday, do not hold themselves blameworthy. In fact, the shoe is on the other foot, and remains there until the new and youthful minister shocks his wealthy congregation with the truth. But a better condition is not brought about until the banker is mortally wounded by a former employee whom he had ruined, and all the characters who had wandered off to the easy road are brought back to the path of righteousness. There is a struggle between the self-assertive daughter of the banker and the non-temperizing minister.

It was by no means a simple undertaking to tell the story clearly, but George DuBois Proctor, who wrote the continuity, mastered the difficulties confronting him. His is an excellent piece of work. Albert Capellani has given the picture an impressive investiture and generally skilful direction. The cast is unusually fine, with David Torrence, Edith Hallor, Albert Roccardi, Frank A. Lyons, and William P. Carleton giving striking performances.

“The Inside of the Cup” is a most vivid indictment against sham Christianity and mighty impressive drama.

MILDRED HARRIS IN
THE WOMAN
IN HIS HOUSE
(FIRST NATIONAL)

Dramatic story of mother love that will touch a responsive chord in the hearts of most theatre patrons. Skillful handling of difficult sequences puts story over. Excellent cast in support of the Louis B. Mayer star deserving of special mention. Has powerful “punch” at finish.

Mother love pitted against devotion to science is the theme of “The Woman in His House,” an eight-reel special feature directed by John M. Stahl for Louis B. Mayer. The spectator's attention is gained at the beginning of the story by a vivid storm at sea and rescue. The incidents that follow in natural sequence build up interest, scene upon scene, until the final smashing climax where the paralyzed child steps from its wheel chair and runs to its mother's arms.

Aside from the splendid direction by Mr. Stahl, which is deserving of the highest praise, the work of Miss Harris as the wife, Ramsey Wallace as the physician-husband, George Hughes, a boyhood sweetheart and the cute youngster, stand out as finished performances. Thomas Holding was also pleasing as Peter and George Fisher adequate as the villain. The scenes wherein the baby gets into mischief in the pantry and his antics in a bath tub form fine contrast for the more pathetic incidents that follow where the child is stricken ill with paralysis. The work of the child is so natural it is bound to have tremendous appeal.

The settings throughout are very artistic and the long shots along the seashore, showing rugged cliffs and beautiful coves, are very well handled. Miss Harris' delicate beauty excellently becomes the role assigned her and her gowns are well chosen and charmingly worn.

The story concerns Phillip, a doctor, and Hilda, the daughter of a fisherman, who meet and fall in love, following a thrilling rescue when the father and daughter become confused in a storm and lose their way. Next we see Phillip and Hilda married and while she devotes her time to her child Phillip becomes absorbed in his experiments, leaving Hilda easy prey when Robert, a society lover, appears. She is rescued from an embarrassing situation by the doctor's closest friend, however, and she refuses to believe the story of her sly sutor.
Sessue Hayakawa, in a scene from "The First Born" (Robertson-Cole)

A story of father love that gives the star one of the big roles of his career. A heart-stirring tale that will strike response in the breasts of the child-loving world. High grade in artistry and excellent in every way. Directed by Colin Campbell.

To combine one of the greatest masters of the screen drama with a story which has for its keynote the love of a child was to strongly pave the way for the success of this picture at the outset. Sessue Hayakawa has met its opportunities gloriously. His supporting players meet his standard of excellence and from the artistic viewpoint little is left to be desired. The whole is one of the most tenderly appealing plays of the season. It achieves the profoundly impressive result that was the aim of the star and producers, and there is every reason to believe that it will be best liked of all the Hayakawa features to date. The popularity of Helen Jerome Eddy will be given forced impetus by the excellence of her work in the leading feminine role. The playing of "Sonny Boy" Warde is another item that distinguishes the picture. Scenes of the Hoang-Ho river in China and settings in the San Francisco Chinatown on the occasion of its New Year's celebration, are interestingly excellent. A raid on a Chinese gambling house lends exciting moments, and a bit of comedy comes with them, although for the most part, the trend of the tale is a serious one.

The feature is the first of the quartet to be produced this year by the star, distributed as super-specials and given exceptionally careful supervision. The star is capable always of drawing capacity houses everywhere, and the exhibitor not recognizing the real value of this latest of his features is missing a golden opportunity for box office profit and community pleasure. The rich Oriental atmosphere suggests effective publicity, and care should be taken to distinguish the Chinese character of it from the Japanese atmosphere in which the star frequently plays.

Chan Wang (Hayakawa), a boatman in the story, is in love with Loey Tsing, daughter of a fisher. She falls into the clutches of Chan Low Yah, a slave owner of San Francisco's Chinatown. Seven years later, married to Chan Lee and devoted to Chan Toy, his first born Chan Wang finds the lost Loey Tsing and rescues her from disaster, but is forced to make the sacrifice of his wife and son. The lovers ultimately find peace in reunion in China.

CHESTER PLAYERS IN BACK FROM THE FRONT

The combination of Bobby Vernon and Neil Burns, two Christie comedy stars, in one two reel feature, adds to its worth and is a point that should be stressed in advertising. Vernon has a spedy, really comical set of situations to meet when he poses as an aviator with a war record and takes his brother's place (Neal Burns') at a house party. There he finds a plane waiting him and he is forced to show his skill, the father of the basketball team insisting upon accompanying him in flight. All ends precipitously in a nose dive in a haystack, and Vernon emerges from the scrape in happy mood. There are several new fun skits introduced, and the whole is clean and attractive.

THOMAS MIGHAN IN THE FRONTIER OF THE STARS

A story of New York's East Side, somewhat sugar-coated with sentimentality, dealing with the reformation of a gang leader through the influence of a crippled girl who views the stars from the house-top, and who becomes well through a "Miracle Man" miracle. A picture that will please those who like the combination of sentimentality and crook melodrama.

"The Frontier of the Stars" suggests a "Miracle Man" sequel. Of course, it is by no means a "Miracle Man" in merit, but for those who like crook melodrama with a heap of sentiment, this picture will undoubtedly please.

Mighan is cast as a gang leader, whom the detective, Hoyt, is charged to get. A brawl takes place in a dive, a man is shot, and Buck Thirty (Mighan), having wrested the gun from the weapon's user, is pursued as the guilty one. He makes his way to the roof of an adjoining building, where he places upon a crippled girl, who finds romance in the stars above and the lights of the city about her. She has never been on the street. So the romance between Leslie and Hilda, the crippled girl, begins. Either night thereafter Leslie visits Hilda. He obtains work in a steel mill, having been cleared of his part in the saloon brawl, but a former pal, in revenge for a brother, injured a wrong, demands his life. Telling him that he will split fifty-fifty, the pal—a chemist—gets him interested in a formula that is supposed to temper without changing the color of a crook's safe. Leslie is asked to gather the ingredients because he will have to sign for them and the blame will be on him if anything goes wrong.

Considerable suspense is developed with Leslie mixing the formula which proves his undoing, but after a fight escapes. Going through his own house to the roof he upsets a basket of waste on a gas jet and starts a fire. The girl is on the roof that bridges house with house has been removed. The girl, frantic, tries to warn him. Suddenly she regains the use of her limbs. He leaps the gap. They seek an avenue of escape. At last the girl suggests there is a fire escape through another tenant's rooms. They follow the battering down of the door, the plunge through smoke, and the progress down the fire escape, the girl over the plank that bridges house with house has been removed. The girl, frantic, tries to warn him. Suddenly she regains the use of her limbs. He leaps the gap. They seek an avenue of escape. At last the girl suggests there is a fire escape through another tenant's rooms. They follow the battering down of the door, the plunge through smoke, and the progress down the fire escape, the girl over the plank that bridges house with house has been removed. The girl, frantic, tries to warn him. Suddenly she regains the use of her limbs. He leaps the gap. They seek an avenue of escape. At last the girl suggests there is a fire escape through another tenant's rooms. They follow the battering down of the door, the plunge through smoke, and the progress down the fire escape, the girl over the plank that bridges house with house has been removed. The girl, frantic, tries to warn him. Suddenly she regains the use of her limbs. He leaps the gap. They seek an avenue of escape. At last the girl suggests there is a fire escape through another tenant's rooms. They follow the battering down of the door, the plunge through smoke, and the progress down the fire escape, the girl over the plank that

*EXHIBITORS HERALD* January 29, 1921
RALPH INCE IN
THE HIGHEST LAW
(SELZNICK)

An exceptionally strong story of Civil War days with a broad human appeal, centering about the pardoning of a boy army deserter by Abraham Lincoln. There are no battle scenes. The cast, direction and settings are excellent. Should please the most exacting and add to house prestige.

Scheduled for publication February 6, Lincoln's 150th anniversary week. Selznick Pictures is here presenting a picture of unusual merit. Although it is essentially a tragedy, it is a very strong attraction for any time of the year. Ralph Ince, in addition to directing the production, portrays Abraham Lincoln, the central figure in the drama. His characterization of the martyred president has seldom been equaled. Robert Armstrong, back from Goodwin, the desolate—and Cecil Crawford, as Tad Lincoln, give a genuineness to their roles which clutches at the heart strings. Margaret Sedden as the mother and Aileen Burr as the sweetheart of the deserter deserve commendation.

There is nothing complex about the story. After two older brothers have enlisted in the Union Army and have been killed in action, Bobbie Goodwin is drafted. He is released leave of absence to see his mother and deserts. Lincoln sees him under arrest, investigates the case and pardons him.

The boy's departure for war; his return to his mother's bedside; Lincoln's visit to the saddened household, the president's reconciliatory story to his son, Tad, and finally the pardoning and returning of Bobbie to his sweetheart, create five highly dramatic scenes of overpowering effect. All carry strength and heart interest of an unusual degree. It is a high type of photoplay.

DORALDINA IN
PASSION FRUIT
(METRO)

Colorful atmosphere and good direction make acceptable this weird Hawaiian melodrama, based on the triangle idea. "Passion Fruit" is a weird tale from the pen of Carey Wilson. The weirdness asserts itself in the opening reels with some incidents suggesting mysteries that are never fully cleared up, and culminates in a riot of action at the story's close with an attack by disillusioned natives upon the "heavy" and his harem. A splendid cast gathered for a night of revelry in celebration of the success of a move to bring the heroine to the screen.

It is all about the efforts of Anders Rance to obtain the estate of Peter Dominant, who owns an island, and to win the love of his daughter, Regina. He kills Peter Dominant with a poisoned cigar made by a native who wishes to keep him from knowing only to Regina that he is a leper. Further conflict is introduced in the person of Pierre Lamont, a wreck of a man, who fakes himself at a charity vaudeville performance and insults Regina after her dance. Against this conflict Rance continues his fight until in desperation he forces the leper native to act as a speaker for the gods and arouse the natives against Regina on the ground that she is a half caste and therefore not a fit ruler. The command is, of course, a fraud, but the natives being superstitious heed it. So it is that Regina is dethroned and Lamont imprisoned. But the half-caste maid of Regina's, a wail who is trying to learn the identity of her father from the leper native, learns the truth while Rance is forcing Regina to dance the "hula" on the table under pain of losing Lamont, who is tied to a chair and covered with a pistol. The truth is spread and Rance's night of revelry is interrupted. There are several fights going on simultaneously with considerable gusto. Rance is knocked out by Lamont, and the half-caste maid, having discovered Rance to be her father and the cause of her being shunned by both natives and whites, wields a knife that ends the career of her father and herself.

Director John Ince has given the story a colorful background and has worked up considerable action. The backgrounds are a good dress for the rather wild story. Doraldina dances, while Edward Earle and Stuart Holmes, Florence Turner, Sidney Bracy and Wm. H. Bainbridge do well in her support.

For those who like strange things in melodrama of questionable logic, "Passion Fruit" will probably prove an acceptable bit of entertainment.

LIONEL BARRYMORE IN
THE GREAT
ADVENTURE
(FIRST NATIONAL)

A picturization of Arnold Bennett's play, based on an excellent comedy idea, well produced and quite diverting because it is a different sort of a picture.

Following his appearance in dramatic vehicles under Whitman Bennett's supervision, Lionel Barrymore is playing in comedy. His latest picture, "The Great Adventure," is a picturization of Arnold Bennett's novel.

Mr. Bennett's story is built on a diverting comedy idea. The chief figure in it, an impractical artist, but an artistic genius none the less, assumes the identity of his deceased valet in order to worm out of a promise of marriage to the "most terrible woman on earth." He is able to pose as the valet because he hasn't been in London for years and has always shunned human companionship and newspaper publicity.

The comedy gets its real start when the artist goes to attend his own funeral. The bits of business introduced, such as that of the spirit of the corpse rising from the coffin and laughing ironically at the discomfited artist, are genuinely funny.

But the story takes an even more ironic trend when the artist meets the simple minded widow, who was left a house and four pounds a week from her husband. A widow who had been corresponding with the deceased valet and believes the artist to be the man who rests under six feet of earth. The subsequent marriage, and the necessity to earn money to keep the household going—the brewery having gone into bankruptcy—leads to complications. Finding inspiration in a little blind girl, the artist works with renewed vigor and turns out masterpieces which he is unable to sign and which his wife sells for a mere pittance. The time comes when the artist finds it necessary to prove he is really alive, but no one will believe his story except his former agent. Disturbing forces are introduced in the shape of the valet's widow and two sons and the unscrupulous cousin of the artist who is bent upon getting the artist's estate. A scar on the artist's back is finally needed to establish his identity.

The comedy must be found in the irony of the fates. Every now and then it bubbles over, but generally it is of the subtle sort. The points do not always fully score, but "The Great Adventure" is a venture into the comedy field beyond the conventional and the result is diverting.

Whitman Bennett and Kenneth Webb have given the picture an unimpeachable production with appropriate somber English backgrounds. Lionel Barrymore makes the artist a pathetically comic figure in his absurd impracticality. The "Great Adventure" is a beginning of a new departure for them.
THE SPENDERS
(HODKINSON)

Harry Leon Wilson's splendid story of the three generations of Bines is told again on the screen in a direct, forceful manner that is bound to appeal. Joseph J. Dowling gives a remarkable performance as the sagacious, astute Westerner who "bucks" Wall street and wins. Jack Conway directed.

"The Spenders," a Benjamin B. Hamp- ton production, being distributed by W. W. Hodkinson, gets and holds one's interest from the start. There is little doubt of its pulling power. It lays a careful foundation in the first reel and gradually works up to a logical and gripping climax that makes of the Wilson story a thoroughly enjoyable piece of screen fiction.

The early scenes are laid in Montana and anyone who has read the humorist's works knows that Mr. Wilson paints vivid a word picture of the West as any other living author. His "Riddles of Red Gap" and "Ma Pettengill" were fine examples of this, and in "The Spenders" he brings us into close touch with Peter Bines, Psyche Bines, Mrs. Bines and Percival, who later changes his name to "Peter."

Joseph J. Dowling, he of "Miracle Man" fame, has the role of Uncle Peter and catches the spirit of Mr. Wilson's humor from the start. His performance of the shrewd old Westerner who goes to New York to learn the Wall street game under his nephew's tutelage, one P. Percival Bines, who has located in the metropolis, because "it is the center of culture and refinements," and who aspires to become a Napoleon of finance, is nothing short of remarkable. When Percival advises his Uncle how to buy he gambles the other way, and in the end the youngster loses all his money, almost loses his sweetheart and gains quite a bit of experience in a garage before the Uncle comes to his rescue. It contains bits of thoroughly amusing comedy, both in action and sub-titles, which latter are for the most part taken from the book.

Claire Adams has the role of Avice Millbre, Percival's affianced bride; Robert McKim is Rulon Shepler, a thoroughly detestable villain; Adele Farrington is Mrs. Bines, and Betty Brice, Psyche Bines. E. Richard Schayer wrote the scenario.

MADGE KENNEDY IN
THE HIGHEST BIDDER
(GOLDFINX)

Madge Kennedy in a less frivolous role than usual. Limited opportuni- ties to display her skill, but a pleasantly produced romance in society setting. A picture that will particularly entertain women. Screen translation of "The Trap." Directed by Wallace Worsley.

A role rather more serious than the usual one in which she is cast is given Madge Kennedy in this latest of her features. However, it limits her opportunities. The role is inferior to its demands to what she is capable of doing, but the part and the picture are in no way to be condemned for that reason. The star acts excellently and looks bewitchingly pretty.

The story, a society romance, is well portrayed. It has society settings and the back- grounds are highly attractive. The cast includes Joseph Brennan and Lionel Atwell playing the important masculine roles, and Zelda Sears playing the part of the aunt of Sally Ruchburn (Miss Kennedy). The picture will please the matinee audience more than any other, but will be generally entertaining.

In the play Sally, the protege of a wealthy woman on fortune hunt, falls in love with a man of wealth whom they meet at a summer resort. Believing that she is after his money, when she has confessed her knowledge of it, he decides to teach her a lesson. He takes into his home a tramp and gives the two opportunities to fall in love. They proceed to do, and both the plums of the erstwhile lover and the designing patron of the girl are wrecked. The tramp proves a scone, however, and the rich man and the pretty girl are left at last to have their happiness in peace.

INA CLAIRE IN
POLLY WITH A PAST
(METRO)

A picturization of the current David Belasco stage success, dominated by the artistry of Ina Claire, who lifts the picture to successful heights.

It was a capital bit of showmanship on the part of Metro to obtain Ina Claire to portray on the screen the young woman created in the original David Belasco production. Miss Claire dominates the pictur- ization with her artistry. She imparts to the role of Polly a rich quality of comedy values; more, even, she invests it with note of pathos that has a sym- pathetic effect upon the spectator. She can make her screen artist should. It is hoped that this is not to be her only screen appearance. Because of Miss Claire "Polly With a Past" is an enjoyable picture. The story itself doesn't always move as snappily as it might. Its comedy values have not been fully brought out, as has not always been stressed to give them the needed punch. It is Miss Claire's performance that shines through all.

Withal, Director Leander de Cordova has done pretty well with his picturiza- tion. It has a polish about it that gives it an aura of sumptuousness. His choice of locations is commendable and his set- tings are always rich and appropriate. Technically, it is a pretty well-made picture.

The cast, aside from Miss Claire, is somewhat erratic in spots, with Clifton Webb and Harry Benham standing out most conspicuously.

"Polly With a Past" might have been made into a better picture, but even with its faults it is enjoyable, thanks to Miss Ina Claire.

SYD CHAPLIN IN
KING, QUEEN, JOKER
(PARAMOUNT)

A seven-reel comedy feature, the first made by Syd Chaplin in some time. Chaplin is a capital com-edian, his fun at times suggesting the better work of his famous brother. The scenes are set in a revolutionists' country abroad; the action is rapid and plot well developed. It was written and directed by the star.

Memories of the days when stories of the sort of McCutcheon's "Graustark" held the public favor, a theme replete with the excitement that can be centered about a foreign country in revolt, will rise with the viewing of this Syd Chaplin comedy feature. It has been produced with a high degree of artistry, set in extravaganza sur- roundings and a capable cast brought together to play its entertaining and laugh- provoking sequence. It will be popular with every audience and that with comedy-loving patronage. It makes effective jibes at timely happenings abroad, such as the death of the German King from a monkey bite and the controversy over the throne of one of them.

Chaplin as the Joker and resembling the King plays a dual role. He is seen as a barber usurping the king's throne, palace and subjects, innocent of the revolution that is astir. He runs into excitement everywhere and is enamoured of the beautiful Queen who is unaware of his identity. When discovery comes and he is im- prisoned, it is she who aids his escape. Lottie MacPherson plays the part of the Queen gracefully and prettily.
which will give them access to jewels being displayed. Leaving hurriedly, as required, the brothers meet, she loses a slipper, which is secured by Prentice in the hope that it will bring about another marriage. When Lockwood demands that she find the slipper, threatening arrest, she calls upon Prentice, but refuses to give her name, whereupon he retains the slipper. The consequences lead to the final establishment of the real crooks' guilt and the customary ending ensues.

TOM MIX IN

PRAIRIE TRAILS

(FOX)

A Western feature that will do much to win the patronage with which such a picture is not popular. A breezy tale of love and trick riding and shooting, set in Western hills and plains. Directed by George Marshall.

The titles in this feature have one of the important bearings upon its value. They are deliberately humorous and will get as frequent laughs as many of the best scenes. The whole is consider- able evidence of improvement upon the usual Mix picture, and upon the usual Western film. It oozes with a pleasant bit of romance and keeps attention close as its subsequent reels add excitement and entertainment. The star is thor- oughly likable and exercises the usual skill in riding and shooting.

Kathleen O'Connor as Janet and Gloria Hope as Mrs. Endicott have important roles and carry them well. Others of the cast qualify, and stand up to their parts.

The story has to do with Mix as a cattle man. Janet's hand is refused him by her father because Mix will not ac- cept her. The story is not deserving of "position" of sheep herder. A rascally gang kidnap the wife of Endicott, a friend of Mix, and the latter rescues her, while his sweetheart believes that he has gone off with the woman. Complications are not un- tangled until the villains are rounded up and disposed of. A padlock that has been the ultimate aim of the hero is brought about.

CHRISTIE PLAYERS IN

BEAT IT

(EDUCATIONAL)

The skillful brain and hand which has so successfully evoked rare comedy entertainment out of juveniles and animals has been equally adept with furniture this time. To watch a trunk and chaflets stream back into the house after they are put on the sidewalk when seized for rent, is one of the amazing tricks involved in the latest of these ingenious fun offerings.

The title is taken from the landlord's instructions to the negligent renter whose accumulated funds for the payment of his mortgage vanish just previous to the for- mer's collection call. The two desperadoes that steal the wealth are trailed by Smokey, the amazing Indian scout, and the funds finally are retrieved and the home saved. The little girl Ida May appears as the famous dancer and singer in a dance hall. The well known baby member of the cast does not appear this time. The two reeks are packed with the genuine fun that has distinguished this comedies and made them foremost in comedy popularity throughout the country. Their success is one of the greatest adds to advertising the new issues as they appear.
 Later to a yacht anchored in the harbor. On board the yacht Holcome in a drunken stupor attempts to embrace Margot. She interprets him as the man in hisy by telling him what a low beast he is. Conscience stricken, he sends her home, and when later he calls straightens out the domestic tangle Margot's absence over night has caused.

ALICE JOYCE IN
Cousin Kate
(VITAGRAPH)

An uncommonly excellent picture in every way. High grade, and an ideal family feature. Artistic to the last detail, clever of plot development and fresh and wholesomely romantic. Star exquisite in an ideal role. Directed by Mrs. Sidney Drew.

Far better than any of the previous vehicles that are drawing Alice Joyce straight to the front among screen favorites, and as a whole shows the majority of present issues is the latest feature. It is a screen adaptation of a successful stage play starring Ethel Barrymore. Quality production has been recommended it that the ideal feature for family patronage should have. It is restful and fresh in its wholesomely romantic nature, it has settings natural and lovely to the last detail. Its photography is thoroughly artistic and the cast associated with the star is a useful harmony and skill the story through. Children will be delighted at the scenes portraying the loved story of "Goldilocks, or the Three Bears"—one of the most ingeniously set insertions ever made in a feature of this sort. It is a wholesome romance told in terms of youth and chiefly in small town setting. The star is heltiing in its capturing in mannerisms and skill. Gilbert Emery as the leading man. Heath Desmond, is a completely satisfying star, and as Ami as Amy; Leslie Austin as the Rev. Mr. Bartlett, Inez Shannon as Cousin Sarah, and Freddie Verdi as Bobby, lend admirable support.

The story has to do with "Cousin Kate," a young woman novelist who writes of unconventional judgment held explicit by admiring relatives. Called to the village home to relatives to straighten out the love tangle of Cousin Amy, she falls in love with the girl's fiancé. Amy finds consolation in a young minister lover, however, and it all works out with everybody happy.

WILLIAM DESMOND IN
Women Men Love
(BRADLEY FILM CORP.)

A painstaking, laborious picturization of a trite domestic story that doesn't convince. Can hardly be expected to interest intelligent audiences, it may satisfy those which are not critical.

Charles T. and Frank Daze are said to be responsible for this story, which was put into picture form by Sam R. Bradley for the Bradley Feature Film Corporation. The story is a grossly covered, banal and unconvincing, and under stilted direction the characters are as puppets on strings. The picture is in six reels and becomes insufferable; such a length is it all about a butterfly who falls in love with a home-wrecker. Her husband and her sister plead with her and she decides to begin life with a clean slate after her husband pays her bridge debts. But she falls from grace because the sire, co-worker of the home-wrecker induces her to take part in another game of bridge. The sire and the home-wrecker have a perfect understanding. The sire wants the husband and the home-wrecker wants the wife.

The wife's sister is given to understand that she is the cause of all the trouble, so she leaves. Yet the wife does not reform. She persists in meeting the home-wrecker. The husband agrees to give his wife reason for divorce. A shyster lawyer arranges the details. He says the only cause for divorce in the state is infidelity. The wife's sister steps in and unwittingly takes the place of the woman engaged for the occasion. The husband cannot allow her name to be defamed and stops the lawyer. Eventually the wife is taken ill. Husband and sister go to her. All is forgiven and all ends well.

An effort was made to make it an impressive production, but the sets, while richly furnished, are cluttered and lack taste. The photography and costume are generally satisfactory. The cast is made up of well-known players, such as William Desmond, Margaret Marsh, Margaret Mansfield, Evan Burrows, Fontaine and Danton Vane, but no one registers convincingly. With such a cast and such a story from the pen of authors as well known as the Dazeys, the producers probably expected much, but this expectation was not realized chiefly because of the utter banality of the story and the lifeless direction.

ROSCOE (FATTY) ARBUCKLE IN
Brewster's Millions
(PARAMOUNT)

A laugh studded comedy admirably adapted from the George Barr McCutcheon novel to meet Arbeuckle's successful ways of fun-making. The photography and costume are all that will please both the high grade and the general patronage. Clean, speedy and clever. Directed by Joseph Henabery.

The popularity of "Brewster's Millions," first presented in novel form by McCutcheon and then staged with country is not so far gone that it will not have a revived with this story brought to the screen with Roscoe (Fatty) Arbuckle in the leading role. It is a sure generator of continuous laughter for it is crowded with comical situations and amusing perplexities on the star part. It suggests clever exploitation built on the theme of the story—how to get rid of a million dollars in a year without making gifts nor matrimonial alliances.

The opening scenes show Arbeuckle as an infant in arms—delightfully ridiculous.
There is a snap to the titles and speed to the action and all leads to a smashing climax and a whirlwind finish. Arbuckle is a joy, and the players who give him good support include Betty Ross Clark, Fred Huntley, Marion Skinner, William Boyd, James Corrigan and others. The exhibitor who misses this feature is passing up one of the best big comedies of the season.

ARBUCKLE as Brewster is bent on the spending of the million dollars in the year's time, the legacy left him by one grand-father, that he may win five millions from he other. His friends believe him insane, and there is a girl seeking to restrain his madness, but with whom he falls in love. Realizing it he lets the promised five millions "go hang," but finds himself wealthy in the end as well as possessed of the wife.

VERA GORDON IN THE GREATEST LOVE (SELZNICK)
The first starring vehicle of the actress who usurped stellar honors in the part of the mother in "Humoresque." Will disappoint those who have gauged her work by that hit, for its opportunities are fewer. A strong story, however, with the mother love theme dominant. Smoothly welded, interesting and entertaining. Directed by Henry Kolker.

Here is a good feature. It is not as big a feature as "Humoresque" in which Vera Gordon made a name for herself, for it has not the opportunities of that play.

It is a tale of mother love, as is to be expected, and the star plays an emotional role with much appeal. The vehicle is more or less conventional in plot, however, and the part played by Miss Gordon is one which any number of screen artists less skillful than she could make a success.

The picture will appeal to the general patronage, however, for it is very well done. It has artistic settings and photography, and the lighting effects are excellent. Bobby Connelly will be admired in the role of the boy hero.

The star appears as the mother of a family of Italian emigrants and guards them to maturity and lives to see the son successful as an architect. The daughter falls prey to an evil seducer, and, seeking reparation for her mistreatment, the brother arrives at the rascal's office to find him murdered. He is suspected of the crime and imprisoned. The mother's unswerving faith is ultimately rewarded and the boy's innocence is proved. A sweet love theme runs through the whole.

THE PASSIONATE PILGRIM
(PARAMOUNT)
An exceptionally well made production of a Samuel Merwin story which, while not fulfilling the promise held out for it in the early reels because toward the end it resorts to the conventional film action, nevertheless strikes a point above the average. Robert G. Vignola directed.

"The Passionate Pilgrim" is none other than Samuel Merwin's "Henry Calverly," who has appeared between magazine covers for a number of years. From such an author and such a character one naturally expects much. Unfortunately, expectations are not fully realized. For the first few reels Henry Calverly in his trials is an interesting study, but toward the end he becomes involved in the conventional film plot and the story correspondingly suffers.

Calverly is here presented as a victim of circumstances. Once a famous author he has been reduced to the position of a newspaper reporter, unable to use his own name. His wife had tried to shield her mother of the crime of murder, and he in turn had tried to shield his wife. But his wife dies, and Calverly is captured and sentenced for aiding in the evasion of justice. He makes an appealing figure as he begins his work as a reporter.

Interest in him is sustained as he exposes to ridicule the self-contained mayor, who considered himself a second Napoleon. Powerful influences, in the shape of the trustees of the Cantey estate, who dominate the mayor, make themselves felt and Calverly is fired. The passionate pilgrim is about to continue his journey when the "soh sister," who has shared an office on the paper with him and who hopes to get a big story out of him, having recognized him for what he is, explains that he has been selected to write the Cantey biography.

At the Cantey home all is not serene, because Esther is dissatisfied with her father's will that gives her invalid sister the bulk of the estate, besides making her responsible for its administration. Esther, therefore, works in collusion with the crooked trustees. Thus the premise is laid for the conventional plot movement. Calverly falls in love with the girl and tries to save her from the aspiring trustees. A "Miracle Man" touch is given the picture when, after embracing Calverly, the invalid girl recovers her power to walk. The trustees, with the aid of Esther, try to foil him. There are a number of incidents which lead up to the climactic scene, in which Miriam learns the truth about Calverly and dismisses her trustees. Thus all the threads are brought together.

Technically, the picture is of a high order of merit. Matt Moore gives an out of the ordinary performance as Henry Calverly, while Ruby de Remer is pretty and effective as Miriam. Julia Swayne Gordon, Mary Newehm, Frankie Mann, Claire Whitney, Van Dyke Brooke and Charles Gerrard also contribute fine performances.

JOHNNY HINES IN TORCHY'S DOUBLE TRIUMPH (EDUCATIONAL)
Here is one of the best "Torczy" comedies of the season. Torczy is sent by his boss to ascertain the cause of a relative's strange actions in following the fad of crystal gazing, our hero turns clever crook catcher and bags two sleek, light-fingered folks, one the professor and teacher of the young woman of the strange ways. Both Torczy and the professor wear like disguises—painters' uniforms. The action takes place largely at a masquerade ball where the thieves lift an amount of boodle, only to find that the one of them has given it all into the keeping of Torczy rather than to the professor, as she believed. The comedy is wholesome, interesting and laugh-provoking with a cast of pretty girls and good-looking men.

FAMOUS STAGE PLAY REPRODUCED VIVIDLY UPON THE SCREEN

George Arliss in three scenes from "The Devil," to be presented by Associated Exhibitors, Inc., through Pathé. The picture was directed by James Young.
New York Notes About Film Folk
By J. B.

Figures left on an Astor table cloth indicate that some tall figuring has been done lately relative to a big crank game. The figures $10,000 seem to stand out strongly.

Harry Cramball and Al Lightman were both at the same hotel in Chicago during the "Big Five" gathering and Harry has been smiling ever since.

Forty thousand dollars is a lot of money, even if it isn't so. What!

Joe Sameth is always good natured and he sure has a heart.

Ira Simmons got off to a good start and if times improve a bit Ira should soon be at the top of the heap.

Arthur Sawyer and Herr Lubin are both agreed that their next production is a humdinger and it will take more than Four Horsemen to head 'em off.

The National Theatres of New Rochelle, of which Walt Hill was vice-president for over three weeks, was recently ordered by the city council to "remove the hole." The ten feet of water where the sub-ceil was to have been is not all that dampened the enthusiasm of the stock buying public. Some of New Rochelle's hard boiled citizens even hint that the water leaked into the stock room.

Jack Sims left his Ford out in the wet during the Bronx Motion Picture Theatre Association banquet a few nights ago and she took a chill. When Jack and Harry Nichols go aboard, after the show, the old self-starter purred and grunted but the pesky little critter just plumb refused to move. When the juice was all used up, Jack and Harry disembarked, put their shoulders to the wheel (so to speak) and pushed the Baby Grand over about two miles of Bronx boulevards looking for a hill. When one was found the boys gave a mighty push and jumped aboard and sped away but the transmitter refused to transmit and the differential refused to function. At the bottom of the hill Jack ran a stick down the smoke stack and found the gas tank was dry as Nichols. The following day the car was salvaged by the owner.

March 4 has been set as the date for the gridiron dinner of the Associated Motion Picture Advertisers to be held at the Biltmore hotel.

Universal is bound to get Broadway pedestrians together to tell them of the forthcoming release of "Outside the Law" starring Priscilla Dean. Last week it caused great crowds to gather across the street from 1600 Broadway to watch three bobbed hairied artists, arrayed in approved Greenwich Village fashion, paint "Outside the Law" signs.

Ruby DeRevel has been acclaimed the handsomest woman in the world and handsome is that handsomely does. Ruby is always up and doing and doing well and doing handsomely. The Red Cross and the Herbert Hoover Commission for starving children in Europe realize what this beautiful artist of the screen can do in the way of playing "Lady Bountiful."

Walt Hill is rumored as he puts it he has joined Lewis J. Selznick as general house-wrecker on the publicity type writer.

"Our Mutual Friend" will soon he with us again and Chester Beuckert is introducing the aforesaid friend into American society.

Joe Lee has Broadway plastered up with "Crazy Fair" paper to the extent that it is difficult for any one to find a place to scratch a match. In other words Joe has taken a leaf from the Gas House gang and has "Stuck up Broadway."

John F. Lyons, one of the youngest pioneers in the motion picture industry, surprised his friends on December 18 by taking unto himself a wife. At the same time he resigned his position as manager of the Simplex Projection Rooms at 220 West 42nd street to assume an important position with First National. "Johnny" Lyons, as he is known to his many friends in the film business, has been connected with Joe Miles Enterprises for the last ten years and while one of the youngest men in the business is probably as well known as anyone in the industry. In his new affiliation he will have charge of the distribution of prints of all First National attractions from a well known stage play, directed by Harry Millarde. We hear that Tom is writing a raft of great stories these days.

IN THE OPIUM DEN THEY FOUND HER

Anita Stewart, in a scene from the Louis B. Mayer production, "Sowing the Wind," being distributed by First National.


Associated Producers

The Last of the Mohicans, a Maurice Tourneur production.—Great picture. Don’t miss booking this one. Schools will back it to the limit. A positive box office attraction.—Edward Hyman, Strand theatre, Brooklyn, N. Y.

The Leopard Woman, a J. Parker Reed, Jr., production.—This was a disappontment to me. I didn’t like it at all. Too much foreign stuff. People don’t want that kind of a picture. Hope they have no more like this.—W. W. Holts, Star theatre, Lake City, la.—General patronage.

The Last of the Mohicans, a Maurice Tourneur production.—A fine historical picture though gruesome in spots. Drew very few women, but got enough men and boys to make it profitable. Not a picture I would run by choice.—John Hafner, Princess theatre, Donora, Pa.

The Last of the Mohicans, a Maurice Tourneur production.—This picture sure pulled them in. Run a good comedy with it. You won’t go wrong on this one.—Peter C. Krauth, Denison theatre, Denison, la.—Neighborhood patronage.

The Forbidden Thing, an Allan Dwan production.—This picture is about 50-50. Some thought it great and again many did not like it. Did not draw.—John Hafner, Princess theatre, Donora, Pa.—Neighborhood patronage.

First National

Nomads of the North, with a special cast.—A big business getter and a subject that will please any audience. Just as good a card as Back to God’s Country and some said better. Fine business on two stormy nights. 15c and 30c.—H. P. Thompson, Liberty theatre, Pardeeville, Wis.—Neighborhood patronage.

Passion’s Playground, with Katherine MacDonald.—Katherine is some woman. Believe me. She pleases them all. Had them all say, “Gee, boy, give us some more of Katherine!” So don’t be afraid of any of Katherine’s pictures. Book them and watch them go.—Bert MacDonald, Majestic theatre, Huntington, Ark.—Neighborhood patronage.

45 Minutes from Broadway, with Charles Ray.—Fine comedy.—H. C. Jones, Bijou theatre, Laurel, Ind.—Small town patronage.

Burglar by Proxy, with Jack Pickford.—This is truly a wonderful production. Drew big house and pleased them all. Fine photography. A true life story with lots of comedy. W. F. Baker, Boone Way theatre, M. Vernon, Ky.—General patronage.

The Thunderbolt, with Katherine MacDonald.—A new star here, but made quite a reputation with her first appearance. A splendid picture with excellent support for the star.—Smith Read, Patriot theatre, DeKalb, Tex.—Small town patronage.

The Two Weeks, with Constance Talmadge.—Good picture. Please everybody. W. C. Jones, Bijou theatre, Laurel, Ind.—Small town patronage.

The Jack-Knife Man, a King Vidor production.—Excellent picture. Full of human interest. Pleasure united with a lot of Christmas crowd.—Bert Norton, Kozy theatre, Eureka, Ill.—Neighborhood patronage.

The Inferior Sex, with Mildred Harris.—Was a little afraid of this, as somebody said it was no good. Maybe not, but our folks liked it, and said so. The story is good and consider Mildred does some good work. Two good nights here.

January 29, 1921

EXHIBITORS HERALD

“What the Picture Did For Me”

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

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You are especially invited to contribute regularly to this department. It is a co-operative service for the benefit of exhibitors. Tell us what the picture did for you and read in the Herald every week what the picture did for the other fellow, thereby getting the only possible guide to box office values. Address: “What The Picture Did For Me,” Exhibitors Herald, 417 S. Dearborn St., Chicago.

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CORRECTION

Grant Pemberton, resident manager of Loew’s Casino Theatre, Salt Lake City, directs attention to the fact that two reports on American pictures, “The Gamers” and “A Light Woman,” recently printed in this department did not correctly reflect the record of these pictures at the Casino theatre and were in error in without his approval or authority.
with it and all comments favorable. It's not a poor picture.—H. P. Thompson, Liberty theatre, Pardeeville, Wis.—Neighborhood patronage.

The Yellow Typhoon, with Anita Stewart.—A splendid picture and everybody pleased.—Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

Don't Ever Marry, a Marshall Neilan production.—Excellent comedy that drew at advanced admission, 10c-35c. Wesley Barry makes a hit.—Bert Norton, Kozy theatre, Eureka, Ill.—Neighborhood patronage.

Tarzan of the Apes, with Elmo Lincoln.—This is a 100 per cent picture, brother exhibitor; book it. Boost it and get the money, as it will please young and old. Don't be afraid to advertise it. It will stand advance in admission.—H. W. Jeffries, Majestic theatre, Huntington, Ark.—Neighborhood patronage.

Midnight Romance, with Anita Stewart.—Another splendid picture by this very popular star. It is wonderful to note the drawing power of Anita Stewart pictures. They are all good. We buy 'em blind.—Smith Read, Patriot theatre, DeKalb, Tex.—Small town patronage.

Go and Get It, a Marshall Neilan production.—One of the best all-around pictures I ever showed. Please 100 per cent. Excellent small town picture; 10c-35c.—Bert Norton, Kozy theatre, Eureka, Ill.—Neighborhood patronage.

The Idol Dancer, a D. W. Griffith production.—In my opinion this is some picture. The stars are real actors, and Barthelmess is exceptionally good. It got us money, and while it did not please all, yet it is all in all a money-getter.—H. P. Thompson, Liberty theatre, Pardeeville, Wis.—Neighborhood patronage.

Tarzan of the Apes, with Elmo Lincoln.—Good picture excellent You can't go wrong in booking this one.—F. E. Frische, Croxton theatre, Angola, Ind.

Bill Apperson's Boy, with Jack Pickford.—Jack Pickford in a different kind of role than usual and a splendid picture. Pleased all.—Smith Read, Patriot theatre, DeKalb, Tex.—Small town patronage.

The Thunderbolt, with Katherine MacDonald.—She surely is a beautiful actress. Picture good.—George E. Taylor, Idle Hour theatre, Dunlap, Ia.—Neighborhood patronage.

In Old Kentucky, with Anita Stewart.—Fine picture. Pleased everybody. Book it and advance your prices.—H. C. Jones, Bijou theatre, Laurel, Ind.—Small town patronage.

A Virtuous Vamp, with Constance Talmadge.—Was certainly a good one. People will come out when we have Connie, weather no object.—C. Hales, Lyric theatre, Orange City, Ia.—Neighborhood patronage.

Fox

Trails to Two Moons, with Buck Jones.—One of the best Buck Jones has put out. It will please. A clean picture. Book it.—James A. York, Auditorium theatre, Monroeville, Ala.—Neighborhood patronage.

The Land of Jazz, with Eileen Percy.—This sure is a crazy picture. Please about 50 per cent.—Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

Beware of the Bride, with Eileen Percy.—Star's first appearance here and well received, considering business depression. Probably the best from every angle. Good support.—E. A. Baradel, Palace theatre, McGehee, Ark.—Small town patronage.

Sunset Sprague, with Buck Jones.—Buck Jones is certainly on his way. A crackajack Western, handled right, and with a star that is after Tom Mix's scalp.—Smith Read, Patriot theatre, De Kalb, Tex.—Small town patronage.


While New York Sleeps, with a special cast.—A very good picture. The acting of Estelle Taylor and Marc McDermont is splendid, but don't go too strong on the picture as a special. It will stand a small increase in admission.—W. B. Henderson, Dixie theatre, Ripley, Tenn.—Small town patronage.

Molly and I, with Shirley Mason.—A good clean picture. Just what we all want.—Shirley always gets the crowd for us.—A. J. Steggall, Fayette, Ia.

From Now On, with George Walsh.—A good picture with plenty of fighting, of which this star is capable, but not overdone. Please a good crowd.—Smith Read, Patriot theatre, DeKalb, Tex.—Small town patronage.


Love's Harvest, with Shirley Mason.—A splendid picture that could be used all the time.—Book it.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Neighborhood patronage.

The White Moll, with Pearl White.—Fairly good. If your patrons like sensational stuff, get it. Please above 50 per cent.—E. A. Baradel, Palace theatre, McGehee, Ark.—Small town patronage.

Sink or Swim, with George Walsh.—A good clean picture full of speed. Satisfied all ages.—Bill Leonard, Mystic


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theatre, Cedarvale, Kan.—Neighborhood patronage.

Beware of the Bride, with Eileen Percy.—One of the cleverest comedies we have shown in many months. It is better than her former success, The Husband Hunter, and pleased a good crowd from start to finish. Support is splendid. With LeRoy Mason, Blyon, DelKaib, Tex.—Small town patronage.

Beware of the Bride, with Eileen Percy.—Good comedy-drama. Makes a hit with the younger girls; really all it's cut out for. I think it will be a good and my patrons as they passed out said it was good.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Neighborhood patronage.

Wolves of the Night, with William Farnum.—Best we have had yet of this star.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Neighborhood patronage.

Desert Love, with Tom Mix.—Good picture. Fairly good crowd.—H. B. McFarling, Tokio theatre, Morehouse, Mo.—Neighborhood patronage.


The Square Shooter, with Buck Jones.—I see where this was classed by some as a poor picture, but I thought it was good and my patrons as they passed out said it was good.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Neighborhood patronage.

Shod With Fire, with William Russell.—A very good program picture. Horse and dog great.—A. J. Staggall, Fayette, Iowa.

The Lure of Ambition, with Theda Bara.—A nice picture and a drama and it pleased.—Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

The Square Shooter, with Buck Jones.—Buck Jones is right there with the goods. Another good one or two like this and he will be as good a puller here as Tom Mix.—W. B. Henderson, Dixie theatre, Ripley, Tenn.—Small town patronage.

Jack in the Bean Stalk, with a special cast.—Cleaned up on this one. Capacity business due to school tie-up, which is a winner. Picture has the drawing power for adults as well as for the kids. This picture can't help but get the business.—B. Zukerman, Lyric theatre, Brooklyn, N. Y.

The Little Shepherd of Kingdom Come, with Jack Pickford.—Come on, boys, and take this one. It will never grow old. A true reproduction of the famous novel.—Folk E. Moore, Portland Theatre Co., Portland, Tenn.

Out of the Storm, with a special cast.—A fair picture. Nothing to rave about. Some good acting, but hardly strong enough to stand up three days.—Fred S. Meyer, Palace theatre, Hamilton, O.—Transient patronage.

Scratch My Back, with a special cast.—I billed this one at 15c and 25c for matinee and 50c and 40c for night. Cut the price to 15c and 25c for night after it played matinee. Didn't think it would stand up for advance prices. Fair comedy-drama.—J. C. Jenkins, Auditorium theatre, Neligh, Neb.—Neighborhood patronage.

The Woman in Room 13, with Pauline Frederick.—Good enough for any house anywhere.—G. W. Yeaton, Ioka theatre, Exeter, N. H.—Neighborhood patronage.

A Misfit Earl, with Louis Bennis.—Don't pass up this one. As a comedy-drama it's one of the best. Every small town should arrange to play this picture two days. Those that see it the first night will send all the rest the second night.—W. B. Henderson, Dixie theatre, Ripley, Tenn.—Small town patronage.

MADAME X, with Pauline Frederick.—This is a real classic. Pleased 100 per cent. Book it and if you have tears to shed prepare to shed them now, as it is sure weepy.—Royal theatre, Lehi, Utah.

The Cup of Fury, with a special cast.—While this picture today has lost its appeal, it proved without a doubt to be one of the best program offerings we've ever had in a long time. Good business. Universal satisfaction.—Fred S. Meyer, Palace theatre, Hamilton, O.—Transient patronage.

Duds, with Tom Moore.—Like all Moore pictures, they say give us more like them. Sure goes over fine. All satisfied.—W. E. Stepp, Regent theatre, Pleasanton, Kan.—General patronage.

Jes' Call Me Jim, with Will Rogers.—The most satisfying offering of the season. Rogers is a universal favorite here. Jes' Call Me Jim is a picture framed along sensible lines. People with brains will enjoy it immensely. Get it and go to it.—J. C. Jenkins, Auditorium theatre, Ripley, Tenn.—Small town patronage.

NO PLACE FOR A ROUGH WESTERNER

Kathleen O'Connor and Charles Clary in one of the amusing scenes from the American Film Company production "Sunset Jones."
EXHIBITORS HERALD

January 29, 1921

Neigh, Neb.—Neighborhood patronage.

Sis Hopkins, with Mabel Normand.—

New Cozy theatre, Winchester, Ind.

Officer 666, with Tom Moore.—

A dandy picture. Tom Moore is a favorite with Universal, at the 25c. discount theatre, Denison, Ia.—Neighborhood patronage.

The Woman and the Puppet, with Geraldine Farrar.—About the worst thing she has ever done. How glad I'll be when Farrar is off my list. In our town as a drawing card she still is a wonderful grand opera singer.—Fred S. Meyer, Palace theatre, Hamilton, O.—Transient patronage.

The Gay Lord Quex, with Tom Moore.

—Fair picture. Good puller.—Will F. Tiddiken, Elite theatre, Morgantown, Kan.—Neighborhood patronage.

The Blooming Angel, with Madge Kennedy.—Star well liked. Story weak.—Will F. Tiddiken, Elite theatre, Morigantown, Kans.—Neighborhood patronage.

The Revenge of Tarzan, with Gene Pecor, about 25% of my audience, and brought out people I do not think any other picture would.—E. Saunders, Palace theatre, Harvard, Ill.—General patronage.

Hodkinson

Down Home, with a special cast.—One of the pictures a manager is proud to show. Drew good houses.—P. G. Estee, Fad theatre, Brookings, S. D.—Neighborhood patronage.

The Dream Chester, with J. Warren Kerrigan.—This picture is not up to the Kerrigan standard.—W. L. Douglas, Strand theatre, Newman Grove, Neb.—Small town patronage.

The Westerners, with Roy Stewart.—A very good picture, but Westerns don't go over here. A very pleasing picture that should go over big where Westerns are liked.—Fred S. Meyer, Palace theatre, Hamilton, O.—Transient patronage.

The Capitol, with Leah Baird.—A fine picture. Everyone pleased. The Hodkinson pictures are good.—W. L. Douglas, Strand theatre, Newman Grove, Neb.—Small town patronage.

Metro

The Saphead, with Buster Keaton.—The best comedy feature ever used in this house. Shall repeat. Also use all two-reel Keaton comedies. He goes bigger than Semon or Lloyd.—G. W. yeast, Ioka theatre, Exeter, N. H.—Neighborhood patronage.

The Saphead, with Buster Keaton.—A knockout in every sense of the word. Keaton at his very best in a role that suits him to a "T." By all means book it.—Fred S. Meyer, Palace theatre, Hamilton, O.—Transient patronage.

Dangerous to Men, with Viola Dana.—

Great. My patrons claimed this was the best picture of its kind they ever saw. Dana in a role of this kind can't be beat.—E. A. Baradel, Palace theatre, McGehee, Ark.—Small town patronage.

Burning Daylight, with Mitchell Lewis.

—Good of its kind. Mitchell never pulled for us. Will please average audience.—O. E. Pierce, Théâteron theatre, Portland, Ind.—Neighborhood patronage.

Clothes, with a special cast.—Good.

Great drawing power among the ladies.—G. W. Yeaton, Ioka theatre, Exeter, N. H.—Neighborhood patronage.

Held in Trust, with May Allison.—Fine picture. Will please 90 per cent.—F. E. Frisable, Croxton theatre, Angola, Ind.

The Misfit Wife, with Alice Lake.—

Please star, good story, nice offering.—Excellent business two days.—Fred S. Meyer, Palace theatre, Hamilton, O.—Transient patronage.

The Mutiny of the Elsinore, with a special cast.—Just an ordinary picture. Supposed to be a special. Poor business.—Royal theatre, Lehi, Utah.

Lombard, with Bert Lytell.

—Nothing to rave over. A fair program picture.—W. L. Beebe, Opera House, Manito, Ill.—Small town patronage.

Old Lights, with a special cast.


Please Get Married, with Viola Dana.

Fine picture. Good crowd on a cold night. The star is a favorite here.—W. E. Stepo, Palace theatre, Pleasanton, Kan.—General patronage.

The Theater, with May Allison.—A very pleasing program offering. Great story, well acted.—C. M. Gaff, Elsinore cast. A picture that should give universal satisfaction.—Fred S. Meyer, Palace theatre, Hamilton, O.—Transient patronage.

Paramount

The Rookie's Return, with Douglas MacLean and Doris May.—Light and peppy. Not as good as some but better than The Audacity. All.—J. A. Hefferman, Perfect theatre, Huntington, Ind.—Neighborhood patronage.

Hairpins, with Enid Bennett.—Star is a growing star. A good regular program picture.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Humoresque, with a special cast.—

Drew good houses. Excellent story, 20c and 40c. Used Post Nure scenic, Memory's Lane, to start program.—Bert Norton, Kozy theatre, Eureka, Ill.—Neighborhood patronage.

You're Fired, with Wallace Reid.—Mighty good.—A. N. Miles, Eminence theatre, Eminence, Ky.—Small town patronage.

Why Change Your Wife? a Cecil B. DeMille production.—Five days of intense business. Fifteen days from the day it has been roused up for four months following labor depression.—Dwight Baker, Circle theatre, Ottumwa, la.—Neighborhood patronage.

Dr. Jekyll and Mr. Hyde, with John Barrymore.—The wonder picture of all ages. If you do not run this picture you have cheated your patrons out of the world's strangest romance. It is a pleasure to run pictures like this one.—Polk E. Moore, Portland Theatre Co., Portland, Tenn.

Idols of Clay, with Mae Murray.—Not a special, but a good ordinary picture that will please.—J. A. Hefferman, Perfect theatre, Huntington, Ind.—Neighborhood patronage.

The Teeth of the Tiger, with a special cast.—Very good, clean detective story. Many favorable comments.—Auditorium theatre, Carleton, Neb.—Small town patronage.

The City Sparrow, with Ethel Clayton.—Our people liked this one.—Royal theatre, Lehi, Utah.

JACK STRAW, with Robert War-wick.—Took so well that several patrons during the intermission phoned friends to hurry down to the second performance.—C. Welstead, Garden theatre, La Jolla, Cal.—Family patronage.

Below the Surface, with Hobart Bosworth.—A strong picture that will please all classes of patrons.—W. L. Beebe, Opera House, Manito, Ill.—Small town patronage.

Male and Female, a Cecil B. DeMille production.—The small town exhibitor who overlooks playing this is overlooking a good bet. I find my patrons want the better pictures even at higher admission. This picture ranks fourth in point of box office receipts for the year for me, and I believe it would have ranked higher if I had had better weather. I charged 25c. and 50c. N. Miles, Eminence theatre, Eminence, Ky.—Small town patronage.

What Happened to Jones, with Bryant Washburn.—Amusing. Top 25c.—Giaco-Bros., Crystal theatre, Tombstone, Ariz.—General patronage.


The Haunted Bedroom, with Enid Bennett.—Good enough for any standard program. Lots of creepy scenes, but plenty of comedy to chase the creeps away. Not a kick on this one.—H. A. Wishard, Wishard theatre, Bloomfield, Iowa.—Some patronage.

The Miracle Man, with a special cast.—

The greatest picture since The Birth of a Nation. If you don't make money on this one take the key out of your safe, set fire to your playhouse and then commit suicide.—Polk E. Moore, Portland Theatre Co., Portland, Tenn.

John Petticoats, with William S. Hart.—Splendid program. Please a good house.—Auditorium theatre, Carleton, Neb.—Small town patronage.

All-of-a-Sudden Peggy, with Mar-
guerite Clark.—I think all the women patrons liked this, but the men said it was no good.—W. W. Wolz, Lake City, la.—General patronage.

The Cinema Murder, with Marion Davies. —Liked this one. I think it was more good many away. Fair business.—C. E. Belden, Midway theatre, Mogollon, N. M.—General patronage.

Let’s Elope, with Marguerite Clark.—Book it and boost it. You cannot go wrong on this one. A beautiful story well presented. This pleases all types of people.—W. F. Baker, Boise Way theatre, Mt. Vernon, Ky.—General patronage.

Red Hot Dollars, with Charles Ray.—We thought it was not as good as other pictures, drew good houses. Sennett Comedy, Uncle Tom Without a Cabin. 10c and 30c.—Borden, A. Keat, picture, Eureka, Ill.—Neighborhood patronage.

The Village Sleuth, with Charles Ray.—Good business. Not the snap of most of his pictures, but pleasant.—Detriot Baker, Circle theatre, Ottumwa, la.—Neighborhood patronage.

Sadie Love, with Billie Burke.—Keep away from this one. It’s one of her poor ones.—S. E. Brooks, Bell theatre, Kansas City, Mo.—Neighborhood patronage.

More Deadly Than the Male, with Ethel Clayton.—Very good picture. Good business.—C. E. Belden, Midway theatre, Mogollon, N. M.—Mining camp patronage.

Captain Kidd, Jr., with Mary Pickford.—This was just splendid. Received with marked favor by the audience. Mary Pickford certainly a big money getter here. —W. F. Baker, Boone W. theatre, Mt. Vernon, Ky.—General patronage.

The Man From Funeral Range, with Wallace Reid.—Patrons liked this one. A good story.—J. H. Talbert, Legion theatre, Norwalk, Ia.—Small town patronage.

Wanted, a Husband, with Billie Burke.—Just a good program picture. 10c and 25c. Not good.—Borden, A. Keat, picture, Eureka, Ill.—Neighborhood patronage.

23½ Hours Leave, with Douglas MacLean and Doris May.—Extra good picture. Both stars fine. Business.—C. E. Belden, Midway theatre, Mogollon, N. M.—Mining camp patronage.

The Haunted Bedroom, with Enid Bennett.—Surely a mystery picture, and if your people like ghosts here is a real one. To get the benefit you must follow the picture closely. It’s worth it.—C. Hales, Lyric theatre, Orange City, la.—Neighborhood patronage.

The Law of Men, with Enid Bennett.—Patrons well pleased. This one pleased fully 100 per cent. A real program picture. Business fair.—W. F. Baker, Boone Way theatre, Mt. Vernon, Ky.—General patronage.

The Thirteenth Commandment, with Ethel Clayton.—A good program picture. Star doesn’t draw here.—Ibert Norton, Kent, theatre, Eureka, Ill.—Neighborhood patronage.

The Rescuing Angel, with Shirley Mason.—Good program picture.—W. L. Hamilton, Mazak theatre, Alden, Kan.—Small town patronage.

Pathé

The Money Changers, with a special cast.—The best underworld feature in months. Played four days to big business. Advise brother exhibitors not to miss this one big.—H. A. Walton, Colonial theatre, Stockton, Cal.

One Hour Before Dawn, with H. B. Warner. —Well pictured with wonderful exploitation possibilities. Tie-up with jewelry or clock store. A picture that will please.—Fred S. Meyer, Palace theatre, Hamilton, O.—Transient patronage.

Brothers Divided, with Frank Keenan.—Very good. Please 100 per cent. We would not be bothered with censorship if we played more like this one.—Bird Wilcox, Opera House, Sykeston, N. D.—Neighborhood patronage.

Rio Grande, with a special cast.—Good for two days here. Went over fine. Book it.—E. E. Galy, Crystal theatre, Wayne, Neb.

The Little Cafe, with Max Linder.—One of the poorest pictures I have ever used. Patrons walked out. Too Frenchly.—W. L. Beebe, Opera House, Manitou, Ill.—Small town patronage.

Smoldering Embers, with Frank Keenan.—Played to a good house and pleased 90 per cent.—H. W. Jeffries, Majestic theatre, Huntington, Ark.—Neighborhood patronage.

Other Men’s Shoes, an Edgar Lewis production.—Two days. An excellent photoplay to only fair business.—A. H. Thost, Gem theatre, Fredericktown, Mo.—Neighborhood patronage.

Lahoma, an Edgar Lewis production.—A corking good Western special. Packed them in for four days. My patrons well pleased.—H. A. Walton, Colonial theatre, Stockton, Cal.

Man and His Woman, with Herbert Rawlinson.—An excellent offering; good story that pleased everybody. Business way off color, but do not blame picture, as it is a production worth while and should go over big under normal conditions.—Fred S. Meyer, Palace theatre, Hamilton, O.—Transient patronage.

Lahoma, an Edgar Lewis production.—Fair picture to good business. Not as good as Rio Grande.—E. E. Galy, Crystal theatre, Wayne, Neb.

Dawn, with a special cast.—This is a wonderful production and will stand an advanced price anywhere. Get it and boost it—Bill Leonard, Mystic theatre, Cedarvale, Kan.—Neighborhood patronage.

Help Wanted: Male, with Blanche Sweet.—A corking good picture. Not a knockout, but a pleasing offering that will satisfy. Good business two days.—Fred S. Meyer, Palace theatre, Hamilton, O.—Transient patronage.

Forbidden Valley, with May McAvoy.—Fine picture. Always do well with May McAvoy. Above the average business. Patrons well pleased.—B. F. Sharp, Tumble-In theatre, Sinton, Tex.—Rural patronage.

Realart

Something Different, with Constance Binney.—Entertaining. Value 100 per cent. Wish I could sell all exhibitors how fine a production this is. Broke house records at 15c and 35c. Book it. Boost it. Raise your admission and Binney will do the rest.—H. A. Fix, Fix’s Theatorium, Shenandoah, Va.—General patronage.

Something Different with Constance Binney.—Constance Binney has again scored. Fine entertainment. Realart has the program this year if they keep up the stride.—Martin W. Opolo, Armory theatre, St. Genevieve, Mo.—Neighborhood patronage.

The Soul of Youth, with a special cast.—Won’t make you a lot of money, but run it. It will do you good. Had it on with HIGH AND DIZZY and I’ll say we had a little noise inside.—Dwight Baker, Circle theatre, Ottumwa, la.—Neighborhood patronage.

Food for Scandal, with Wanda Hawley.—Good comedy. Up to Realart standard. Have had only one poor Realart picture, and I have played them all. Miss Hawley pulls well here.—C. Weeks, Garden theatre, La Jolla, Calif.—Family patronage.

Eyes of the Heart, with Mary Miles Minter.—A sob sister picture that is very thin and no credit to a star who has made such lively and good-to-look-at pictures. Only ran it two days.—Dwight Baker, Circle theatre, Ottumwa, la.—Neighborhood patronage.

The New Year Idea, with Alice Brady.—Typical Brady picture. The finished

"DO YOU WANT ME OR MY FLAT?"
product in photoplays. Costumes, cast, photography and direction, and Alice keeps her mouth closed in this one.—O. E. Pierce, Theatorium theatre, Portland, Ind.—Neighborhood patronage.

Her First Elopement, with Wanda Hawley.—Very pleasing; good comedy touch and worthy of an extra word of advertising. Nice business. Connected star up with Everywoman.—Dwight Baker, Circle theatre, Ottumwa, la.—Neighborhood patronage.

The Law of the Yukon, with a special cast.—Ran this as a special and my patrons gave me the laugh. Absolutely nothing to it other than the title. It's amusing when you consider Alaska as it was, and as depicted in this production.—F. W. Horrigan, McDonald theatre, Philipsburg, Mont.—Neighborhood patronage.

Nurse Marjorie, with Mary Miles Minter.—A good program picture. Attendance below normal. Regular admission 10c and 25c.—A. N. Miles, Eminence theatre, Eminence, Ky.—Small town patronage.

You Never Can Tell, with Bebe Daniels.—Good, keen comedy-drama. A business builder. Pray for more of this kind.—O. E. Pierce, Theatorium theatre, Portland, Ind.—Neighborhood patronage.

The Law of the Yukon, with a special cast.—Good action play. Audience was mostly men. Fair puller.—Dwight Baker, Circle theatre, Ottumwa, la.—Neighborhood patronage.

Selznick

39 East, with Constance Binney.—One of the best. Brother exhibitors, you cannot go wrong in putting your John Henry on a Reelart franchise.—Pfeiffer Bros., Opera House, Kenton, O.—Neighborhood patronage.

39 East, with Constance Binney.—A fine picture in every way. The star's best to date.—P. G. Estee, Fad theatre, Brookings, S. D.—Neighborhood patronage.

39 East, with Constance Binney.—One of the best comedy-dramas we ever played. Boost it big, especially play up Miss Binney's dance, as it is one of the best I ever saw in a picture.—A. N. Miles, Eminence theatre, Eminence, Ky.—Small town patronage.

Sinners, with Alice Brady.—Fell flat here. Star never did go. Folks didn't like her.—E. E. Gailey, Crystal theatre, Wayne, Neb.

Jen Burns, with Mary Miles Minter.—One of this star's best pictures. Bad weather, no crowd.—A. N. Miles, Eminence theatre, Eminence, Ky.—Small town patronage.

You Never Can Tell, with Bebe Daniels.—A pretty little picture. It pleased.—Peter Krauth, Denison theatre, Denison, la.—Neighborhood patronage.

The Mystery of the Yellow Room, with a special cast.—The title killed it. It's one of the best detective plays that I've ever seen, and the intrigue from start to finish, but they seem to think it's a serial and a total fliver at the box office was the result.—Fred S. Meyer, Palace theatre, Hamilton, O.—Transient patronage.

Robertson-Cole

The Bottom of the World, with Sir Ernest Shackleton.—Very interesting. Top price 30c.—Giacomo Kros, Crystal theatre, Tombstone, Ariz.—General patronage.

The White Dove, with H. B. Warner.—The poorest, draggiest so-called special I ever ran. Not a smile in the whole six reels. No crowd and we sure were pleased.—A. J. Steggall, Fayette, la.

The Beggar Prince, with Sessue Hayakawa.—This is one of his best pictures. The Jan. 26 show was well liked here. Please everybody.—Royal theatre, Lehi, Utah.

Life's a Funny Proposition, with William Demston.—Although this picture is rated good, it is rather long and will hold the interest pretty steady. Good comedy.—Clarence Langacher, Opera House, New Glarus, Wis.

The Grey Wolf's Ghost, with H. B. Warner.—Fair picture. This star does not go here.—Bill Leonard, Mystic theatre, Cedarvale, Kan.—Neighborhood patronage.

Diane of the Green Van, with Alma Rubens.—A good program picture. Something different.—Clarence Langacher, Opera House, New Glarus, Wis.

Universal

39 East, with Constance Binney.—One of the best. Brother exhibitors, you cannot go wrong in putting your John Henry on a Reelart franchise.—Pfeiffer Bros., Opera House, Kenton, O.—Neighborhood patronage.

Out of the Snows, with a special cast.—Fair advertisement and pulled only all such snow pictures pull.—Dwight Baker, Circle theatre, Ottumwa, la.—Neighborhood patronage.


Blind Youth, with a special cast.—A picture you can boost and please most any audience. The society class will rave over.—W. B. Henderson, Dixie theatre, Ripley, Tenn.

Everybody's Sweetheart, with Olive Thomas.—This was the last picture of this star. Played to S. O. N. Extra advertising was done.—Peter Krauth, Denison theatre, Denison, la.—Neighborhood patronage.

Selznick

Broadway and Home, with Eugene O'Brien.—Believe me, those 1921 Selznick pictures are world beaters. And, individually speaking, The Wonderful Chance of Seeing this is even 90 per cent 'better.'—Martin W. Oeplo, Armony theatre, St. Genevieve, Mo.—Neighborhood patronage.

The Figurehead, with Eugene O'Brien.—A very good picture that pleased all.—Adolph Kohn, Fastime theatre, Granville, N. Y.—Neighborhood patronage.

Out of the Snows, with a special cast.—Fair advertisement and pulled only all such snow pictures pull.—Dwight Baker, Circle theatre, Ottumwa, la.—Neighborhood patronage.


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Youthful Folly, with Olive Thomas.—A good picture.—Adolph Kohn, Fastime theatre, Granville, N. Y.—Neighborhood patronage.

The Better Wife, with Alice Brady.—This was an extra good little program picture. Pleased a good house, Alice is always good. Give us more of Alice and I will be satisfied.—H. W. Jeffries, Majestic theatre, Huntington, Ark.—Neighborhood patronage.

The World to Live In, with Alice Brady.—A good program picture.—C. E. Power, Power's theatre, North Branch, Minn.—Neighborhood patronage.

A Desperate Hero, with Owen Moore.—Not much to this.—Adolph Kohn, Fastime theatre, Granville, N. Y.—Neighborhood patronage.

United Artists

The Love Flower, a D. W. Griffith production.—A great picture. Everything fine but the title, Posters, photos all good. Way ahead of The Idol Dancer and about as easy to exploit.—Dwight Baker, Circle theatre, Ottumwa, la.—Neighborhood patronage.

Romance, with Doris Keane.—Did not give satisfaction. Too mushy. No comedy. Heard no favorable comments.—G. E. Wendel, Opera House, Smithland, Ind.—Neighborhood patronage.

Suds, with Mary Pickford.—Business up to expectations only, because I didn't expect much, as this is a disappointing picture to Pickford fans. Not that it isn't well acted.—Dwight Baker, Circle theatre, Ottumwa, la.—Neighborhood patronage.

Universal

Risko Business, with Gladys Walton.—Star is a comer. Poor drawing title, but picture and story good.—P. G. Estee, Fad theatre, Brookings, S. D.—Neighborhood patronage.

The Devil's Passkey, with Eric Von Stroheim.—They do not make them better. Shall repeat. When Universal puts out a special it is usually a real one.—G. W. Yeaton, Ioka theatre, Exeter, N. H.—Neighborhood patronage.


Secret Gift, with a special cast.—This truly was a picture worthy of being
called a special, as it will put to shame many of such. Pleased everybody and will give this a return date.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Neb.—Neighborhood patronage.

Marked Men, with Harry Carey.—Book this picture and boost this star. This picture is better than any Jewel. Good house.—A. San Roman, Crystal theatre, South Superior, Wyo.—Neighborhood patronage.

The Prince of Avenue A, with James Corbett.—Poorest picture that I have run in five years.—Palace theatre, Mound City, Ill.

Once to Every Woman, with Dorothy Phillips.—Another of Universal's real specials.—O. W. Yeaton, Ioka theatre, Exeter, N. H.—Neighborhood patronage.

Under Northern Lights, with a special cast.—Fine North Woods drama that drew big business and pleased all. Full of rapid fire action and played by a capable cast.—J. B. Stine, Gem theatre, Clinton, Ind.—General patronage.

Blind Husbands, with Eric Von Stroheim.—A great offering. Not a bit suggestive and a sure money getter.—Fred S. Meyer, Palace theatre, Hamilton, O.—Transient patronage.

Blind Husbands, with Eric Von Stroheim.—This is a good picture and full of thrills, but we hardly see where it gets its name. Probably in the lesson to blind husbands. Has some impossibilities, but a good picture nevertheless.—Royal theatre, Lehi, Utah.

Bullet Proof, with Harry Carey.—Harry is himself in this picture, and it suits him to a "T." His later releases, Sundown Slim, etc., are "the bunk" and have killed his drawing power here. Here's hoping they improve.—F. W. Horgan, McDonald theatre, Phillipsburg, Mont.—Neighborhood patronage.

West Is West, with Harry Carey.—Star back in something of old form. Not up to Overland Red and Bullet Proof, however.—P. G. Estee, Fad theatre, Brookings, S. D.—Neighborhood patronage.

The Right to Happiness, with Dorothy Phillips.—You don't have to look out of sight when your patrons emerge from your theatre after seeing this one. Big and clean.—Fahrney & Elson, Electric theatre, Curtis, Neb.—Neighborhood patronage.

Specials

Sitting On the World (D. M. Schwab), with David Butler.—Great. If Butler keeps up this pace he will be in the front rank inside of a year. Story simple, but splendidly handled.—C. Welstead, Garden theatre, LaJolla, Cal.—Family patronage.

The Soul of Rafael (Equity), with Clara Kimball Young.—This picture seemed good enough to satisfy, but Clara Kimball Young is not the drawing card that she was a few years ago.—Pfeiffer Bros., Opera House, Kenton. O.—Neighborhood patronage.

Honeymoon Ranch (Bert Lubin), with a special cast.—Good Lubin with a lot of good comedy in it. Pleasing all the way.—E. A. Baradel, Palace theatre, McGehee, Ark.—Small town patronage.

Staking His Life (W. H. Productions), with William S. Hart.—While this one is old, it's a splendid picture.—C. Hales, Rivoli theatre, Alton, Ia.—Neighborhood patronage.

Serials

Fantomas (Fox), with a special cast.—On second episode and going big. The Italians fall for this one and they are packing the house at every episode. Plenty of action and thrills.—D. Bossie, Luna theatre, Brooklyn, N. Y.

The Silent Avenger, with William Duncan, and Hidden Dangers, with Joe Ryan (Vitagraph).—I ran the two serials together and find that they draw good. However, The Silent Avenger is much the better of the two. They should keep Joe Ryan in Westerns, as he shines there.—H. W. Jeffries, Majestic theatre, Huntington, Ark.—Neighborhood patronage.

Ruth of the Rockies (Pathé), with Ruth Roland.—Finished this to good business all through the entire fifteen episodes.—E. E. Galley, Crystal theatre, Wayne, Neb.

The Lost City (Warner Bros.), with Juanita Hansen.—This is a picture that is different from most serials. It has too much of the same thing about the middle of it, but holds the interest of the crowd throughout. Made money.—Clay C. Caperton, Harwood theatre, Har-

From Wid's Review of

"BLACK BEAUTY"

"Black Beauty" characterized by thrills and extravagant production.

"The story of 'Black Beauty' is so famous in every part of the country that the title alone will be sufficient to draw a crowd."

"It is a clean, wholesome picture, a fact which you can make an especial appeal to women and children. The book is so well known that there will naturally be curiosity to see it visualized."

"The success of the picture with most audiences is going to depend on its 'human' theme, for the story of the horse holds interest only in those scenes involving fast action. Among the latter are some very good shots of a fox hunt, and a thrilling horse race at the finish which has been admirably done and will be apt to raise them off their seats."

From the New York Sunday Telegraph Review of

"BLACK BEAUTY"

"It is a picture that shines out like a good deed in a naughty world."

"The picture is just about perfect in its details."

"The picture is a high tribute to the artistic ability and the patience of its director, David Smith."

"As for 'Black Beauty' himself, Man O' War could not have played the role with more finesse."
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Box Office Reports Tell the Whole Story.
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Title

Star

Producer

Remarks

The Veiled Mystery (Vitagraph), with Antonio Moreno.—Playing third episode and going so far. Looks like it might be a very good serial to the end. — W. B. Henderson, Dixie theatre, Ripley, Tenn.—Small town patronage.

Bride 13 (Fox), with a special cast.—Rather disappointed. Too many overdrawn impossibilities. Too many suggestive and gruesome scenes for the little folks. All right for a hard shell adult. — Auditorium theatre, Carleton, Neb.—Small town patronage.

The Lost City (Warner Bros.), with Juanita Hansen.—I have played the fifteenth episode. They are all good. The best bet out.—B. Wilcox, Opera House, Nykton, N. D.

Ruth of the Rockies (Pathé), with Ruth Roland.—Plenty of action and patricious pleased, but business only fair. Local conditions bad. Mines closed and money close.—A. H. Thost, Gem theatre, Fredricktown, Mo.—Neighborhoood patronage.

Bride 13 (Fox), with a special cast.—Good serial with plenty of action, but the plot is most unreasonable. People lose interest.—W. B. Henderson, Dixie theatre, Ripley, Tenn.—Small town patronage.

The Lost City (Warner Bros.), with Juanita Hansen.—First episode good.—Auditorium theatre, Carleton, Neb.—Small town patronage.

The King of the Circus (Universal), with Eddie Polo.—A real honest to goodness serial. One that packs them in. Just book it. It's that something different that we all are looking for. Sixth episode and going big.—Ed. L. Wegener, Lyric theatre, Valley Junction, Ia.—Neighborhood patronage.

The Dragon's Net (Universal), with Marie Walcamp.—On the sixth episode and each one worse than the other. Lake off this one. Positively the worst yet.—Martin W. Operlo, Armory theatre, St. Genevieve, Mo.—Neighborhood patronage.

The Vanishing Dagger (Universal), with Eddie Polo.—On the sixteenth episode. Business dropping off. Lots of action, but Polo gets the worst end of it. Eighteen episodes too long for a serial.—W. B. Henderson, Dixie theatre, Ripley, Tenn.—Small town patronage.

The Dragon's Net (Universal), with Marie Walcamp.—The poorest serial ever put out by Universal. Don't book it if they want to give it to you free. All there is to it is a lot of Chinamen chasing each other around a stump. They'll back again next week.—Ed. L. Wegener, Lyric theatre, Valley Junction, Ia.—Neighborhood patronage.

Short Subjects

Four Times Foiled (Educational), with a special cast.—An excellent offering that pleased. It's getting monotonous to send in reports on Educational comedies. There are all good of them. Knocks out.—Fred S. Meyer, Palace theatre, Hamilton, O.—Transient patronage.

Father's Close Shave (Christie-Pathé), with Johnny Ray and June Smith. Maggie is extra fine, while Jiggs runs a close second. Brother exhibitor you can't go wrong on any of the "Bringing Up Father" comedies if you want good clean comedy.—H. W. Jeffries, Majestic theatre, Huntington, Ark.—Neighborhood patronage.

PARK YOUR CAR (Pathé), with Smub Pollard.—One of the best one-reel comedies we've ever run. Concentrate on the title. Put a safety zone out in front of your theatre.—"Park Your Car—Here—Now!" It will attract attention. First time we tried to exploit a single-reeler. Went over fine.—Fred S. Meyer, Palace theatre, Hamilton, O.—Transient patronage.

Fired Again (Warner Bros.), with Al. St. John.—Lay off.—E. E. Gailey, Crystal theatre, Wayne, Neb.—Vacant.

Convict No. 13 (Metro), with Buster Keaton.—Not as good as One Week, but far better than the average comedy at that.—G. W. Yeaton, Ioka theatre, Exeter, N. H.—Neighborhood patronage.

Seven Bald Pates (Educational), with a special cast.—Of late, contrary to all our expectations, Christie comedies appear to be the poorest of the four Educational comedy brands. For real comedy and clean humor Mermaid, Torchy and Chester have it all over Christie. Here's hoping that before long Christie will realize that it takes more than bathing girls to make two-reel comedies.—Fred S. Meyer, Palace theatre, Hamilton, O.—Transient patronage.

Bumping Into Broadway (Pathé), with Harold Lloyd.—This is Lloyd's worst, but Haunted Spooks took the slack out of the croucher's waistlines. The rest of his are fine.—Clyde C. Caperton, Harwood theatre, Harwood, Tex.— Neighborhood patronage.

Old Faithful (Prizma)—The most truly educational scene I have ever seen. Many people remarked upon its beauty and value.—Jean Lightner, Regent theatre, Alamada, Cal.

Vod-A-Vil Movies (Spanuth), with a special cast.—Best novelty single-reel we ever had. Generally acts of high class vaudeville pictured.—P. G. Estee, Fad theatre, Brookings, S. D.—Neighborhood patronage.

One Week (Metro), with Buster Keaton.—The best two-reel comedy on the market today.—G. W. Yeaton, Ioka theatre, Exeter, N. H.—Neighborhood patronage.

The Scarecrow (Metro), with Buster Keaton.—This Keaton is everything that his sponsors claimed him to be and The Scarecrow is one of the funnier comedies of all times. This young man has earned for himself a place on any program and more than comes up with all expectations.—Fred S. Meyer, Palace theatre, Hamilton, O.—Transient patronage.
With the Procession in Los Angeles

By Harry Hammond Beall

Brunton Studios Hum

There may be deserted villages among the ruins of filmland, but the Brunton studio isn’t among them. Nine companies are at work there now and two more are scheduled for the near future. Larry Semon has been coming West and locating in Los Angeles. Larry recently acted as stage director and assembled the talent of many motion picture stars for the big benefit show being held by the Vitagraph organization.

There’s only one thing more epidemic than measles, and that’s golf, judging by the Christie studios these days. The Christies have gone the others one better by installing their own golf links, a four-hole practice course, on their fifteen acres of land at Sunset and Bronson Avenues, Hollywood. Between cranking of cameras one can any day see Al, Christie, Charles Christie, T. Roy Barnes, Scott Darling, Scott Sidney, Fred Porter, Dorothy Devore and many others playing up the fertile pasture land with mashe shots.

As San Juan Capistrano, Fred Cason provides theatre recreation. At the present, the shows are being held in an old church which has been converted into a theatre, but in the very near future, Mr. Cason hopes to break ground for a new building devoted entirely to motion pictures.

Calipatria has a beautiful new bungalow motion picture house called the Poppy theatre, owned and managed by W. T. Cunningham, where the latest productions are shown four times per week.

A Little theatre has just been completed at Vidor Village. It seats 100 persons and will be used for formal entertainments and private previews of motion pictures.

The village theatre has its own heating and ventilating system, and its architectural and interior decorations and appointments parallel a rustic church. Pews instead of chairs are a feature, and a reed organ has been installed.

KATHERINE NEWLIN BURT, famous novelist, who recently signed a contract to write original photoplays for Goldwyn, has arrived at the Culver City studios to spend several weeks in the study of motion picture technique and in working out her first story written directly for the screen.

OLIVER MOROSCO is to make a flying trip to New York, leaving here the 15 inst. He will stay in the eastern metropolis just two days. He has wired Franklin Underwood, his New York manager, to have everything in readiness for his arrival, so that he may transact the necessary business as quickly as possible.

FRANK MAYO, Universal star, is in bed as a result of serious injury received while making a scene for "Colorado," his latest picture. Mayo was struck by a falling timber and all the nerves of his scalp paralyzed. After three days under a doctor’s care, he returned to finish the few scenes in the picture and is back in bed again where the doctor is requiring him to remain for a week at least.

TOD BROWNING says that all the wit in the world is not copyrighted by writers and comedians. He was dining in town the other night. "Bring me a small black," he said to the waiter. "Wouldn’t you prefer a small blond, mistress?" came back the comestie carrier.

The affairs of the new Mission theatre are now in the hands of HARRY DAVID, manager, and John D. Howard, publicity representative. Mr. Howard just came down from San Francisco.

LOUIS B. MAYER tendered Nell Shipman an honorary luncheon last week. Among those present were Bert Van Tuyle, Joe Walker, Virginia Norden. C. R. McCray.

THE TOE HOLD IS EFFECTIVE IN WRESTLING

Scene from the Fox production of Mark Twain’s story, “A Connecticut Yankee in King Arthur’s Court.”
Universal in Canada
Stages Sales Drive
Campaign Marks the Tenth Anniversary of Hague’s Connection with Firm

As a tribute to Clair Hague, general manager of the Canadian-Universal Film Company, Ltd., the Canadian arm of the Universal Company, employees in the half a dozen branch offices are staging an intensive sales drive. This period is called Hague’s anniversary and is in honor of his completion of ten years of service with Universal.

The Hague anniversary drive was inaugurated at a dinner given recently in the office of Edward H. Hart, Toronto, at which Hague was the honor guest. Herman Stern, recently appointed district sales manager for Canada, was the principal speaker.

Theatres Furnish Acts
By courtesy of J. Shea, Jules Bernstein and N. K. Miller, entertainment was supplied by artists from Shea’s, Loew’s and Pantages’ theatres.

“I am going to concentrate my efforts to bring about an even closer relationship between Universal exchanges and exhibitors,” Stern announced. “As the head of the Pittsburgh branch, I found that personal relationship and mutual confidence based upon 100 per cent service were great factors in building up Universal’s prestige.”

Started As Booker
Hague joined Universal in 1911 as a booker. Three years later he was made manager of the Canadian Universal Film Company. Six months later he was appointed general manager for Eastern and Western Canada.

Among the special representatives in Canada are P. C. Taylor for West Ontario, J. A. Kirkpatrick for East Ontario, Harry Law for Toronto and L. D. Brody, representative at large, all with headquarters in Toronto.

Eve Unsell Has Resigned
(Special to Exhibitors Herald)

NEW YORK, Jan. 18—Eve Unsell has resigned her position as staff writer for Famous Players-Lasky Corporation to give her attention to Eve Unsell Photoplay Staff, Inc., which was formed to provide scenario service. Miss Unsell is president; E. J. Clode, Jr., vice-president, and Lester Blank, secretary.
Equipment Progress

Every exhibitor who contemplates the remodeling of his theatre or the erection of a new one, should make it his business to carefully investigate what the equipment industry has to offer, in the way of new and improved equipment.

Individualism is a strong asset in showmanship and is just as fully expressed in the furnishings and lay-out generally of the theatre as it is in the exploitation of a picture.

There are any number of cases of this individualism of expression among the exhibitors of this country. The sumptuous, costly homes for the cinema already in operation and under construction but typify the individualism of the exhibitor back of the project.

And the equipment industry makes possible this reflection of the personality and ideals of the exhibitor in his theatre.

* * *

There is now on the market a revolving theatre chair which permits, with less disturbance to the audience, access and exit. It resembles in principle the chair used in railroad chair cars. The long-legged and "pet corn" motion picture fans might find it a particular boon while the public in general, no doubt, would derive considerable comfort.

* * *

Thought given to equipment is not wasted time. The public demands comfort with its entertainment.

Cinema Camera Now Adaptable for Theatre Use

Excessive Cost and Difficulty of Operation Have Been Eliminated in Last Few Years

By CHARLES BASS

It is only in recent years that the motion picture camera has been adaptable for general and theatre use. There were many objections because of the following obstacles: The excessive cost of apparatus; the difficulty of operating by the average amateur, and the difficulty of obtaining developing and printing at prices within reach.

This has all been eliminated in the past five years by the wonderful strides in cinematograph camera construction and the numerous laboratories for the developing and printing of film.

The modern motion picture camera is so constructed that anyone with a fair knowledge of photography can positively produce pictures which may be shown in a theatre. They will be steady and free from flicker.

Operation of Camera

The operation of a motion picture camera as made today simply consists of the following:

Threading the film similar in every way to threading a projector with the sensitive side of the film facing the lens. After the camera is threaded, turn the crank once or twice to test the take-up.

Close the door of the camera and by means of a reflecting focusing device on the average camera, exact focus of the subject may be obtained.

The next operation is to center the camera on the subject by means of the tilting and panoramic tripod, so that the picture will be even in the frame.

Crank the camera with two uniform turns a second with an even regular crank, so that the picture will not jump on the screen. Crank from elbow, holding the elbow on a level with the crank.

Obtain Correct Exposure

The next step is to obtain the correct exposure. Most cameras in use today have adjustable shutters for exposure. The average speed of a shutter when not adjustable is from 1/30 to 1/45 of a second. This speed is equivalent to the shutter speed of a box Brownie, or the shutter speed of a kodak at 1/50 of a second. The shutter may be adjusted for higher speeds by simply closing down one leaf. The occasions when this should be done are rare. For instance, in photographing fast moving objects, the shutter should be closed down to a high speed so that motion is stopped and a clean cut exposure obtained.

Outside subject entirely in open, diaphragm opening on the lens stop 11, shutter full opening. Subject in the shade of a building or on a shady side of the street or under trees, stop F:6:3. Dull day, cloudy, stop F:6:3 for subjects in open. Stop F:5:6 for subjects in shade. Late in the afternoon or in very dark places, stop F:3:5.

Finishing Is Simple

Thus it is plainly seen that with a little common sense pictures may be produced by anyone, providing the camera is of standard construction and will function properly.

The question of finishing the film is very simple. Standard laboratories are located in all cities of any size. The writer will be pleased to inform anyone the nearest laboratory to his home town. The cost of developing film today is 5c per foot. Cost of making the print is 6c per foot. Titles from 8c to 15c per foot. Cost of negative film is 4½c per foot. Thus, the total cost of the film is 15½c per foot.

The only problem for the theatre is "what to take." The point of first importance is to make the local film pay.

This is a very easy matter regardless of the interest standard feature film holds. A strip of film with local interest will

CHARLES BASS
President Bass Camera Company
Exterior and cross-sectional views of the new 3-combination lens, known as the Ken-o-lite, which the Exhibitors Supply Company of Chicago reports as giving excellent results in operation.

always draw a crowd. Do not overlook this important factor. Any event of interest in your vicinity is a proper subject for a local film. To make it pay, simply attach 100 or 200 feet of advertising film of the local merchants, and grant patrons more than pays for itself with the added advantage of helping to fill your theatre. A charge of 50 cents to $1 per foot is always made for local advertising.

Style of Camera Needed

As for the camera, a 200-foot DeFranne topical camera is ideally suited for local work. Where a camera is required for a larger capacity, I recommend the 400-foot DeFranne field and studio model, which incorporates all features, which permits the making of comedies, playlets and all local films.

For anyone desiring a complete high grade instrument, I recommend the Universal camera which may be had in regular or dissolving shutter models.

It is the firm conviction of the writer from the results obtained in supplying theatres all over the United States with cameras, that every motion picture theatre should own a camera and tripod. It is not an expense, it is an investment paying big dividends.

WHY MURTAGH MOVES FEET

Patrons of Grauman’s Million Dollar Theatre Learn Pedals Control Half

Giant Wurlitzer

The query of theatre-goers at Grauman’s theatre, Los Angeles: “Why is Mr. Murtagh always moving his feet back and forth?” was explained this week with the information that half of the giant Wurlitzer which Mr. Murtagh presides over is controlled by foot pedals.

The likeness above is that of Henry B. Murtagh, the wizard of the Wurlitzer, as he is known, sitting at the console of the giant instrument at Grauman’s Million Dollar theatre. It is estimated by officials of the playhouse that but one out of every 1,000 people realize that 50 per cent of the organ is made up of wonderful pedals which have to be worked by the organist’s feet.

It is these foot pedals that release the voluminous bass notes and hundreds of orchestral and picture effects. The photograph shows Mr. Murtagh’s left foot resting on B flat and his right pressing down D natural. The long pedals of the pedals are like the keys on a piano in scope, the short black pedals corresponding to sharps and flats.

Exhibitors’ LENS TRIAL

Exhibitors’ Supply Company in Unique Campaign to Market Ken-o-lite Lens

The Exhibitors’ Supply Company a few months ago contracted to distribute in their Middle West territory a new three-combination lens known as the Ken-o-lite lens. For the past few months they have been putting out the lenses on a ten-day trial, with excellent results.

The policy of a ten-day trial was decided upon because of the confidence the Exhibitors’ Supply Company has that the lens will do what is claimed for it.

Has Three Lenses

The three-combination lens is one that has three sets of lenses in the tube, whereas the ordinary lens has only two. This extra set of lenses, it is claimed, catches all the light immediately after it passes through the film, eliminating all possibility of lost rays.

When the Ken-o-lite was first manufactured an extensive and exhaustive test was made by Prof. Weinreich of Columbia University, New York, in comparison with the usual two-combination lens. The results shown by the test were exceptional. An average of 32.8 per cent increase in illumination on the screen and a picture 28 per cent more clearly defined, were the results reported by Prof. Weinreich. The middle of the screen was increased 12.5 per cent, half way out of center, 32.8 per cent, and at the corners 63 per cent, giving an average increase of 32.8 per cent.

Increased Illumination

Wherever the Ken-o-lite has been put in, this tremendous increase in illumination was at once evident.

The ten-day trial policy of the Exhibitors’ Supply Company on this article which better motion picture projection, has resulted in many hundreds of Ken-o-lite lenses being placed, it is said.

ORCHESTRAL ORGAN SPHERE

Executive of American Photo Players Company Urges Combination With Symphony Orchestra

Full credit to orchestras of symphonic proportions for the support they have rendered to the impetus of the motion picture industry, is given by the American Photo Player Company. At the same time an official of that concern points out the possibilities in the cooperation of this form of music with the orchestral pipe organ.

“We do not wish to ignore the fact of the wonderful support that orchestras of symphonic proportions have rendered to the impetus of the motion picture industry," said an executive of the concern, “and we are alive to the possibilities of both forms of music working in harmony with each other.

“This particular phase of organ music has not been given the opportunity of demonstration in other parts of the country that it has in the west and we are confident that with greater understanding its popularity will increase.”

TYPHOONS COOL & VENTILATE

TYPHOON FAN COMPANY
345 WEST 39 ST.
NEW YORK CITY
1044 CAMP ST., NEW ORLEANS, LA. 255 NO. 13 ST, PHILADELPHIA PA.
64 W. RANDOLPH ST. CHICAGO
Exchange Is Opened
To Distribute Music

Paul Bush Forms Company to
Furnish Complete Scores
to Film Theatres

OPENS HEADQUARTERS
Will Distribute Product of Syn-
chronized Scenario
Concern

With the formation of the Bushmint company, this week, Chicago has the
distinction of being the first city in the
world where there is a synchronized
music exchange, a place where the the-
atre man can get complete musical scores
for his pictures—the same as he can buy
films, or posters, or get other talent to
"put the picture over." The music ex-
change was started to handle the sales
campaign which the Synchronized Scenario Music Company has just in-
augurated.

Paul Bush Manager
The Bushmint company will be man-
aged by Paul Bush, well-known exchange
and film man, and will be located at 207
South Wabash avenue for the present,
or until the completion of a modern ex-
change building at Eighth street and

Cross view of the spacious interior of the
Mark Strand Theatre, Brooklyn, N. Y.,
showing the comfortable box and
auditorium construction and equipment.

PORTABLE PROJECTORS
Department of Agriculture Uses
Theme for Disseminating In-
formation to Farmers

WASHINGTON, D. C.—A great and
ever-increasing use of motion picture
films is being made by the Department of Agriculture for disseminating through-
out the country the results of investiga-
tions made by its experts. New and
better ways of doing things, new things
to do, new machinery for use of the
farmer and many other matters are "dis-
cussed" by this means. Within the past
four months alone the demand for films
has doubled, according to I. W. Perkins,
assistant in charge of the department's
motion picture activities, and at the
present time the requests for loans of the
pictures is greater than the supply.

Motion pictures are going to the
farmer principally through the portable
projector—the small machine, about the
size of a suit case, that can be transported
from place to place and hooked on to a
convenient lamp socket. Should there be
no lamp socket—as is the case in most
rural communities—portable generators
that can be operated on automobile en-
gines or carried along in an automobile
are used. In two or three states trucks
have been equipped with projectors, films
and a screen and are sent through terri-
tory which has been placarded in ad-
vance. In good weather the show is
given on the truck; in bad weather, wires
are run into a convenient building and the
show given under cover.

BASS ON EASTERN TRIP
Charles Bass, president of the Bass
Camera Company, will leave Chicago
January 25 on a business trip to New
York. It is also his intention upon con-
cluding his business in that city to visit
New Orleans and some of the other
larger cities in the South.

Establish Supplies Firm
NEW ORLEANS, LA.—General
Theatre Supply Company has been es-
ablished at 300 Dauphine street. The
firm is incorporated for $40,000, and of-
ficers are: President, J. H. Majeau; di-
rector, Carroll B. Walmsley, and secre-
tary-treasurer, Wynham Robertson, all
New Orleans men.

Fire Does $6,000 Damage
To Keesville Playhouse
KEESVILLE, N. Y.—About $6,000
damage resulted from the fire which
swept the theatre and restaurant of A. A.
Chuett of Tupper Lake, recently. The
lives of Chuett and family were threat-
ened by the blaze.
The fire is believed to have resulted
from a furnace pipe in the theatre build-

Who is opening a music exchange in Chi-
gaco, the first of its kind in the world.
Wabash avenue. It expects to move into
its new quarters about May 1.

Although the idea is entirely new, a
number of the biggest theatre men in
Chicago territory have endorsed it and
have already signed for music under the
new plan as soon as it is ready for pub-
lication. Mr. Bush's connection with the
film trade has been a long and pleasant
one. For several years he was connected
with the Pathé company, in fact, opened

PAUL H. BUSH
THEATRE Activities

New Projects

O. A. Mohrenstecher, Sixth and Main Streets, Quincy, Ill., will begin construction in about sixty days on a new theatre in the heart of the business district. The house will seat 1,400 persons.

The Majestic Theatre Company of Nacogdoches, Texas, is to erect a new $20,000 theatre.

Roanoke Construction Company is erecting a 1,400-seat house at 109th street and Liberty avenue.

World Realty Company of Omaha, Neb., will build a $500,000 theatre at Fifteenth and Douglas streets.

Olympia Theatre Company will build a four-story structure on the Parker house site, New Bedford, Mass.

A new opera house is planned for Stanley, Wis.

The Palace theatre at College avenue and Washington street, Athens, Ga., is nearing completion. It is a Marcus Loew house.

William Harms will construct a new theatre in Vinton street, between Seventeenth and Eighteenth, Omaha, Neb. The cost of the furnishings will be $11,000.

Winnipeg, Man., is to have a new theatre in North Main street, south of the north end car barns.

The walls of the new Strand theatre, Green Bay, Wis., are in place. H. J. Selmer has the contract.

J. M. Hayeg will erect a new theatre in West Knox street, Ennis, Texas.

Work on the Alice theatre and hotel building at Hope, Ark., is progressing. C. H. Vrutchefield is building the structure.

Saxe Brothers of Milwaukee, Wis., will erect a new theatre at Janesville, Wis.

Remodeling

Twentieth Century Amusement Company will remodel the building at 1123 High Street, Portsmouth, Va., for the purpose of opening a theatre and amusement place.

Carmine Zamarro and James Grecco will remodel the Rialto theatre in Milbury street, Worcester, Mass.

Open Holyoke Victory

HOLYOKE, MASS.—The new Victory theatre, Holyoke's million-dollar playhouse, was recently opened and formally dedicated by Nathan Goldstein, president of Goldstein Brothers Amusement Company, the owners and builders. Following the opening Mayor Cronin, who gave an address, directors of the company and invited guests were entertained by the Goldsteins at a banquet at the Monotuck Hotel.

Prepare for Opening Of Stanley Theatre

PHILADELPHIA, Pa., Jan. 18.—The Stanley theatre, the new $2,000,000 Mastbaum house in Philadelphia which is soon to be opened to the public, will present as its opening attraction Cecil B. DeMille's "Forbidden Fruit." The Stanley is unanimously conceded to be the finest amusement edifice in the Quaker City and one of the most elaborate and perfectly appointed motion picture houses in the entire country.

New M. P. Incorporation

NEW YORK, N. Y.—Manhattan Motion Picture Company has been incorporated for $25,000 by A. C. Wilmerding, W. E. Kisselbergh, Jr., and P. de Montravel.

Takes Rock Rapids House

ROCK RAPIDS, IA.—Ray L. Niles of Sioux Falls has assumed management of the Lyon theatre, succeeding E. J. Anderson. He was formerly in charge of a theatre in Mitchell, S. D.

To Build $90,000 House

MONTICELLO, N. Y.—Plans have been completed for the $90,000 theatre to be erected by Washington & Miller. It will seat 1,000 patrons.
NOW BOOKING

The Pick of the Short Reel Market

FRITZE RIDGEWAY
STARRING IN
26 Two-Reel
WESTERNS
RELEASED EVERY WEEK

HARRY MEYERS
STARRING IN
26 Two-Reel
WESTERNS
RELEASED EVERY WEEK

“THUNDERBOLT JACK”
THE GREATEST WESTERN SERIAL
FEATURING
JACK HOXIE AND MARINSAIS
15 EPISODES

GRACE CUNARD
AND OTHERS
STARRING IN
26 Two-Reel
STAR RANCH WESTERNS
RELEASED EVERY OTHER WEEK

BOBBY RAY
FEATURED IN
52 Single-Reel
COMEDIES
RELEASED EVERY WEEK

“HAWK’S TRAIL”
FAMOUS DETECTIVE SERIAL
FEATURING
KING BAGGOT
GRACE DARMOND
RHEA MITCHELL
15 EPISODES

FOR NORTHERN ILLINOIS AND INDIANA BOOKINGS

UNITY PHOTOPLAYS CO.
FRANK ZAMBRENO, President
207 So. Wabash Avenue
Chicago, Illinois
IF IT'S BIG, WE HAVE IT!

JOSE COLLINS
ASSISTED BY GODFREY TEARLE IN HER GREATEST FEATURE
“Where Is My Husband”
ADOPTED FROM THE STAGE SUCCESS, "THE WHIRLPOOL"
NOW BOOKING! ANOTHER SUCCESS!

BILLIE WEST
IN HIS FIRST TWO-REEL LAUGH-MAKER
“SERVICE STRIPES”
NOW BOOKING! ANOTHER SUCCESS!

ALMA RUBENS
IN
“Thoughtless Women”
A SUPER-SPECIAL PRODUCED BY DANIEL CARSON GOODMAN
NOW BOOKING! ANOTHER SUCCESS!

(EACH RELEASE A COMPLETE STORY)

TOM CARRIGAN
IN
“Nick Carter Series”
“THE SENSATION OF TWO-REEL SUBJECTS”
NOW BOOKING! ANOTHER SUCCESS!

537 South
Dearborn
Street

PIONEER FILM
CORPORATION of ILLINOIS

ILLINOIS INDIANA WISCONSIN

CLYDE E. ELLIOTT, President

Telephones Harrison 8157-8158
Chicago Exchanges Take New Quarters Associated Producers and Fox Now Located in South Wabash

Fox Film Corporation and Associated Producers have moved into their new offices in South Wabash, Chicago. Fox occupies the building at 910, while the Associated Producers is in a new six-story building at 900 South Wabash.

Robertson-Cole Suggests Stunts for Exploitation

One of the exploitation plans outlined by the Robertson-Cole press book for the new Sessue Hayakawa feature, "The First Born," consists in a series of stunts to be carried out by all first-born children up to the age of 5 years, the parents of whom will be interested in the stunt for their own children. Another exploitation plan for the Robertson-Cole press book consists in a series of stunts to be performed in toy balloon races.

Harry Rice Goes East

Harry Rice will leave soon for New York to make arrangements for an eastern office for the Independent Film Association. He will also be in charge of the west coast and Rice is managing the Chicago office.

Arrange Special Showing

A special preview of the Universal special feature "Outside the Law" will be held at Barbee's theater, Monroe street, on Thursday, January 20. The picture is being 24-sheeted throughout the city.
Looks like Paul Bush, erstwhile manager for the Chicago office of the Masterpiece exchange, received a real gift in the of Christmas stocking when he picked that Illinois and Indiana franchise of the S. S. Music Company. From present indications, it will be but a brief spell until every exhibitor in this territory will give his patrons musical pleasures. THAT'S MUSIC. We refuse to spill any further, see Paul and get in on the ground floor.

* The general talk about the local exchanges the past few days is the regret at losing the genial presence of that prince of good chaps, "Daddy" Hines, from our midst. Yes, sir, "Daddy" of South Bend is about to give the film business his swan song. And with the ol' dogs goes the best wishes from us all. C'mon "Daddy," let's hear from an avalanche in swbile.

Special representative Lee of the Gau-mont Company was a busy man during the weekend. He made the various independent exchanges of Chicago, departing for Minneapolis enroute for New York.

With that terrible walloping California University slipped the Ohio Champs on New Year's day, "Hank" Peters was told the winning football warriors were trained on California's turf, giving "Hank" an alibi to change the vegetation on his Pas Robles fifty-acre tract. Henceforth about ten acres will be devoted to prunes which should give the West-Ward a better opportunity to send a fighting machine out West that can even the score. Will the daily Maroon or Illini please note?

George West has been paying Chi quite an extended visit and with all arrangements now completed on the handling of the Billy West comedies through the Pioneer exchange looks like George will pack the grip for sunny California.

Couple of Chicago Motor club mechanics were busy paging Johnny Meniskow last week but with no luck so we offered our services to the good cause. In the future when taking that Bulgarain roadster (born in Detroit) for a stroll, see that the tank is filled with GAS. Even mechanical toys must have something besides conversation to propel them.

That D. W. Griffin masterpiece, "Way Down East," is sure turning 'em away at the Woods theatre, why even Cress Smith had to buy his own ducats to view this winner.

Just a word or two to the exhibitors about Chicago and environs. We have been informed that Doug Miller, younger brother of Harry Miller, manager of the Logan Square theatre, has been appointed by the Star and Stripe, the national newspaper for the ex-servicemen, to take charge of the referendum drive that is now being put over for the ex-buddy to determine the public's attitude with regard to the soldier's bonus now pending before both Houses. This young veteran will get to you all in time to pitch in boys and give the lad and his cause all the aid you can.

Eddie Silverman, manager for the local Select exchange, after a heated and long drawn out conference with the City Council has at last succeeded in being granted permission to have the many charming feminine members of his organization "park" their galoshes over in Grant Park behind the Art Institute with the rest of the runabouts. Again all's well in this busiest of local exchanges.

Simeon B. Greer, associate member of Russell, Greer and Russell, producers of the Fritzie Ridgeway westerns and Lester Cunce features, left for the California studio land Jan. 12 for an extended visit. Watch yer step Si.

Dr. A. Schlapik, looking more like a cinnamon bear is his big overcoat than an exhibitor, "mushed" into Chicago from Iron River, Mich., last Friday. He called on L. Leserman, at Universal, and at other exchanges. He conducts two theatres in the upper Michigan region and reports business very good up among the snow drifts.

The Randolph theatre has the distinction of being the first theatre in the world to show "The Kid." Charlie Chaplin's latest comedy, and the firm of Jones, Linick & Schaefer is all "hyped" up accordingly.

Owens Books Newspaper

- Contest in Big Cities

Harry M. Owens, sales promotion representative of J. Parker Read, Jr., who has been on the road for eleven weeks visiting W. W. Hodkinson, exchange managers, for the purpose of tying up a sales campaign with the J. Parker Read, Jr., scenario contest, has returned to the coast.

As a result of his trip more than fifty newspapers in the larger cities of the United States and Canada are now running the contest, which is creating widespread interest in Louise Glauin.

Plan Pittsburgh Theatre

PITTSBURGH, PA.—Steel City Amusement Company, which recently purchased the Kathleen Wallace property in Center Avenue near Pennsylvania Avenue in the spring will erect a theatre to cost approximately $200,000.

Real Estate Man Will
Build W. Va. Theatre

BLUEFIELD, W. VA.—L. Kaufman, prominent local real estate owner, has acquired plans for a new modern motion picture theatre to occupy the space west of the Commercial Hotel lobby in Princeton avenue.

The seating capacity will be approximately 800. Sol Kaufman, son of the owner, and Robert Prince will have charge of the operation and management of the house.

Harry Fraser With Baumer

Harry Fraser, who for the last two years has been directing for the Universal industrial department, and who previous to that directed many star features, has joined the directorial staff of Baumer Films, Inc., producers of industrial educational films, and has already started work on his first Baumer feature.

School to Show Pictures

HARTFORD, MICH.—A motion picture machine has been installed in the high school here to be used in class work and for a weekly public entertainment.

Pictures for Newberry

NEWBERRY, PA.—A motion picture theatre will be erected on property in West Fourth street by a local resident whose name is not announced.
WHEN you have made your first booze in the kitchen, pour a little in the sink. If it takes the enamel off it is ready to bottle.—Kansas City Star.

LITTLE drops of water, little raisins too.—But Uncle Sam won't let us Tell you what they'll do.—Washington Herald.

DELEGATE: "Why is a case of home-brew bottles with corks being raised out like a convention of fathers?"
Alternate: "I'll pass—"
Delegate: "Because they are all_Pop-pers."—Rutgers.

NO matter how trifling a man gets he is always willing to help his friends get rid of a bad bottle of liquor.—New Orleans Item.

LIPS that touch liquor shall never—be allowed in my cellar.—New York Mail.

I feed my cow on hops: I give her raisins too; Oh, boy, down with the toph:

She makes me my home brew.—Washington Times.

FATHER, he is busy, fooling with home brew. With concoctions dizzy, he proceeds to stew.
Mother is for pitchin' his stuff in the brook. She can't get in the kitchen long enough to cook.—Louisville Courier-Journal.

FARMER—"Would you like to buy a jug of cider?"
Tourist—"Well—er—is it ambitious and willing to work?"—New York Evening World.

IF you want something with a kick, try mule meat.—Shreveport, (La.) Times.

HERE lies in peace Sylvester Stew. He learned to make his own home brew.—American Legion Weekly.

"Are the farmers allowed to make cider since prohibition went into effect?" "Surely, haven't you heard of the freedom of the press!"—Penn. Punch Bocil.

WANTED: Man who can run car and wife.—American Medical Journal.

WANTED: Man to look after garden, milk a cow with a good voice accustomed to sing in the choir.—Connecticut Country.

WANTED: Bartender capable of mixing minte pies.—Dallas (Texas) News.

WANTED: Fifty bricklayers; highest wages plenty of parking space for automobiles.—New York Daily News.

WANTED: Minister of the Gospel for lumber camp. Must be a good crap player.—Winnipeg (Canada) Telegram.

The chestnut roaster's whistle at the corner, tells you that the worms are done.—New York Evening Mail.

Old lady, after waiting in a confectionery store for ten minutes, growing impatient: "Here, young lady, who waits on the nuts?"—Everybody's Magazine.

One local store has a number of Christmas cards all decorated with fringe and finger, marks.—North Adams (Mass.) Herald.

Husband: "Come along! Keeping me here standing like a fool!"
Wife: "Do be reasonable, dear. Can I really help the way you stand?"—Albany (N. Y.) Argus.

Lady: "Are you the same man who ate my mince pie last week?"
Tramp: "No, mum, I'll never be the same man again."—Albany (N. Y.) Argus.

WANTED: At Hotel Randolph, first-class porter; room furnished; also chambermaid.—Providence Journal.

WANTED: Bookkeeper and assistant to CLUB manager.—Meriden (Conn.) Record.

WANTED: Man to collect accounts not over 40 years old.—Piqua (O.) Daily Call.

From Wid's Review of

"BLACK BEAUTY"

"Black Beauty' characterized by thrills and extravagant production."

"The story of 'Black Beauty' is so famous in every part of the country that the title alone will be sufficient to draw a crowd."

"It is a clean, wholesome picture, a fact which you can make an especial appeal to women and children. The book is so well known that there will naturally be curiosity to see it visualized."

"The success of the picture with most audiences is going to depend on its human theme, for the story of the horse holds interest only in those scenes involving fast action. Among the latter are some very good shots of a fox hunt, and a thrilling horse race at the finish which has been admirably done and will be apt to raise them off their seats."

From the New York Sunday Telegram Review of

"BLACK BEAUTY"

"It is a picture that shines out like a good deed in a naughty world."

"The picture is just about perfect in its details."

"The picture is a high tribute to the artistic ability and the patience of its director, David Smith."

"As for 'Black Beauty' himself, Man O' War could not have played the role with more finesse."
GUIDE to CURRENT PICTURES

AMERICAN FILM COMPANY

Distributed Through Pathé Exchange.

FLYING "A" SPECIALS

"The House of Toys," six reels, with Serna Owen.
"Peggy Rebels," six reels, with Mary Miles Minter.
"A Light Woman," six reels, with Helen Jerome Eddy.
"The Blue Moon," six reels, with Pell Trenton and Elinor Field.
"Their Mutual Child," six reels, with Margarita Fisher and Nigel Barrie.

ARROW FILM CORPORATION

"The Chamber Mystery," five reels.
"Circumstantial Evidence," five reels.
"The Wall Street Mystery," five reels.
"The Unseen Witness," five reels.
"The Trail of the Cigarette," five reels.
"The Bromley Case," five reels.
"Woman's Man," five reels, featuring Romane Fielding.
"Love's Protest," five reels, featuring Ora Carew.
"Bitter Fruit," five reels, all star cast.
"Bachelor Apartments," five reels, with Georgia Hopkins.
"Tex," feature series, five reels.
"A Man from Nowhere," five reels, with Jack Hoxie.
"Luxury," six reels, with Ruby De Remer.
"The Deceiver," five reels, with Carol Holloway.
"The Tame Cat," five reels, with all star cast.
"The Man Who Trifled," five reels, with all star cast.
"Before the White Man Came," five reels, all Indian cast.

SPOT PICTIONALS

"Girls Will Be Boys," one reel.
"Making Man Handlers," one reel.
"How Do You Get Your Exercise?"—one reel.

ARROW-NORTHWOOD DRAMAS

"Border River," two reels.
"In the River" two reels.
"Three and a Girl," two reels.
"Raiders of the North," two reels.
"A Knight of the Plains," two reels.
"The Man of Brawn," two reels.

ASSOCIATED EXHIBITORS

Distributed through Pathé Exchange.

OCT 1—"The Riddle Woman," six reels, with Geraldine Farrar.

ASSOCIATED PRODUCERS, INC.

THOMAS H. INGE PRODUCTIONS

"Homespun Folk," six reels, with Lloyd Hughes.
"Lying Lips," six reels, with House Peters and Florence Vidor.

J. PARKER READ, JR., PRODUCTIONS

"The Leopard Woman," seven reels, with Louise Glauin.
"A Thousand to One," six reels, with Hobart Bosworth.
"Love," six reels, with Louise Glauin.

ALLAN DUN PRODUCTIONS

"The Forbidden Thing," six reels, with James Kirkwood.
"MURICE TOURNER PRODUCTIONS"

"The Last of the Mohicans," six reels, with James Kirkwood.

MACK SENNITT PRODUCTIONS

"A Small Town Idol," six reels, with Ben Turpin.

CAPITOL FILM COMPANY

FRITZI RIDGEWAY PRODUCTIONS

"The Avenging Trail," two reels.
"Western Rays," two reels.
"Shadows of the Past," two reels.
"A Fight to a Finish," two reels.
"The Trail of the Buzzard," two reels.
"A Fugitive from Justice," two reels.

LESTER CNEO PRODUCTIONS

"Lone Hand Wilson," five reels.

C. B. C. FILM SALES

"The Victim," six reels.
"Dangerous Love," six reels.

HALL ROOM BOY COMEDIES

Nov. 12—"Hired and Fired."
Dec. 1—"A Close Shave."
Dec. 15—"This Is the Life."

FEATURES

"The Victim," state rights feature, six reels.
"Dangerous Love," six reels.

STAR RANCH WESTERNS

Dec. 1—"The Mormon Trail," two reels.
Dec. 15—"The Man Hater," two reels.
Dec. 24—"A Desperate Tenderfoot," two reels.

CELEBRATED PLAYERS FILM CORPORATION

GUMP'S CARTOON COMEDIES

"Accidents Will Happen."
"Militant Min."
"Andy Fights the H. C. L."
"Jer Boy Episodes."
"Wim and Wigor."
"Equestrians."
"Andy, the Hero."
"Andy's Picnic."
"Andy, the Chicken Fancier."
"Andy, the Actor."
"Andy on the Beach."
"Pleasure Bent."
"Andy on Pleasure Bent."
"Howdy, Pardner."
"There's a Raisin."
"Ship Aboy!"
"The Tormentor."
"The Broilers."
"Flicker, Flicker, Little Star."
"Mixing Business with Pleasure."
"Up She Goes."
"Westward Ho."
"A Hunting We Will Go."
"Get to Work."
"Best of Luck."
"The Promoters."

COMMONWEALTH PICTURES COMPANY

Vod-A-Vil Movies, one reel series.
Billy Whiskers, one reel series.
"Holy Night," one reel.

CREATION FILMS, INC.

"For the Freedom of Ireland," five reels.

EDUCATIONAL FILMS CORPORATION OF AMERICA

Distributed through Educational Film Exchange, Inc.

CHESTER COMEDIES, TWO REELS

"Four Times Failed."
"An Overall Hero."
"The Big Show."
"A Trayful of Trouble."
"The One Best Pet."
"You'll Be Surprised."
EXHIBITORS HERALD

CHRISTIE COMEDIES, TWO REELS

“Striking Models.”

“A Homespun Hero.”

“Shuffle the Queens.”

“Going Through the Rye.”

“Mr. Fatima.”

“Wedding Blues.”

“Back From the Front.”

“Dining Room, Kitchen and Sink.”

TORCHY COMEDIES, TWO REELS

“Torczy.” (Johnny Hines.)

“Torczy Comes Thorough.” (Johnny Hines.)

“Torczy in High.” (Johnny Hines.)

“Torczy’s Millions.” (Johnny Hines.)

“Torczy Turns Cupid.” (Johnny Hines.)

“Torczy’s Double Triumph.”

MERMAID COMEDIES, TWO REELS

“A Fresh Start.” (Jimmie Adams.)

“Buck Jan.” (Lloyd Hamilton.)

“Dynamite.” (Lloyd Hamilton.)

“No nonsense.” (Jimmie Adams.)

“The Simpson.” (Lloyd Hamilton.)

“April Fool.”

“High and Dry.”

SPECIALS

“Modern Centaur.”

“Valley of 10,000 Smokes.”

“Babe Ruth—How He Knocks His Home Runs.”

“The Art of Living.”

“Annette Kellerman.”

“The Race of the Age.”

ROBERT C. BRUCE: “SCENICS BEAUTIFUL.” ONE REEL

“The Song of the Paddie.”

“Wanderlust.”

“Solitude.”

“The Castaway.”

“When Schooner to Stagway.”

“Tropical Nights.”

“The Banana Special.”

“The Explorers.”

“The Isle of Desire.”

“The Business of Camping.”

CHESTER-OUTING SCENICS, ONE REEL

“Lovely Maarten.”

“Frozen Thunder.”

“Ignaz the Exquisite.”

“Getting a Polish.”

“Swat the Landlord.”

“There Is No Santa Claus.”

“Rookeries and Squaweries.”

“Crowning King Blizard.”

“Frivoules Fijis.”

CHESTER SCREENICS, ONE REEL

“Sea Planets” and “Apartments for Rent.”

“Fine Featherers” and “They Forgot the Town.”

“Out of the Past.”

“The Company Came,” and “Art Is Everything.”

“No Hope for the Drys” and “Silver Silences.”

EQUITY PICTURES

“Keep to the Right,” six reels, with Edith Taliaferro.

“Whispering Devils,” seven reels, with Conway Tearle.

“Midchannel,” six reels, with Clara Kimball Young.

“Hush!,” five reels, with Clara Kimball Young.

FAMOUS PLAYERS-LASEY CORP.

PARAMOUNT-AIRCRAFT PICTURES

Oct. 1—“Something to Think About,” seven reels, Cecil B. De Mille production.

Oct. 2—“The Jalibhyal,” five reels, with Douglas MacLean.

Oct. 5—“The Round-Up,” seven reels, with Roscoe Arbuckle.


Oct. 17—“The City Sparrow,” five reels, with Ethel Clayton.

Oct. 24—“Held by the Enemy,” six reels, with all-star cast.

Oct. 24—“A Full House,” five reels, with Bryant Washburn.

Oct. 31—“The Reckless Sea,” seven reels, with Marion Davies.

Oct. 31—“An Old-Fashioned Boy,” five reels, with Charles Ray.

Nov. 7—“Behold My Wife,” seven reels, Geo. Melford production.

Nov. 7—“Sins of Romance,” five reels, with Ethel Clayton.

Nov. 14—“Always Audacious,” five reels, with Wallace Reid.

Nov. 14—“Her Husband’s Friend,” five reels, with Enid Bennett.

Nov. 21—“The Frisky Mrs. Johnson,” five reels, with Billie Burke.

Nov. 21—“Burglar Proof,” five reels, with Bryant Washburn.

Nov. 29—“Idols of Clay,” seven reels, George Fitzmaurice production.

Nov. 24—“A Romantic Adventure,” five reels, with Dorothy Dallas.

Dec. 5—“Conrad in Quest of His Youth,” six reels, with Thomas Meighan.

Dec. 5—“Flying Pat,” five reels, with Dorothy Love.

Dec. 10—“The Life of the Party,” five reels, with Roscoe Arbuckle.

Dec. 15—“Heliopolis,” six reels, Cosmpolitan production.

Dec. 10—“To Please One Woman,” six reels, Lois Weber production.

Dec. 19—“An Amateur Devil,” five reels, with Bryant Washburn.

Dec. 20—“The Testing Block,” six reels, with William S. Hart.

Dec. 26—“Silk Hosiery,” five reels, with Enid Bennett.

Jan. 2—“The Bait,” Maurice Tourneur production, six reels.

Jan. 9—“The Jickjills,” George Melford production, six reels.

Jan. 9—“The Charm School,” with Wallace Reid, five reels.

FEDERATED EXCHANGES

SPECIALS

“Nobody’s Girl,” five reels, with Billie Rhodes.

“Bunny May,” five reels, with Bessie Love.

“The Midlanders,” five reels, with Bessie Love.

“Man o’ War,” one reel.

MONTY BANKS COMEDIES

“His Naughtv Night,” two reels.

“A Rare Bird,” two reels.

“A Flivver Wedding,” two reels.

“Nearly Married,” two reels.

“The Kidnappers’ Revenge,” two reels.

“A Bed Room Scandal,” two reels.


“His First Honeymoon,” two reels.

“His Dizzy Day,” two reels.

FIRST NATIONAL EXHIBITORS’ CIRCUIT, INC.

“Go and Get It,” seven reels, Marshall Neilan Production.

“The Perfect Woman,” five reels, with Constance Talmadge.

“Notorious Miss Lisle,” five reels, with Katherine MacDonald.

“Jack-Knife Man,” five reels, King Vidor special.

“Forty-Five Minutes from Broadway,” six reels, with Chap. Sennett.

“Good Reference,” six reels, with Constance Talmadge.

“In the Heart of a Fool,” seven reels, Allan Dwan special.

“Curtain,” five reels, with Katherine MacDonald.

“Harriet and the Piper,” six reels, with Anita Stewart.

“The Brandied Woman,” seven reels, with Norma Talmadge.

“The Master Mind,” six reels, with Lionel Barrymore.

“What Woman Love,” six reels, with Annette Kellerman.

“The Kick in High Life,” two reels, an H. Lehrman production.

“Tonnerville Trolley,” two reels, with Dan Mason.

“Peaceful Valley,” six reels, with Charles Ray.

“Nomads of North,” six reels, Curwood production.

“Twin Beds,” five reels, Mr. and Mrs. Carter De Haven.

“Old Dad,” six reels, with Mildred Harris Chaplin.

“Wet and Warmer,” two reels, Henry Lehrman production.

“The Devil’s Garden,” six reels, with Lionel Barrymore.

“Dangerous Business,” five reels, with Constance Talmadge.

“Love, Honor and Behave,” Mack Sennett comedy.

“Unseen Forces,” with All-Star Cast.

“Dinity,” seven reels, with Wesley Barry, a Marshall Neilan production.

FOX FILM CORPORATION

FOX SPECIALS


“If I Were King,” with William Farnum.


“While New York Sleeps,” with All Star Cast.

“The Face at Your Window,” with All Star Cast.

“Blind Wives,” with All Star Cast.

“A Connecticut Yankee in King Arthur’s Court,” with All Star Cast.

“Skirts,” six reels, with Special Cast.

WILLIAM FARNUM SERIES

“Dray Harlan.”

“The Scoundrels.”

PEARL WHITE SERIES

“The Tiger’s Cub.”

“The Thief.”

“The Mountain Woman.”

TOM MIX SERIES

“The Untamed.”

“The Texan.”

“The Prairie Trails.”

WILLIAM RUSSELL SERIES

“The Man Who Dared.”

“The Challenge of the Law.”

“The Iron Rider.”
SHIRLEY MASON SERIES
"Chin Toy."
"Flame of Youth."
"Girl of My Heart."
"Merely Mary Ann."

GEORGE WALSH SERIES
"From New Oz."
"The Pinguar."
"Number 17."
"Dynamite Allen."

20TH CENTURY BRAND
"Two Moon," with Buck Jones.
"Just Pals," with Buck Jones.
"Partners of Fate," with Louise Lovely.

FOX NEWS
Twice a week.

FOX SERIALS
"Bride 18," in 16 episodes.
"Fantomas" twenty episodes.

SUNSHINE COMEDIES
"An Elephant's Nightmare."
"His Noisy Still." 
"Pretty Lady."
"Her Doggone Wedding."
"Pals and Petticoats."
"The Slicker."

CLYDE COOK COMEDIES
"The Hunterman."
"All Wrong."
"Don't Tickle."

MUTT AND JEFF CARTOONS
"On the Hip."
"The Papoose."
"The Hypnotist."
"The Parlor Bolshevik."
"Hot Dog."
"The Merry Cafe."
"The Tailor Shop."
"The Brave Torpedo."
"The Politician."
"The High Cost of Living."
"Chopin."
"Flap Jack."

GOLDWYN PICTURES CORPORATION
GOLDWYN STAR PRODUCTIONS
"Out of the Storm," five reels. Eminent Authors Special.
"Joy! Call Me Jim," five reels, with Will Rogers.
"The Great Accident," five reels, with Tom Moore.
"The Slim Princess," five reels, with Mabel Normand.
"Rods of Destiny," five reels, with Pauline Frederick.
"Double-dealer Deceiver," five reels, with Jack Pickford.
"The Truth," five reels, with Mady Kennedy.
"Senach My Back," five reels (Eminent Authors).
"Officer 646," five reels, with Tom Moore.
"Copied, the Cowpuncher," five reels, with Will Rogers.
"Man Who Had Everything," five reels, with Jack Pickford.
"Girl With the Jazz Heart," five reels, with Mady Kennedy.
"It's a Great Life," five reels, (Eminent Artists).
"The Revenge of Tarzan," five reels, with Gene Pollar.
"Going South," five reels, Rex Beach production.
"Copied the Cowpuncher," five reels, with Will Rogers.
"The North Wind's Malice," five reels, Rex Beach production.
"The Penalty," five reels, with Len Cheany.
"Earthbound," seven reels, with All Star Cast.
"Stop Thief," five reels, with Tom Moore.
"Madam X," six reels, with Pauline Frederick.
"His Own Law," six reels, with Hobart Bosworth.
"Honest Hitch," five reels, with Will Rogers.
"Milestones," six reels, with Special Cast.
"The Song of the Soul," with Vivian Martin, a Measmore Kendall production.
"Godless Men," seven reels.
"The Great Lover," six reels.
"Just Out of College," five reels.
"Roads of Destiny."
"The Highest Bidder," five reels.
"Prisoners of Love."
"The Concert."
"Guile of Women."
"Busty Pulls the Strings, seven reels.
"Hold Your Horses," five reels.

"The Voice in the Dark," five reels.
"Boys Will Be Boys."

FORD EDUCATIONAL WEEKLY
"Having a Circus."
"Air-istry."
"In the Glory of the Past."
"Between Friends."
"For the Future."

CAPITOL COMEDIES
"The Little Dear," two reels, with Carter De Haven.
"A Sure Cure," two reels, with Carter De Haven.
"Ced Ar, Napoleon," two reels, with George Bunny.
"You'd Better Get In," two reels, with George Bunny.

BENNISON STAR SERIES
"High Pockets," five reels, with Louis Bennison.
"A Midst Earl," five reels, with Louis Bennison.

GOLDWYN-BRAY PHOTOGRAPHS
"The Island of the Mist," one reel.
"Through the Earth," one reel.
"What Is Your Body Worth?" one reel.
"A Paradise for Birds," one reel.
"Venice of the Orient."
"Action of the Human Heart."
"The Riveter."
"The Human Voice."
"Seeing Things on the Orinoco," one reel.
"Gypsy Scientists," one reel.

GOLDWYN-INTERNATIONAL COMICS
"Yes, Dear."
"Ooh!"
"Too Much Pep."
"Fatherly Love."
"The Chicken Thief."

W. W. HODKINSON CORPORATION

ZANE GREY PICTURES, INC.

BENJAMIN B. HAMPTON PRODUCTIONS
"The Dwelling Place of Light," by Winston Churchill.

J. PARKER READ, JR., PRODUCTIONS
"The Brute Master," with Hobart Bosworth.
"Love Madonnas," with Louise Glaum.

DESMICH-BECK, INC.
"The Harvest Moon," six reels, with Berta Koenig.

DIAL FILM PRODUCTIONS

LOUIS TRACY PRODUCTIONS
"The Silent Barrier," six reels with Sheldon Lewis.

ROBERT BRUNTON PRODUCTIONS
"No. 99," five reels, with J. Warren Kerrigan.

NATIONAL-BILLIE RHODES PRODUCTIONS

JOSEPH LEVIERING PRODUCTIONS
"His Temporary Wife," six reels, with Special Cast.

IRVIN V. WILAT PRODUCTIONS
"Down Home," an All Star Cast.

INDEPENDENT FILMS ASSOCIATION
NEAL HART SERIES

JANS PICTURES, INC.
"Madonnas and Men," six reels.
"Love Without Question," seven reels.
"A Woman's Business," five reels.
"Wings of Pride," five reels.

DAMPOOF TWINS COMEDIES
"Cedarbrook Farm," two reels.

JAN PICTURES, INC.
"Mildred and Men," six reels.
"Love Without Question," seven reels.
"The Woman's Business," five reels.
VICTOR KREMER PRODUCTIONS

Voices." six reels, with All Star Cast.
"Mad Love," five reels, with Lina Cavaleri.

BERT LUBIN

"Kearney Ram," five reels, State Rights Feature.

METRO PICTURES CORPORATION

METRO SPECIALS

Oct. 30—"Body and Soul," six reels, with Alice Lake.
Nov. 1—"The Fatal Hour," six reels, with All Star Cast.
Nov. 8—"Are All Men Alike!?" six reels, with May Allison.
Nov. 15—"Someone in the House," six reels, with All Star Cast.
Nov. 29—"The Misleading Lady," six reels, with Bert Lytell.
Dec. 15—"Hearts Are Trumpa," six reels, with All Star Cast.
Dec. 20—"Polly With a Past," six reels, with All Star Cast.
Dec. 27—"Cinderella's Twin," six reels, with Viola Dana.

NAZIMova PRODUCTIONS

"Madame Peacock," seven reels, with Nazimova.
"Millionaire," six reels, with Nazimova.

MAURICE TOURNER PRODUCTIONS

Sept. 27—"The Great Redeemer," six reels, All Star Cast.

S. L. PRODUCTIONS

Sept. 6—"Love, Honor and Obey," six reels, with All Star Cast.

BUSTER KEATON COMEDIES

Sept. 1—"One Week," two reels.
Oct. 7—"Convict 18," two reels.
Dec. 5—"The Scarcecrow," two reels.

PATHE EXCHANGE, INC.

EDGAR LEWIS PRODUCTIONS

Aug. 29—"Lahome," seven reels.
Sept. 7—"A Beggar in Purple," six reels.

J. STEUART BLACKTON PRODUCTIONS

Sept. 5—"Home of the Telling Bell," six reels, with Bruce Gordon and May McAvoy.
Oct. 10—"Forbidden Valley," six reels, with Bruce Gordon and May McAvoy.

JESSE D. HAMPTON PRODUCTIONS

Oct. 3—"Half a Chance," seven reels, with Mathlon Hamilton.
Nov. 11—"Her Unwilling Husband," five reels, with Blanché Sweet.
Dec. 5—"Dice of Destiny," five reels, with H. B. Warner.
Jan. 8—"That Girl Montana," five reels, with Blanche Sweet.

ROBT. BRUNTON PRODUCTIONS

Nov. 10—"The Devil to Pay," six reels, with Fritzi Brunette and Roy Stewart.

PERRET PICTURES, INC.

Dec. 12—"The Empire of Diamonds," six reels.

GEORGE B. SEITZ, INC.

Dec. 24—"Rogue and Romance," six reels, with Geo. B. Seitz and June Caprice.

PIONEER FILM corp.

"Of the Depths," five reels, with Violet Mersereau and Edmund Cobb.
"Empty Arms," five reels, with Gail Kane and Thorston Hall.
"Idle Hands," five reels, with Gail Kane and J. Herbert Frank.
"A Good Woman," five reels, with Gail Kane and J. Herbert Frank.
"Nick Carter Series," two reels.

REALART PICTURES

SPECIAL FEATURES

"Deep Purple," six reels, R. A. Walsh production.
"The Soul of Youth," six reels, a Taylor production.

STAR PRODUCTIONS

"Sweet Lavender," five reels, with Mary Miles Minter.
"Food for Scoundrel," five reels, with Wanda Hawley.
"The Eyes of the Heart," five reels, with Mary Miles Minter.
"Her Beloved Villian," five reels, with Wanda Hawley.
"Her First Appearance," five reels, with Wanda Hawley.
"Two Never Can Tell," six reels, with Bebe Daniels.

"Oh Lady Lady," five reels, with Bebe Daniels.
"Blackbirds," five reels, with Justin Johnson.

REELCRAFT PICTURES

WILLIAM FRANEY COMEDIES

"The Bath Duh," one reel.
"The Caramener," one reel.
"The Thief," one reel.
"The Messenger," one reel.
"The Lawyer," one reel.
"The Taxi Driver," one reel.

GALE HENRY COMEDIES

"Her Honor the Scrublady," two reels.
"Stung," two reels.

ROYAL COMEDIES

Nov. 8—"Oh Bony," with Sammy Burns.
Nov. 21—"He Looks Like Him," with Tucker Twins.
Dec. 1—"I'll Say He Forgot," with Ots Harlan.
Dec. 18—"Welcome Home," with Ots Harlan.

MILBURN MORANTI COMEDIES

"Barber Shop Gossip," two reels.
"Double Trouble," two reels.
"Lazy Lem," two reels.

MATTY ROUBERT

"She's a Vamp," two reels.
"Circus Days," two reels.
"A Bold Bad Pirate," two reels.
"Summer Days," two reels.
"Sunshine," two reels.

ROBERTSON-COLE PICTURES

SUPERIOR PICTURES

"Devil's Claim," five reels, with Jesse Hayakawa.
"Notorious Mrs. Sands," five reels, with Beaze Barrieke.
"Uncharted Channel," five reels, with H. B. Warner.
June 20—"Heart of Twenty," five reels, with ZaSu Pitta.

SPECIALS

"Kismet," nine reels, with Ots Skinner.

MARTIN JOHNSON PICTURES

"Lonely South Pacific Mission." 
"Recruiting in the Solomons."
"City of Broken Old Men."
"Marooned in the South Seas."

ADVENTURE SCENICS

"Ghost of Romance."
May 4—"Outlaw of the Delta," one reel.
May 18—"The Lone Trapper," one reel.

RUSSELL-GREIVER-RUSSELL

TUBS COMEDIES

Dec. 20—"New Raliga," one reel.
Dec. 27—"A Slick Detective," one reel.
Jan. 3—"Buried Alive," one reel.
Jan. 10—"From Kitchen to Throne," one reel.

S. & E. ENTERPRISES

"It Might Happen to You," five reels, with Billy Mason.
"Coward Jane," two reels, stunt novelty.

LEWIS J. SELZNICK ENTERPRISES

SELZNICK PICTURES

"Everybody's Sweetheart," five reels with Olive Thomas.
"Dangerous Paradise," five reels, Special Cast.
"Red Foam," five reels, Ralph Ince production.
"The Daughter Days," five reels, with Elaine Hammerstein.
"Broadway and Home," with Eugene O'Brien.
"The Road to Ambition," with Conway Tearle.
"Pleasure Seekers," with Elaine Hammerstein.

SELECT PICTURES

"The Seeds of Vengeance," five reels, with Bernard Durrant.
"Just Outside the Door," five reels, with Edith Hallock.
"Man's Plaything," five reels, with Grace Davda.
"Children Not Wanted," five reels, with Edith Day.
"Mountain Madness," five reels, with special cast.
When the patrons of your theater exclaim over the wonderful screen effects, they are paying a tribute not only to the director and producer but to the quality of the film that makes such pictures possible—

EASTMAN FILM

EASTMAN KODAK COMPANY
ROCHESTER, N.Y.

SEZLIECK NEWS
Twice a week news reel.

HERBERT KAUFMAN MASTERPIECES

"Johnnie," one reel.
"The Batter and the Batter," one reel.
"Who Threw the Brick?" one reel.
"Little Red Riding Hood," one reel.

NATIONAL PICTURES

"Out of the Snows," five reels, with Ralph Ince.
"The Palace of Darkened Windows," five reels, with Special Cast.
"Marooned Hearts," five reels, with Conway Tearle.
"Who Am I?" five reels, Special Cast.

D. N. SCHWAB PRODUCTIONS

"Fickle Women," five reels, state right feature.
"Girls Don't Gamble," five reels, state right feature.

SPECIAL PICTURES CORPORATION

COMIC CLASSIC

Oct. 3—"Up in Betty's Bedroom," two reels, with Charlotte Merriam.
Oct. 21—"A Seminary Scandal," two reels, with Charlotte Merriam.
Nov. 14—"Watch Your Husband," two reels, with Merriam and Edwards

MOHANTI COMEDIES

Oct. 3—"Almost," one reel.
Oct. 17—"Guilty," one reel.
Oct. 31—"Kid," one reel.

CHESTER CONKLIN

Oct. 7—"Home Rule," two reels.
Nov. 14—"Who Am I?" two reels.

STOLL FILM CORPORATION


UNITED ARTISTS CORPORATION

June 27—"Suds," five reels, with Mary Pickford.
July 5—"The Love Flower," seven reels, D. W. Griffith production.
Dec. 4—"The Mark of Zorro," eight reels, with Douglas Fairbanks.
Jan. 9—"The Love Light," eight reels, with Mary Pickford.

UNIVERSAL FILM MFG. COMPANY

UNIVERSAL FEATURES

"Alias Miss Doody," five reels, with Edith Roberts.
"Haman Stuff," five reels, with Harry Carey.
"The Red Lane," five reels, with Frank Mayo.
"The Girl in the Rain," five reels, with Ann Cornwall.
"La La Lucille," five reels, with Lynne and Moran.
"Under Northern Lights," five reels, with Virginia Faire.
"Blue Streak McCoy," five reels, with Harry Carey.
"In Folly's Trail," five reels, with Carmel Myers.

JEWEL PRODUCTIONS

"The Devil's Pawn Key," seven reels, with special cast.
"Once to Every Woman," six reels, with Dorothy Phillips.

VITAGRAPH

ALICE JOYCE SPECIAL PRODUCTIONS

"The Vice of Fools," five reels.
"The Frey," six reels.
"Cousin Kate," five reels.

EARLE WILLIAMS PRODUCTIONS

"A Master Stroke," five reels.
"The Romance Promoters," five reels.
"The Purple Cipher," five reels.
"Diamonds Adrift," five reels.

CORINNE GRIFFITH PRODUCTIONS

"The Broadway Bubble," five reels.
"It Isn't Being Done This Season."

ALICE CALHOUN PRODUCTIONS

"Princess Jones," five reels.

ANTONIO MORENO PRODUCTIONS

"Three Sevens," five reels.

VITAGRAPH SUPER FEATURES

"The Courage of Marge O'Doone," seven reels (James Oliver Curwood).
"Dead Men Tell No Tales," seven reels (Tom Terriss Production), All Star Cast.
"Trumpet Island," seven reels, all-star cast (Tom Terriss Production).
"Black Beauty," Jean Paige and All-Star Cast.

LARRY SENAME COMEDIES

"The Squire," two reels.
"The Stage Hand," two reels.
"The Sportsman," two reels.

JIMMY AUBREY COMEDIES

"The Back Yard," two reels.
"The Decorator," two reels.
"His Jonah Day," two reels.
"The Mysterious Stranger," two reels.
"The Nuisance," two reels.

VITAGRAPH SPECIALS

"Black Beauty," with Jean Paige.
"Dead Men Tell No Tales" (Tom Terriss), special cast, seven reels.
"Trumpet Island" (Tom Terriss), special cast, seven reels.

CURRENT SERIALS

ARROW, "Lightning Bryce," with Ann Little and Jack Hoxie.
ARROW, "The Larkin Perf," with Anne Luther and George Lupino.
FOX, "Bride Thirteen," with All Star Cast.
PATHE, "Trained by Three," with Frankie Mann and Stuart Holmes.
PATHE, "Velvet Fingers," with Geo. B. Seitz and Marquetterie Courtot.
UNIVERSAL, "The Vanishing Dugger," with Eddie Polo.
VITAGRAPH, "Hidden Dangers," with Joe Ryan and Jean Paige.
VITAGRAPH, "The Veiled Mystery," with Antonio Moreno.
VITAGRAPH, "The Purple Riders," with Joe Ryan and Elinor Field.
VITAGRAPH, "Fighting Fate," with William Duncan and Edith Johnson.
VITAGRAPH, "The Silent Avenger."
In all the motion picture theatres of the Nation where big pictures and good pictures are being shown—there you find patrons heavy and exhibitor profits assured.

In every city where the amusement business has been "off" it has been in the $2.00 or $3.00 theatres, and not in the motion picture theatres. Out of 2,000 Associated Producers' exhibitor-customers we have not heard twenty complaints of poor business.

J. PARKER READ, JR. THOMAS H. INCE
MACK SENNERT MARSHALL NEILAN ALLAN DWAN
GEORGE LOANE TUCKER MAURICE TOURNEUR
C. GARDNER SULLIVAN

ASSOCIATED PRODUCERS, INC.
719 SEVENTH AVENUE, NEW YORK CITY
The Motion Picture News says:

"It carries the spectator off his feet—makes him forget that he is looking at a picture.

"Excellent action—perfect suspense—carefully planned scenes—dramatic and thrilling climax.

"One of the most logical productions of all time—scarce a scene that could be eliminated.

"Elaborate sets—faultless tits.
It is there from every angle."

what more can you say of any picture

PRISCILLA DEAN

Supported by

LON CHANEY

in Tod Browning's Greatest Thriller

OUTSIDE THE LAW

Carl Laemmle presents

The Most Amazing

AMERICAN

MELODRAMA ever Screened
Iddie Polo in "The Vanishing Dagger"
"King of the Circus"

Eileen Sedgwick in "The Diamond Queen"

Marie Walcamp in "The Dragon's Net"

Emo Lincoln in "Elmo the Fearless"
"The Flaming Disk"

**They'll raise your roof!**

**Universal Serials**

*Universal has learned that it's the easiest thing in the world to make serials that will raise your roof—when you know how.* Universal knows how, because Universal has been making successful serials for some few years. And one of Universal's big lessons has been that "ruff stuff" is not necessary to serial success. Only amateurs at serial-making drag into a serial the artificial "ruff stuff" they mistake for action; only fly-by-night producers can afford to "jazz up" their serials with junk. Universal knows better. Universal knows that to be successful a serial needs, besides many other things, irresistible suspense, legitimate and plausible mystery, and swift, meaningful action. That's why you can be sure that any Universal serial will raise your roof.
Edgar Lewis presents

"THE SAGE HEN"

With Gladys Brockwell, Lillian Rich and Wallace MacDonald
From the novel by Harry Solter Personally Directed by Edgar Lewis

Pathe Distributors
The Sage Hen!

A woman pure in heart and clean of life, the best of mothers, yet called "The Sage Hen," meaning, in the lingo of the West, a strange woman of bad character!

What greater wrong could be done to a good woman? Here is a picture of human beings, some good, some bad, built around the frontier life of the yesterdays that are gone. It has love, hate, fighting, sacrifice, noble deeds and foul wrong. It is a picture for your audiences.
Read 'em and Reap!—

Reap the harvest which the Pay-after-you-play plan offers you!

Show these five big Mayflower Specials in your theatre, exploit them as you would any big feature picture, and then pay Realart out of your Box-office receipts what you believe to be a fair-and-square rental.

No advance payments—
No percentage dodge!

It's your shake—
Realart takes all the risk!

REALART PICTURES CORPORATION
469 FIFTH AVENUE NEW YORK
“Stop! In the sight of God I am another man’s wife!”
A wondrously beautiful girl pledged to marry a man she can never love. The same beautiful girl, on a sinking ship and with an hour to live, touches the lips of the man she really loves—and they face death together.

The girl is rescued. The lover remains on the raft. A battleship blows up the drifting derelict. Was Nance Abbott a murderess? At the steps of the chancel, with a thousand wedding guests assembled, the girl revolts; fights before a multitude the battle with her conscience—
Spectacular and sensational episode and incident. A thrilling rescue enacted by the battleship "Minneapolis" and its entire crew. The challenging and beautiful Court of Neptune.

A production of tremendous scope and dimension. A story of the bitter and the sweet from the cup of life. Personally produced and its smashing big scenes personally directed by Thomas H. Ince, who pronounces it to be bigger than his own great picture, "Civilization."
I have taken five months to produce for the exhibitors of America "Lying Lips," which I announce to you as one of the big, enduring pictures of screen history. Months of my personal effort, supplementing the work of the ablest organization in motion picture production has resulted in a production that will bring millions of dollars into the theatre box-offices of the nation.—THOMAS H. INCE.

This tremendous production is remarkably acted by an all-star cast featuring

HOUSE PETERS and FLORENCE VIDOR

J. PARKER READ JR. - MACK SENNETT - MARSHALL NEILAN - ALLAN DWAN
GEORGE LOANE TUCKER - MAURICE TOURNEUR - THOMAS H. INCE - C. GARDNER SULLIVAN

ASSOCIATED PRODUCERS INC.
HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY
Every Gifts Theatre Record Broken!

The Greater Cincinnati Amusement Co., Inc.

The Gifts Theatre
THE HOME OF SUPREME PHOTO-PLAYS
Cincinnati, Ohio.

January 10th, 1921

Mr. J. M. Johnston, Manager,
Associated Producers, Inc.
Broadway Film Bldg.,
Cincinnati, Ohio.

Dear Mr. Johnston:

We are certainly pleased to state that the receipts of the Gifts Theatre for last week, which played Allan Dwan's "THE FORBIDDEN THING", were in excess of any amount previously taken in since the opening of the Gifts Theatre, this being our banner week.

Allan Dwan has undoubtedly made a master-piece, and the drawing power of same is unquestioned, and we feel that you are justly entitled to the above information.

We have demonstrated to our own satisfaction that the public demands big productions, and with more productions like "THE FORBIDDEN THING", we feel that the future of Associated Producers is assured.

Yours very truly,

THE GREATER CINCINNATI AMUSEMENT CO.

[Signature]

Allan Dwan presents

The Forbidden Thing

By Mary Mears

Personally directed by Mr. DWAN

J. PARKER READ JR. - MACK SENNETT - MARSHALL NEILAN - ALLAN DWAN
GEORGE LOANE TUCKER - MAURICE TOURNEUR - THOMAS H. INCE - C. GARDNER SULLIVAN

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY
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 & 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
To Every Producer, Distributor, Exhibitor, Promoter, Operator and Agent in the Motion Picture Industry—

You are hereby informed that full and complete motion picture, book and dramatic rights to

The Story of Audrey Munson

HAVE BEEN SECURED AND ARE NOW EXCLUSIVELY OWNED AND CONTROLLED BY

PERRY PLAYS INCORPORATED

220 WEST 42nd STREET, NEW YORK

By arrangement with Allan Rock

Miss Munson is the most famous of all artists' models whose beauty has inspired the greatest modern masterpieces.

Her intimate story is the tremendous drama now appearing in smashing two-page spreads, every Sunday, in all the Hearst Sunday Newspapers and in more than fifty other big Sunday newspapers throughout the country.

PERRY PLAYS INCORPORATED has also secured the exclusive services of Miss Munson, herself, including all photographic rights originating with her for a period of time fixed by contract.

In view of the extraordinary value of the above rights—plus the value of the newspaper co-operation in the resultant publicity and promotion campaign,

PERRY PLAYS INCORPORATED

notifies the trade in general that it will promptly protect each and every right thus possessed by it and punish infringements to the full extent of the law.
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.

Rockett Film Corporation presents

The TRUANT HUSBAND

by

Albert Payson Terhune

With an All Star Cast including

MAHION HAMILTON - BETTY BLYTHE - FRANCELIA BILLINGTON

Directed by Thomas N. Heffron

Distributed by W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York, N.Y.
Rockett Film Corporation presents

The TRUANT HUSBAND

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MAHLON HAMILTON - BETTY BLYTHE - FRANCELIA BILLINGTON

Directed by - Thomas N. Heffron

Distributed by
W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
You Can’t Take Her From Me!

One humiliation after another had she endured at a worthless husband’s hands. Then came revolt—rebellion against his bestial treatment of her and of their child. And he learned to his sorrow that it is better to face an enraged tigress than a mother aroused. It’s a smashing story builded by a master craftsman. Offer it to your patrons confident that it will answer their every demand for screen entertainment.

Distributed by
W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
thru PATHÉ Exchange, Inc.
THEY’LL RECORDS IN

A Benj. B. Hampton Production

ZANE GREYS

GREAT GEST NOVEL

THE

U.P. TRAIL

A Massive Picture of the Great West with a Powerful Cast Including

Roy Stewart
Kathryn Williams
Joseph Lescault
Robert Young
Marguerite De La Motte

Directed by Jack Conway
Zane Grey Pictures

WHAT THE PAPERS SAID

“A splendid entertainment.”
—Teleg

“Ought to go over in any house.”
—M. P. Nu

“Pretty sure bet for the exhibitors.”
—Screen Opinion

“The exhibitor is missing a good thing who doesn’t book it.”
—Exhibitor’s Herald

“A real box-office attraction.”
—Wd

Distributed by

W. W. Hodkinson Corporation
527 Fifth Avenue, New York City

Benj. B. Hampton Productions Now Being Booked Through W. W. Hodkinson Corporatio

DESERT GOLD
THE SAGEBRUSHER
THE WESTERNERS
RIDERS OF THE DAW
The Spenderson

from the novel by Harry Leon Wilson

With an All Star Cast including Joseph Dowling - Niles Welch - Wade Adams - Robert M Kim

Directed by Jack Conway

Produced by Great Authors Pictures, Inc.

WHAT THE PAPERS SAID

"Entertaining, — very well produced, — cast excellent." — M. P. World

"An amusing comedy." — Sunday Telegraph

"Should go well almost anywhere." — M. P. News

"Promise real entertainment." — Wid's.

Distributed by W. W. Hodkinson Corporation

527 Fifth Avenue, New York, N.Y.

Benj. B. Hampton Productions Now Being Booked Through W. W. Hodkinson Corporation

Desert Gold

The Sagebrusher

The Westerners

Riders of the Dawn
Joan Film Sales Co., Inc. Presents

Billy West

in his latest side splitter

"The Conquering Hero!"

1000-Laugh-1000

"THE CONQUERING HERO," the latest two reel Billy West Joan Comedy, is a scream from start to finish. Matches up with any two reel comedy released in months. It is one of the new series of 12 two reel Billy West Joan Comedies released one each month for 12 consecutive months, now going big all over the country. The Indiana and Illinois territory has just been purchased by THE PIONEER FILM CORPORATION of No. 810 S. Wabash Ave., Chicago, Ill., and exhibitors can now book the entire series thru PIONEER. (Three already released, nine still to come) ALL WINNERS. Best to be had on the market.

TO STATE RIGHT BUYERS—Write or wire for particulars on these matchless new two reel Billy West comedies to—

Joan Film Sales Co., Inc.
33 W. 42nd St.
NEW YORK CITY
A Really "Better" Picture

It would be interesting to note the confusion and dismay which would spread over an audience made up entirely of reformers and censorship enthusiasts if they were to see projected upon the screen "The Highest Law," a new Selznick production, in which Ralph Ince figures both as director and star character. I saw it during the present week, and when it had finished I felt much as a man feels who has just enjoyed a holiday in the open air. I was refreshed.

The primary purpose of the moving picture is to recreate the individual by taking him for the time away from himself and the cares of the day and carry him into storyland so that he, being absorbed by the play, will derive the normal benefits of rest and change. When a picture does this it attains, in my opinion, the highest place, the natural place in its own wonderful domain.

"The Highest Law" is a simple, appealing story from the life of Abraham Lincoln, so linked with the present day that it can neither be called new nor old. It is charmingly contrived, skilfully directed and very well acted. Mr. Ince, in his interpretation of Lincoln, gives a noble characterization in which none save the captious could find a flaw. He lives Lincoln, and through the character impresses the spectator into absolute forgetfulness of self and surroundings.

It is not my purpose to tell you the story. The screen tells it so much better. But it is my purpose to advise you that this production is a great credit to the industry, and to assure you that your patrons will find in it a human type of satisfying entertainment that will bring them back to your theatre for more of the same thing.

"The Highest Law" is in all respects a great success as a production, and I commend it to your especial attention.

ARTHUR JAMES
Mother Love
"The Greatest Love"

has been a preferred theme in all forms of artistic endeavor ever since the world began.

Its all-powerful tug at the heartstrings of humanity has moved poets to their masterworks and painters to their most appealing creations.

Showmen selling thrills have long been awake to the entertaining quality of this same Mother sentiment. There are no songs like Mother songs, no stories like Mother stories, and no motion pictures like Mother pictures.

Lewis J. Selznick
Presents

VERA GORDON
in THE GREATEST LOVE
Pictured by EDWARD J. MONTAGNE
Directed by HENRY KOLKER
"The Greatest Mother in the Amusement World"
"The Ranger and the Law" (Capital Film Company, Inc.)

Here we have a Western with a plausible story, good acting and fast and furious action; enough action in fact to be the basis for a serial in fifteen episodes, and action is what the lovers of Westerns want.

Lester Cuneo in the role of Dick Dawson, a rich man's son, who prefers the life of the great outdoors to a prosaic business career and luxury backed by his parent's millions, gets a job as a forest ranger and reports for duty at a mountain camp located in a district infested by whisky runners.

The story is one constant whirl of vigorous action and thrilling incidents until having subdued the whisky smuggling gang, he is shown proposing marriage to the little mountain girl in the closing fadeout.

Cuneo in this picture proves his right to be classed as one of the leading portrayers of western roles and the fights he indulges in during the unfolding of the plot are some of the most spectacular and realistic seen on the screen and his portrayal of the ranger throughout is marked by good touches of comedy as well as strength in serious situations.

Francelia Billington, as Ann Hobbs, the daughter of the leader of the whisky runners, is a charming player, and pretty and does some very good acting. The other characters are well drawn.

This is an excellent western which we predict should appeal strongly to the admirers of this class of entertainments; 5 reels. — L.H. Mason.
Here's Another 49—
And Golden Days for You!

In the next six months the Famous Players-Lasky Corporation will release forty-nine of the biggest pictures ever made.

The releases since September have already justified what was promised for them. With complete assurance, then, you can look forward to the next six months' releases, knowing that they have been built for box-office value, out of the finest obtainable star, director and author material.

March

A Hugh Ford-British production "THE CALL OF YOU'".
Thomas Meighan in "THE EASY ROAD," with Lila Lee and Gladys George.
Dorothy Dalton in "THE TEASER."

Cosmopolitan production "STRAIGHT IS THE WAY," with Matt Moore.

April

William DeMille's production of Sir James M. Barrie's famous play "WHAT EVERY WOMAN KNOWS."
Roscoe "Fatty" Arbuckle in "THE DOLLAR A YEAR MAN."
Cosmopolitan production "BURIED TREASURE" with Marion Davies.
Sir James Barrie's "SENTIMENTAL TOMMY," a John Robertson production.

Wallace Reid in "THE LOVE SPECIAL," with Agnes Ayres.

May

Cosmopolitan production "PROXIES," with Zena Keefe and Norman Kerry.
George Melford's production of a big Sir Gilbert Parker story of the Northwest.
Dorothy Gish in "OH, JO!"

Sydney Chaplin in "KING, QUEEN, JOKER," a Sydney Chaplin production.
A Lois Weber production "WHAT'S WORTH WHILE?"

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
June, 1921

Roscoe "Fatty" Arbuckle in "THE TRAVELING SALESMAN"

James Forbes' world famous farce comedy adapted to Arbuckle's own particular brand of fun, and directed by Joseph Henabery, who made "Brewster's Millions" and "The Life of the Party."

Cosmopolitan production "THE WILD GOOSE" by Gouverneur Morris

Played by Mary MacLaren, Norman Kerry, Holmes Herbert and Dorothy Bernard. Personally directed by Albert Capellani.

Thomas Meighan in "BILLY KANE"

John D. Swain's delightfully humorous story which ran serially in Munsey's Magazine. Meighan plays a crook who reforms when he inherits money, and mingles socially with the same people he used to burglarize. A whimsical romance laid in Paris and New York.

Thomas H. Ince Special "THE BRONZE BELL" by Louis Joseph Vance

The famous writer's best-selling tale of adventurous romance, made up of countless surprises and thrills. Acted by a typical Ince cast, and personally supervised by the producer.

"APPEARANCES"

A Donald Crisp production, taken from Edward Knoblock's first original screen story. Made in beautiful English settings with a wonderful cast of English stars, and featuring David Powell, hero of "On with the Dance," "The Right to Love" and "Idols of Clay."

Douglas MacLean in "ONE A MINUTE"

A Thomas H. Ince production adapted from Fred Jackson's famous farce. Directed by Jack Nelson, who did "The Rookie's Return."

Ethel Clayton in "SHAM"

Henrietta Crosman's greatest stage success, written by Elmer Harris and Geraldine Bonner. A wholesome, spontaneous, exciting and timely drama with a wonderful cast, directed by Thomas Heffron.

William DeMille's production "THE LOST ROMANCE" by Edward Knoblock

A combination of director and author working on a super-special of extraordinary interest. The author of "Kismet," "Appearances" and other pieces is working directly with the great director of "The Prince Chap," "Midsummer Madness" and "What Every Woman Knows."

Paramount Pictures
July, 1921

“MARRIED STRANGERS” a Lois Weber production

The greatest yet to come from Lois Weber. A timely and all-absorbing insight into real married life, played by a cast in every way equal to all the accomplished Weber players.

Cosmopolitan Production “THE BRIDE’S PLAY,” with Marion Davies

This picture is a gem of spectacular beauty both as to gorgeous gowns, magnificent sets (designed by Josef Urban), and wholesome, absorbing story by Donn Byrne. Wyndham Standing is the leading man.

WALLACE REID in a new production

Particulars of which will soon be announced.

DOROTHY DALTON in

an adaptation of E. Phillips Oppenheim’s romantic story-drama, “Jeanne of the Marshes.”

“THE MYSTERY ROAD” with David Powell

A Famous Players-British Producer’s production, specially directed by Paul Powell, director of “Pollyanna,” with a great cast including Marion May, brilliant Russo-Italian star. Scenes on the Riviera, in French villages and in London are in this great melodrama by E. Phillips Oppenheim.

William A. Brady’s production “LIFE”

A spectacular presentation of the tremendous melodrama by Thompson Buchanan, which ran a year at the Manhattan Opera House, New York, and was pronounced the most gigantic dramatic production ever staged.

Two more productions for release in July to be announced
August, 1921

Cosmopolitan Production “GET RICH QUICK WALLINGFORD”

George Randolph Chester’s great character, put into films by Luther Reed with Sam Hardy and Norman Kerry. Directed by Frank Borzage, director of “Humoresque.”

William S. Hart in “TRAVELING ON”

A William S. Hart production that marks the highest point of that great western actor’s career.

Douglas MacLean in “BELL BOY 13”

The tentative title of a Thomas H. Ince production with MacLean in the sort of role it takes him to play.

Thomas Meighan in “TALL TIMBERS”

From a story written especially for Mr. Meighan by A. B. Scherer and therefore giving the Good Luck Star every opportunity for another great piece of human acting.

“THE PRINCESS OF NEW YORK”

A Famous Players-British production, adapted from Cosmo Hamilton’s famous novel, staged in England with well known British actors.

Ethel Clayton in “THE ALMIGHTY DOLLAR”

Another big real-life story by Cosmo Hamilton, author of “Midsummer Madness” and other successful screen plays. Miss Clayton plays a struggling young artist in New York’s Bohemian quarter.

Roscoe “Fatty” Arbuckle in “CRAZY TO MARRY”

From a Saturday Evening Post story by Frank Condon. A roaring farce with as much fun in it as “The Life of the Party” and “Brewster’s Millions.”

“YOU CAN’T FOOL YOUR WIFE”

A George Melford production written especially for the screen by Hector Turnbull, author of “The Cheat.”
MARY PICKFORD

"THE LOVE LIGHT"

Written and directed by Frances Marion
Photographed by Charles Rosher and
Henry Cronjager

"Good for an extended run. Ought to keep the cashier busy. You
could promise a refund and feel sure no one would ask for it."
--Wid's.

"A winner ... seldom has a more direct appeal to the heart been so
effectively put over in a picture. Its success should be instantaneous
A feature that is of prime importance among the new year's publication
and of the highest worth."
--Exhibitor's Herald.

"Miss Pickford appeared to better advantage than she has in a long
time. As shown to a crowded house at the Capitol Theatre, Mary
registered a decided success."
--Moving Picture World.

"Throughout the picture a cast so good that it could be termed all star
gives Miss Pickford perfect support. The star herself has never shown
a wider range of real histrionic talent."
--Motion Picture News.

"Here we have Mary Pickford in all her glory. The Mary Pickford
whose artistry is untouched by any other actress on the screen."
--Morning Telegraph.

"Taken as a whole this is a deeply appealing picture. There are some
exceptional situations in it which are powerfully human."
--Harrison's Reports.

"Another undeniable Pickford success. Exhibitors will find this picture
an attraction of unusual strength and great drawing power."
--Exhibitors Trade Review.
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KINOGRAMS
TWICE-A-WEEK

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Until now there has been no new advance in the style and make-up of a news weekly.

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EDUCATIONAL FILM EXCHANGES, Inc., E.W. HAMMONS, President
Christie Comedies are Different
because they are built around the younger generation of comedians, male and female

Christie Comedies are built around "youth."
Al. Christie's name has been identified with comedies since the introduction of this form of entertainment into the motion picture industry.

Exhibitors have made Christie Comedies popular with motion picture audiences. Exhibitors have made the public know Christie as a man who makes good comedies. Christie's success is due to two elements—first, he always makes consistently good comedies; second, the exhibitor himself, recognizing this fact, has booked Christie's product consistently for better prices year after year. This has forced Christie's product to the attention of the theatre-going public.

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EDUCATIONAL FILM EXCHANGES, INC.
E. W. HAMMONS, President
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"Sherman is right"

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"The Winding Trail"

Featuring

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A Whirlwind Tale of the West

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TWENTY-NINE THEATRES are equipped with the TYPHOON COOLING AND VENTILATING SYSTEM.

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15 Startling, Smashing Episodes!

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Barbee’s Loop Theatre after using

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In One Reel

Released Every Other Week

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Outrivaling Nature in All Her Glorious Splendor

See us for Further Particulars Now!

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Doubles Box Office Record

At the Randolph Theatre

Beat Previous Record  50% First Day
Beat Previous Record  60% Second Day
Beat Previous Record 100% Third Day

House Jammed from 8.30 a.m. to midnight.—Thousands turned away.
Held for Indefinite Run.

Charles Chaplin
in "THE KID"
Six Reels of Joy
Written and directed by Charles Chaplin

"Chaplin in ‘The Kid’ opened to greatest business in history of Randolph theatre. Showing as remarkable as day was coldest of winter and wind was a gale made walking almost impossible. Chaplin and the kid hugely enjoyed. Press went wild with praise. It's his best picture."

Aaron J. Jones of Jones, Linick & Schley wires:

One of the Big Five Productions!
A Powerful Reason
In Chicago Loop Theatre!

Chicago Newspapers Give Highest Praise Ever Accorded Any Picture

WORLD'S GREATEST ARTIST

"'The Kid' settles once and for all the question as to who is the greatest theatrical artist in the world. Chaplin does some of the finest, most delicately shaded acting you ever saw anywhere, and for every slapstick furore in it, there is a classic, exquisite scene. His actions are riotous, convulsive, irresistible. The gentlest grandmother will bust a midriff. He's the best Hamlet alive today. Jackie Coogan is the best child actor you ever saw. Women wept just to see him. The Kid is two fisted. It's right glove is packed with the pearls of tears, its left with the horse-shoe of laughter. The picture is perfection. Six reels that seem like one; six reels that are funnier than the work of any other human being; six reels that are sadder and simpler than anything in pictures; six reels that will atone for anything the movies have ever done."

—Chicago Herald and Examiner.

SIX REELS TOO SHORT

"In a class all by himself is Charles Chaplin. Nothing can dim his charm. There are loads of laughs in 'The Kid' and some tears too. More real acting than you have ever seen in a Chaplin picture before. 'The Kid' is six reels long, which is too short."

—Chicago Daily Tribune.

ALL PRAISE INADEQUATE

"Totally unlike any other comedy ever filmed, Chaplin proves himself not only a great comedian, but an astute show-man. I do not know another comedian who could combine tears and smiles and real slapstick. If a reviewer might recall all the laudatory terms ever bestowed and combine them here, adequate comment might be made."

—Chicago Daily Journal.

BEST AND MOST ORIGINAL

"'The Kid' is Chaplin's best and most novel film. See for yourself if he doesn't come back in great shape with the best and most original thing he has yet contributed to the screen."

—Chicago American.

WILL PLEASE ALL CLASSES

"'The Kid' is a masterpiece and will please all classes. Those who claim Chaplin is the world's greatest actor either in silent or spoken drama, now have an exhibit for their argument. There is a thrill about watching his masterly work. From the first click the action is on. It is cinema art clear through. As an artist Chaplin is more consequential in extent of audience than any speaking, singing, writing or painting artist today."

—Chicago Daily News.

A SUPER COMEDY

"Everyone is due to be pleased. A real story, a mixture of tears and laughter. It is a super-comedy with touches of exquisite feeling."

—Chicago Evening Post.

Play in a Grand Pictures Season!
There'll be a Franchise everywhere
Announcing a New Organization

To the Supply Trade:

This is the age of co-operation in business. The old adage "Competition is the life of trade" has been changed to read "Co-operation is the life of trade."

The biggest advances made in business during recent years have been due to co-operation. The best co-operator is the best operator of a business.

Team-work pays! You have seen marked improvement in lines of business where former "competitors" have changed to "co-operators."

The objects of the Association of Motion Picture Supply Dealers are to promote the welfare of its members and to distribute among them the fullest information obtainable in regard to all matters affecting the Motion Picture Supply Business; to aid in bringing about more friendly relations between the motion picture supply dealers; to assist in standardizing and marketing high-grade motion picture supplies; to improve the quality of motion picture supplies and apparatus and the service rendered by the various branches of the motion picture industry.

Applications for membership are being considered by the Executive Committee.

An invitation is hereby extended to all those in the supply trade to communicate with the Chairman of the Executive Committee, who will forward a copy of the Constitution and By-laws of the Association, with details of membership requirements and application blank.

Your inquiry will receive immediate attention, and you will hasten the work of the Association by sending it promptly.

Association of Motion Picture Supply Dealers

Address inquiries to H. H. Cudmore, Chairman Executive Committee,
823 Prospect Avenue, Cleveland, Ohio

All those who gave of their time and service during the formative period have joined the Association as Charter Members.

A Constitution and By-Laws have been drafted and adopted. Some of the Committees have been formed, the Association is well under way, and it already promises to be the means of accomplishing big and important work.

It is the desire and aim of the Association to list as its members all the representative dealers and jobbers of motion picture supplies. The Association can reach maximum efficiency only when it has the co-operation of all those engaged in this important and rapidly growing business.
February 5, 1921  EXHIBITORS HERALD

Paul L. Turgeon, Rex Theatre, Green River, Wyo.

"I am certainly well pleased with my First National Franchise.
It is my greatest asset."—THERE'S ANOTHER REASON
WHY

There'll be a Franchise everywhere

Big Patronage Builders!

Dramas and comedies that will make money for you under any and
all sorts of conditions! Look over this list and note the big stars and
directors, whose names alone guarantee none but the highest class
productions. If you haven't played them, do it NOW!

The Truth About Husbands
A smashing drama adapted from "The Profligate,"
by Sir Arthur Wing Pinero, and directed by
KENNETH WEBB.

Whitman Bennett Production

Dinty
A Marshall Neilan Production
With Wesley Barry
A great, big picture that every one will love—full of thrills,
laughter, sunshine and tears.

Unseen Forces
A Mayflower Photoplay Corporation presentation
of the strangest love story ever screened.

Sydney A. Franklin Production

The Punch of the Irish
A comedy that carries a punch in every foot.
Two rollicking reels of riotous laughter.

A Henry Lehrman Comedy

Love, Honor and Behave
A Big Special Comedy Feature in 5 riotous reels
Something more than a slapstick.

A Mack Sennett Production

The Scoffer
A Mayflower Photoplay Corporation presentation
of a powerful drama of a man who defied God.

An Allan Dwan Production

Lionel Barrymore
is one of the most thrilling and powerful dramas
of the year, and a Whitman Bennett Special
directed by Kenneth Webb.

The Devil's Garden

Toonerville's Fire Brigade
Not animated cartoons, but the famous artist's
characters in real life, presented by Betzwood
Film Company in 2 reels.

A Fontaine Fox Comedy

First National Attractions
C. D. Cooley, Strand Amusement Co., Tampa, Fla.

"The First National franchise assures me first-class productions at equitable prices. There is no better insurance for independent exhibitors." — THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

"A Mystery Drama of Intense Interest"

Exhibitors' Trade Review

What the Critics Say:

ACTING IS FAULTLESS

"A very entertaining melodrama with an intensely interesting story well told throughout, with suspense well sustained. The characterization of the two brothers is well drawn and mistaken identity well carries out the most wholesome story. An air of mystery that keeps the interest of the audience at fever heat until the very end prevails. "The appeal of the lovers, seemingly hopelessly parted, is great and one of the outstanding features of this human interest production.

"Sylvia Breamer is seen in one of the most interesting characters allotted her for screen presentation. The work of the cast in support of Miss Breamer is faultless.

"Director Franklin has furnished screen enthusiasts with an intensely interesting romantic mystery melodrama. Splendid photography is maintained throughout. The Orient scenes lend variety to this wholesome picture and the unusually gorgeous exterior settings are particularly picturesque." — Exhibitor's Trade Review.

A FASCINATING TALE


IT'S SURE FIRE

"It's a mighty interesting picture, full of love, romance and adventure. Excellent entertainment and a sure-fire story. Scenes in foreign lands make it different enough in atmosphere to add spice to it. Strong suspense and the interest is held from beginning to end. Your crowds are sure to like it. Bank on the title. It has box office value." — Wid's.

Speaking of

Albert A. Kaufman's presentation of a

Sidney A. Franklin Production

"NOT GUILTY"

Adapted from the story "Parrot & Company" by Harold McGrath

A First National Attraction

Foreign Representative, David P. Howells, Inc.
729 Seventh Ave., New York City
Where the Big Ones Belong

By MARTIN J. QUIGLEY

EVERY great picture is a stimulus to the industry and a force working constructively for every person identified with the motion picture. It is upon these pictures of exceptional quality that the industry depends to attract to theatres new patrons and to strengthen and solidify the interest of veteran followers of the screen.

If the producers of the world were to fall into a dead level of mediocrity there would be created a situation fraught with the greatest peril with respect to maintaining and building up theatre attendance. Regular attendance at picture shows automatically educates the spectator to appreciate and demand better things and in the normal course he eventually becomes an exacting critic.

These regular patrons of motion pictures form the keystone to the arch of the motion picture public. It is these patrons who through regular and frequent attendance make possible the carrying on of the motion picture industry as presently constituted. These are the folks whose interest must be held and who must be constantly encouraged to expect greater and finer things in the motion picture theatre. Hollow promises unsupported by performance, of course, cannot maintain this optimism toward what is to come. It can only be done by giving the public that type of picture which warrants continued hope just as frequently as the creative genius and good fortune of the producer will permit.

* * *

IT is seldom possible to set out calmly with plans in hand and achieve just the type of picture referred to. Very often no effort or expense is spared in a production attempt yet the result falls far short of the desired goal. A great picture is almost invariably the outcome of an extraordinary combination of production genius, sterling judgment of story, actor and dramatic values and a generous quantity of good luck. Consequently, it may be expected that while there doubtless will continue a gradual upward trend of quality with respect to the average picture the really great picture, which means so much to the industry as a whole, will remain the exception, appearing without great frequency.

This resolves itself into a consideration of this business of lifting an unusually fine picture out of the ordinary channels of distribution and causing it to reach the public in some other manner.

Unquestionably the owner of this or any other kind of product is entitled to make whatever disposal of it that may suit his fancy. No written law can hold him to any other course. Yet there still stands in the way of the complete enjoyment of his plan the attitude of the exhibitor with whom he may meet on another day.

* * *

IN view of what the great picture means to the perpetuation of the industry the exhibitor is thoroughly within his rights in steadfastly opposing the practice of taking out of his hands these exceptional pictures and he will simply be pursuing a commonsense course if he follows up this opposition with a determination to give the matter consideration in future dealings with producers whose actions seem to indicate that they feel the motion picture theatre is only good enough for their average pictures.

This argument does not apply to those temporary arrangements in which a production is exhibited outside of a motion picture theatre because there are many instances of this character in which the exhibitor is benefited greatly through an elaborate presentation and an extensive advertising campaign. But if the exhibitor is to get a foursquare deal and if the best interests of the whole industry are to be served these big productions must be available to the motion picture theatres and within some reasonable length of time.
Recently we were invited by Mr. Benjamin B. Hampton to join him in a campaign for better pictures which was to take the form of a series of articles in the Pictorial Review. Only the title of the series of articles—"Too Much Sex Stuff in the Movies"—and not the subject matter of the articles as prepared by Mr. Hampton was available to us at that time. Even assuming for the moment that it would be possible to prove the indictment against the industry which is implied by the title of the articles, we still felt compelled to reply to Mr. Hampton to the effect that we saw no wisdom in attempting to advertise to the world some supposed vices of the industry.

As soon as the first article in Mr. Hampton’s series was available it became apparent that the editor of the Pictorial Review, without warrant or reason, had been guilty of the same charge that he was seeking to level against the industry, namely, he had invented the lurid title—"Too Much Sex Stuff in the Movies"—as a bid for morbid curiosity. The subject matter of Mr. Hampton’s article in no way justifies the title that has been tackled on it. The matter has been further complicated by the sensational uses that the Pictorial Review has made of this "Sex Stuff" title.

In making his personal position plain, Mr. Hampton has sent us the following telegram:

Los Angeles, Jan. 18.

Advices from our New York office today inform us that Pictorial Review has been sending sensational circulars to exhibitors and doing other sensational advertising. As an editor you of course realize that as a contributor to Pictorial Review we have nothing whatever to do with its advertising.

For the matter the title on the article, "Too Much Sex Stuff in the Movies," is not my title. The body of the article represents my point of view and sets forth properly my attitude in the matter. I do not want you or anybody else to confuse the publisher’s advertising with my personal position.

Benj. B. Hampton.

Mr. Hampton, unfortunately, now finds himself in the position of being taken advantage of after having prepared in good faith an article which was aimed solely to be constructive. It is to be regretted, however, that he did not envision the possible outcome of the matter before authorizing publication of the article.

Re-Takes
J. R. M.

Harry’s Latest Joke

Harry Reichenbach so seldom kicks in with anything for this col. that when he does we have to give it first place. (We suspect he saves all the good ideas and sells ’em and shoots us the others.) However, he was describing Universal’s big special production, "Outside the Law," to some friends. Harry’s exploiting it, you know.

"It’s a crook melodrama, isn’t it?" one of them asked.

"Crook melodrama, huh!" the silver-haired one retorted contemptuously. "The only honest man in the picture is the cameraman."

Paterson, N. J., is becoming a regular "dog" town for the showing of films, isn’t it?

Health Note

There is said to be a reason for that epidemic of hiccupps down East. Several cases have been discovered in Chicago also. (Twelve bottles to a case.)

Fast Workers

A fellow by the name of Turpin (no relation of Ben) had to pay $58 apiece for sixty kisses in Chi. last week. They were all delivered in one hour, too, it was testified, which beats a lot of our M. P. heroes’ best records.

Who Said Liberty

The English like to rub it in. On their boats leaving New York they advertise: "The bar is open after the boat passes the statue of Liberty."

Sounds Like It

Would you call the checks exhibits give for the latest Clara Kimball Young picture, "Hush" money?

Keep the Ring

Bill Duncan, the popular West Coast actor, is advertising for the return of a diamond ring and six bottles of Scotch tacked from his bungalow. "No questions asked," says Bill. We’ll ask no questions either if they deliver the "hook" at this address.

I’ll bet some of the things that were done during Thrift Week made old Ben Franklin turn over in his grave. Seventy-five cent hair cuts; twenty cent shaves; quarter tips in cloak rooms; eighteen dollar shoes and four dollar goldobs! Ben never dreamed of these things when he wrote his Almanac.

Cleaning Up

Mrs. Hammerstein evidently is going to put the cleaner on the unions in N. Y. She’s going to turn the Biltmore Opera House into a soap factory, if they’re not good.

"Home James"

That "no home brewing" order ought to start a "back to the farm" movement. The reformers can’t stop cider from becoming hard.

See where "Abe and Mawruss" will try to appear upon the stage. Wonder if "The Fatal Murder" will be their first comedy?

With dramatic and photoplay critics writing subtitles for pictures we wonder what effect this will have on their reviews.

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Ohio Censor Bill
Proposes Prison
For All Violators
(Special to Exhibitors Herald)
COLUMBUS, O., Jan. 25.—Motion pictures showing murder, robbery, burglary, holdup, theft or any other act made criminal by state laws or tending to corrupt morals would be prohibited exhibition in Ohio under a censorship emergency bill introduced by Assemblyman McCoy.

Violation of the law would bring a fine of not less than $200 nor more than $500, and for each subsequent offense in addition to the fine an imprisonment of not less than one year nor more than three. The measure provides that any censor approving any film containing the acts enumerated shall be removed from office.

The sponsor of the measure urges immediate enactment. He declares that such pictures are educating the youth of the state in methods of committing crime. The bill takes in photographs giving forth profane, indecent and impure language.

Isadore Bernstein
Leaves Universal
(Special to Exhibitors Herald)
LOS ANGELES, Jan. 25.—Isadore Bernstein, former general manager at Universal City, has resigned to stage independent productions. After leaving the general manager’s chair, Bernstein headed the Von Stroheim production company.

Milwaukee Film Ball
 Held on January 29
(Special to Exhibitors Herald)
MILWAUKEE, Wis., Jan. 25.—The gala event of the season here is the film ball to be held at the Auditorium on January 29, at which a record attendance is given to the fact by the fact that Milwaukee is celebrating its 75th birthday, which date falls on January 31.

Film Advertisers
Form West Chapter
(Special to Exhibitors Herald)
LOS ANGELES, Jan. 25.—Forty press representatives met at Hotel Ambassador Saturday evening to form a West Coast chapter of the Associated Motion Picture Advertisers.

Anti-Blue Law
League Formed
(Special to Exhibitors Herald)
WASHINGTON, D. C., Jan. 25.—The Anti-Blue Law League has been organized here. The purpose of the organization is to seek repeal of all existing state blue laws and to combat the present agitation for enactment of such laws. The emblem of the league is the Goddess of Liberty. Headquarters are in Washington.

Chicago Reformers Seeking
More Rigorous Censorship
Timothy D. Hurley Backed by Clergy and Women’s Clubs Presents New Ordinance Regarded as Most Drastic Yet Proposed

The proposed new censorship ordinance for Chicago—admitted by the sponsors to be the most drastic legislation on the question yet conceived and aimed to reduce all motion pictures shown in the city to “entertainment for children”—was delivered to the legislative committee of the Chicago city council, January 20.

Timothy D. Hurley, chairman of the commission which has had the ordinance in preparation for a period of a year and a half, acted as spokesman for the commission. He delivered his stock address, charging motion pictures with responsibility for juvenile delinquency, minor and major crimes and the breaking down of the moral and social fabric of the nation.

Wants Chicago to Lead the Way for Nation
Rev. W. S. Fleming, Methodist minister, Rev. Frederic Siedenberg, and Mrs. Henry Solomon, representing women’s clubs, supplemented his report with brief talks emphasizing various details. Anthony Matre, secretary of the Catholic Federation Societies of the United States, followed, saying in part:

“We believe this ordinance to be a great step forward. We aimed to make it so effective that it would be copied by other cities, the various states, and even the United States.”

Mr. Hurley smiled good naturedly, almost indulgently, on the legislative committee as he said:

“I believe the ordinance proposed really doesn’t differ a great deal from the present one; just dignified the censoring a bit; placed the responsibility on big people, an educator, a mother, and a business man; of course, it meant $15,000 more a year in salaries but what is $15,000 or $15,000,000 compared to the morals of one child; very simple, not so very drastic; had to be firm, of course, to keep out these sex plays, the picturing of crime; had to avoid anything which might tend to riotous conduct on the part of the people.”

Reformers Demonstrate Strength
Oscar H. Olson, chairman of the legislative committee, took the floor to say that six men had called upon him at his home to help him, and that very interested in the passage of the new censorship ordinance. Mr. Olson asked them if they knew the ordinance provided for the creation of a paid commission and they were surprised.

“I rather resented that kind of pressure,” he said.

“Resented it?” demanded Hurley. “Do you mean, alderman, that you resent hav- ing your constituents calling upon you to tell you what they want? Some aldermen are inclined to forget they are public servants.”

And as he spoke, he seemed to endeavor to create a picture of organized societies busy on election day, children parading the streets in white, ministers speaking from pulpits, carriages and automobiles with signs plastered on the sides, workers standing at polls wearing big badges.

Salary Meets Opposition
Despite the testimony of members of the committee took exception to several phases of the ordinance. George M. Maypole, alderman, expressed himself as opposed to the ordinance which would be appointed by the mayor and consequently become a “political football” with the control of the police.

Alderman Guy Guernsey said he was in favor of state censorship, rather than local censorship. He objected to a paid commission, also, saying he believed volunteers would be better.

Chairman Oscar H. Olson expressed himself as seeing little improvement in the proposed ordinance as compared with the present one, the difference impressing him being simply the creation of three $3,000 jobs. He asked and was informed that the actual viewing would continue to be done by civil service employees.

Alderman Sees Blue Tint
Alderman Charles S. Eaton objected to several clauses of the ordinance, stating that he believed it gave the censors unlimited power to accept and reject, and that he did not believe three people should be authorized to say what 2,000,000 people were to have as entertainment.

“There is a great deal of murmuring against anything which resembles blue laws,” he declared.

Chairman Olson pointed out several times that pictures were to be discriminated against; that picture version of stories were to be barred, while the stage versions were to be permitted.

Judge Hurley’s assertion that Charlie Chaplin would not “get by with The Kid,” if he was the censor did not appear to impress the committee.

Picture Producers Scored
Producers of motion pictures were the targets of a number of attacks by various members of the commission. They were branded as “intolerant” and “domineering” by Rev. Fleming.

“Why, they call us bigots,” he declared.

There were about twenty exhibitors present, none of whom spoke. Dr. Sam Atkinson, secretary of the commission, stated that he wanted some time to study the ordinance, but would appreciate being heard before the committee took final action.

Mrs. William Severin, 1222 Morse avenue, Chicago, took the floor, stating that she was a motion picture fan as well as a mother. She said that she used care as to what theatres she went to and that in ten years she had not witnessed a film she considered objectionable.

“I am for children,” she said. “But children can’t have everything all the time. I don’t believe that the men who work eight and ten hours a day to provide clothes...”
Why "Exhibitors Herald" Leads
In Exhibitor Circulation

Three Unsolicited Letters From Confidence and Esteem of Readers of EXHIBITORS WORTH
LEGISLATIVE SESSION.

W. W. Stirlen, manager of the Alhambra theatre, Delta, Ia., writes as follows: 

"I am taking the opportunity of expressing my hearty appreciation of the many good things you are doing for the exhibitor. Your publications are sure, I am sure, to assist every subscriber to be a highly successful and prosperous exhibitor. 

"To one feature of the Herald I particularly refer—What the Picture Did for Me." Every exhibitor, he is honest with his fellow exhibitors, should be a regular contributor to this feature of your splendid publication. Cooperation spells success in nearly every instance, and in so perils a game as the motion picture business we need every co-operation. 

"Your columns are open for applause, praise or criticism on what the picture did for me. Then, Mr. Exhibitor, if you desire to lend assistance to your brother exhibitor make your reports on actual performances.

"We grow and develop by our own experiences in life, we profit by our own mistakes and the mistakes of others, and it comes to mind, in a forceful manner, that here is a splendid opportunity for exhibitors throughout the nation to contribute frequently authentic reports of the actual performances. In so doing you have assisted your brother exhibitor and he in return has benefited. 

"I am decidedly against 'confidential reports' as compared with reviews printed in reliable and dependable trade papers. The Herald should be in the hands of every wide awake exhibitor in America."

He Could Not Run Show Without it

R. C. Buxton, Strand theatre, Ranson, Kan., feels that the Herald is worth five times what he is paying for it. He writes: 

"If every exhibitor in the country would take your paper and read the reports on 'What the Picture Did for Me,' it would not be long until poor pictures would cease to be made. I have taken a lot of film trade papers in the seven years I have been in the business but the Herald seems to be the only one that covers the whole field and has such good advice for the small town exhibitor. I could not run my shows without it. 

"What the Picture Did for Me' alone is worth twice the cost of the paper. It has saved me on several occasions from booking a dud. I would not be without your valued paper for five times its cost."

It Is Most Useful Of All Magazines

O. W. Jastram, manager of the Strand theatre, Pecatonica, Ill., takes three trade papers and it is the Herald he finds the most useful. He writes: 

"We have used your magazine for quite a while, especially the department 'What the Picture Did for Me.' We find it very helpful and get good time on successful pictures from watching it carefully. I never sent in reports regularly before, but we are running quite a few new pictures now and maybe we can give someone a tip that will help, so will report on our newer pictures. Out of three magazines we can honestly say that we USE yours—the most, although we like the general make-up of one of the others better. But usefulness counts, so that's where we give you full credit."

Harry Miller Will Manage Saxe Houses

Harry Miller, for six years manager of the Rose, Alcazar and Boston theatres, Chicago, for Harry Mor, will continue to act as manager, it was officially announced by E. C. Bostick, general manager for the Saxe Amusement Enterprises, January 24. The houses were recently purchased by the Saxe company and Jack Grauman of Chicago.

Arthur E. Brown, who has been acting as manager, will assist Mr. Miller. Harry Hart will return to Milwaukee.

Mr. Bostick announced that the three houses will be thoroughly renovated and remodeled. 

"We aim to make them little palaces," he declared.

"Freckles" Barry Heads Relief Drive

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 23.—Wesley Barry, Neilen juvenile star, left Sunday for New Orleans to head a drive by 25,000 Missippian and Louisiana school children for the Hoover fund for starving children in Europe.

Rand Made Head of Western Territory

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 23.—Hiram Abramson would be the late Walter Rand, former Los Angeles manager of the United Artists Corporation, has been appointed Western district supervisor.

Call Special Session To Fight Blue Laws
Wisconsin Exhibitors Convene in Milwaukee January 26 and 27

(Special to Exhibitors Herald)

MILWAUKEE, WIS., Jan. 23.—Plans formulated by officials of the organization to fight blue law reformers will be submitted to members of the Wisconsin Exhibitors Association at a special mid-Winter convention which opens tomorrow. The exhibitors will be in session two days.

The situation in this state is becoming menacing. Considering that a successful campaign to force blue law observance upon the people would urge the reformers to seek other repressive legislation which would be a detriment to theatre men, executives of the organization have carefully laid plans for combating the invasion.

Names Legislative Committee

A legislative committee has been named by Joseph G. Rhode of Kenosha, president. Members of this body have been collecting facts and figures for some time. The blue laws will be presented to the convention.

A representative attendance is expected, owing to the fact that the interests of all exhibitors are menaced.

Publicizes Convention

Walter F. Baumann, executive secretary, utilized unique methods in publicizing the convention. He distributed broadcast over the state blotters carrying news of the convention and a statement of its purposes. The blotters were attractive. Carefully picturing graphically what the exhibitors might expect should the blue laws and censorship agitators attain their hopes made it almost impossible for an exhibitor to cast aside the blower without reading it.

Wallerstein Brothers Control Entire City

(Special to Exhibitors Herald)

MICHIGAN CITY, IND., Jan. 25.—Through an arrangement recently completed by Wallerstein Brothers, the operators of the Starland theatre, have obtained control of all the amusement houses in the city. They have purchased the Garden, Idlehour and Dreamland from Ezra Rhodes of South Bend and will take possession February 1. Mr. Rhodes retains control of his theatres in South Bend, Elkhart and Goshen.

Censorship is based on an underestimate of the intelligence, the common sense, the loyalty, the moral fibre of the people. In the eye of the censor, or the advocate of censorship, we are sensitive plants—we are void of stamina. If the film censor can see dozens of films a day without being demoralized, the ordinary citizen can see two or three a week and come through unscarred.

The NEW BEDFORD (Mass.) STANDARD
New York League
To Meet in April
(From Staff Correspondent)
NEW YORK, Jan. 25.—The Motion Picture
Exhibitors League of the State of New
York will hold its convention in Rochester
the early part of April. The exact date
has not been set.

Exhibitors of Southern
Ohio Now Plan Definite
Action on Sunday Issue
(Special to Exhibitors Herald)
HAMILTON, O., Jan. 25.—The Motion
Picture Theatre Owners of Southern
Ohio will meet at the Gibson hotel
in Cincinnati on January 27 and 28. In
making this announcement, Fred S.
Meyer of the Palace theatre declared
that some definite action would be taken
on the Sunday opening question.
The music tax proposition also will be
brought before the assemblage.
No indication of the course to be fol-
lowed on the Sunday issue has been
given. The larger centers of the state
now sanction Sunday shows, but the ex-
hibitors in the smaller places have met
with opposition.

Exhibitors in Mississippi
and Louisiana Consider
Activities of Agitators
(Special to Exhibitors Herald)
NEW ORLEANS, LA., Jan. 25.—The exhibi-
tors' associations of Mississippi and
Louisiana met here last week at the Hotel
Grunevald to discuss the blue law agita-
tion in this territory. A. J. Bethancourt
of Houma, La., president of the Louisi-
aian organization, and S. J. White of
Kosciusko, Miss., executive of the ex-
hibitors from his state, attended the
meeting.

St. Louis Mayor Promises
Aid in Fighting Censorship
Missouri Exhibitors at Convention Protest the Tax-
ation of Films, Seats and Admissions and the
Advance Deposits
By PAUL A. YAWITZ
ST. LOUIS, MO., Jan. 25.—Mayor Henry W. Kiel, of St. Louis,
through his secretary William T. Findley, pledged his personal support
to the movement directed against the enactment of Sunday closing and censor-
ship bills, now pending in the state legislature, before the opening session
of the second semi-annual convention of the Motion Picture Theatre Own-
ers of Missouri, which was held at the Hotel Statler, St. Louis, January
20-21.
The St. Louis executive declared that he would do anything within his
official and personal power to prevent the imposition of the proposed
statutes from disenfranchising the people of Missouri from the liberties
granted them by the American constitution. Wires pledging support were
also received by Lawrence E. Goldman, counsel for the exhibitors, from
the mayors of St. Joseph and Sedalia, Mo.

Several Notables in Attendance at Meeting
In addition to the Sunday closing and censorship questions, the dele-
gates considered protests against the taxation of films, seats and admis-
sions, and the advance remittances on contracts with producers. More
than one-third of the membership of the entire organization was present in
addition to several film exchange representatives and the following notables:
Marcus Loew, W. W. Hodkinson, E. V. Richards and Julian Saenger, of
Saenger Amusement Company of New Orleans, and Col. Fred Levy, of
Louisville, Ky.

Sydney S. Cohen of New York, presi-
dent of the Motion Picture Theatre
Owners of America, was scheduled to
address the delegates but sent his re-
grets due to the urgent duties in con-
nection with the Hoover European relief
campaign.

Introducing the Billman
The blue Sunday and censorship bills
now before the state legislature were
presented at the instigation of the Rev.
Howard Billman, secretary of the Com-
mitee of St. Louis, which is
composed of church workers, minis-
ters, and Y. W. C. A. and Y. M. C. A.
workers.

Resolutions
Resolutions were passed condemning
Censorship
Blue law legislation
Rental of film to non-theatrical enter-
prises.
Other resolutions asked for
Repeal of existing forms of taxation
Passage of law correcting evils of ad-
vance deposit practice
And for the 1 per cent gross profit
law.
Support of Sydney S. Cohen and his ad-
mnistration was voiced.

The censorship bill would prohibit the
showing of any film, view or stereopticon
in the state not approved by the board
and would instruct the board to approve
only "of such which do not tend to
debase and corrupt the morals." The
bill provides for a board of three officers
and a large staff of highly paid em-
ployees with fee of $2 for 1,200 lineal feet
with a graduated scale for each addi-
tional 1,000 feet.

Will Fight to the End
The support offered by Mayor Kiel
and the chief executives of the two
smaller municipalities has revived the
hopes of the Missouri exhibitors.
"Mayor Kiel will fight until the last
man has had the ground," Secretary Find-
ley declared. "He knows you have the
right" on your side and he is willing to
fight to the last trench. Call on him at
any time you need him.

"The fanatics who are striving hard to
deprive us of our liberties believe they
will send us to church on Sunday. The
only great thing their efforts can result
in is the deprivation of wholesome
amusement and the substitution of a
greater temptation for evil-doing."

The convention was addressed by
Marcus Loew who denounced the Sun-
day closing law. "It is a menace which
can in time destroy our industry," he said.
"Let us not underestimate the seriousness
of such a movement. The prohibition of
liquors began in the same way and people
at first were wont to ignore and under-
estimate its rapid growth. Before long it
became a national amendment. Let us then beware
and fight from the very start such in-
iquitous action."

Seek Advance Deposit Law
In resolutions the legislative commit-
tee was instructed to frame a measure
which would correct the so-called evils
of the advance deposit. The committee
also was instructed to take every legal
means to defeat the reformers in their
efforts to get censorship and a blue
Sunday.

The legislative committee is composed
of Lawrence E. Goldman, Kansas City;
Joseph Mogler, St. Louis; Charles T.
Sears, Brookfield; J. E. Haggard,
Nevada, and William Mueller, Kansas
City.

Hodkinson Gives Talk
W. W. Hodkinson, in an address, en-
deavored to show the importance of
maintaining separate organizations and
corporations for the purpose of distrib-
ution of productions.
"As a matter of fact," he said, "nearly
(Concluded on page 65)
New York and New Jersey Exhibitors Disapprove Features Over Six Reels

Chamber of Commerce Declares That Unusually Long Films Break Up Schedules

Theatre Owners Are Not Antagonistic Toward Producers of Such Pictures Which, It is Contended, Cost More for Presentation

O BJECTION to the production of features exceeding six reels in length has been made by the Theatre Owners Chamber of Commerce, which represents 500 houses in New York and New Jersey.

At a recent meeting at the Hotel Astor in New York City, the organization cited the following objections to features of such length:

1. They break up the schedules of houses working on the basis of a specific number of shows a day.
2. They cost the exhibitor more to play.
3. They cost producers more to make—an additional expense not warranted by additional value to the exhibitor.
4. Combination houses must eliminate some of the big features because their excessive length interferes with the vaudeville program.

The theatre owners pointed out, however, that they were in no way antagonistic toward producers of long features. In this connection it was declared that some notable examples of motion picture art have been contained in the longer subjects.

According to the sentiment expressed at the meeting, long pictures add nothing to the attractiveness of the box office. Some held that pictures which have been in seven, eight or nine reels could just as easily have been told in five or six, without destroying the artistic value. Several members argued that better pictures would result if producers adhered to the policy of making features of five and six reels.

The ball which was held at the Astor on January 15 netted the organization $4,000 according to the report made.

Resolutions were passed thanking the committee consisting of Messrs. Goldmeyer, Barr, Steiner, Gainsboro and B. S. Moss, for their fine work in behalf of the ball, and by unanimous action of the members a committee consisting of Messrs. William Brandt, W. A. Landau and J. Mannheimer was appointed to purchase suitable gifts for the ball committee and for Harry Reichenbach, whose contribution to the chamber as director of publicity for the ball aided in making it a success.

William Fox to Begin Erecting Playhouse in Philadelphia in Spring

(Newark, N.J—Construction on the new William Fox theatre in Philadelphia will be started in the spring. The site, which adjoins the Stanley theatre, has a frontage of 129 feet on Market street, at the corner of 16th, and a depth of 170 feet. The theatre will have a seating capacity of between 3,000 and 3,500. An office building will be erected in connection with the theatre, but as its size has not been determined the Fox officials declare it is impossible to say how much money will be involved. The policy for the theatre has not been determined.

War Veterans Form Producing Company

Los Angeles, Jan. 25.—Formation of a producing unit by war veterans is announced under the name "Say Buddy" Company. It takes its title from its first picture, which is to show human phases of the war, it is announced.

Officers of the company are: President, A. L. Bethune; vice-president, J. A. Randall; marine corps; assistant-president, W. W. Harer, "gold star" widow of Corporal George H. Haar; secretary-treasurer, C. J. Haines Smith, retired major of cavalry; director, Ernest F. Bishop, duty sergeant of "the fighting engineers; business manager, Willis H. Lusher of the machine gun platoon, Third-fifth infantry; assistant director, "Top" Sergt. Frank Lynch of the Rainbow division, and attorney, Counselor Hale Days, former captain of infantry.

Fred Meyer in Chicago

Fred S. Meyer of the Palace theatre, Hamilton, O., and his partner, Harry Silver, were Chicago visitors recently.

The SAN FRANCISCO HERALD

February 5, 1921

Is the good sense of the people never to be permitted a chance to express itself as to what is and what is not wanted in the way of entertainment? The latest invasion with which we are threatened is a state board of censorship. The proposed state censorship would merely provide an obstacle to picture production and good jobs for the paid members of a board of public morals.
Exhibitors Score Hampton For Article on Sex Films

Excerpts Are Used in the Newspapers of Country for Placing the Motion Picture in the Pillory—Issue Statement

(From Staff Correspondent)

NEW YORK, Jan. 25.—Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, in a statement just issued announced that the exhibitor organization objects to the campaign started by Benjamin B. Hampton in Pictorial Review under the title “Too Much Sex Stuff in the Movies?” and that he had written Mr. Hampton detailing those objections.

The statement reads in part:

“The Motion Picture Theatre Owners of America are in active sympathy with the anti-malevolent constructive movement for remedying the admitted evils within the Industry. They most emphatically disapprove all sensational and spectacular newspaper crusades against motion pictures under the guise of attacks on objectional pictures.

Excerpts Place Industry in Wrong Light

“The exhibitors object to the campaign started by Benjamin B. Hampton in the Pictorial Review. These articles and excerpts from them are used in the daily press of the country for no other purpose than putting the motion picture in the pillory. Sydney S. Cohen had this to say on the subject:

No possible good can come of any attempt to put the motion picture in the pillory. The pillory as a means of reform or correction has been abolished centuries ago. It has always been found that the pillory degrades not only the victims in the stock, but the bystanders. That is why pillorying the motion picture cannot possibly lead to any good, for it is leading to attacks not only upon motion pictures, but upon the whole motion picture entertainment.”

The following letter was sent to Mr. Hampton by Mr. Cohen:

Your article in “Pictorial Review” of February claims that the exhibitor (retailer) dominates the producer ( wholesaler). Your conclusion is that the producers are responsible for the kind of pictures he exhibits to the public. Surely, this is not logic. Animals' heads, carved in the facts speak very loudly against your theory.

Choice Is Limited

You must know that the exhibitor has a very limited choice in his pictures, if he does not want to put a lot of them on the shelf and run his business at a loss. Most pictures are never seen by patrons. Only a fraction of them are sold to the exhibitor six months or longer in advance of the actual showing.

Now as to the exploitation of the pictures, you must know that the manufacturers through their publishers, have made it their business, as you know, furnished to the exhibitor the most effective exploitation. If the exhibitor were not restrained by law and if he were to take literally the terms of printed advice that are handed on him through the major mills of the producers, he would be in constant conflict with the penal law and spend much of his time either in jail or arranging for his bail.

The exaggerated sex appeal as a sin against the common decency of the American people must be laid at the door of the producer. Taking your own methods of reasoning, it is quite evident that the producers have misjudged the tastes and demands of the public, otherwise why would there be this universal outcry against the low pitched appeal of the motion pictures and against the exageration and degradation of the sex pictures, and upon which the exhibitor has little or no control.

Exonerates the Exhibitor

We cannot understand how you fail to remember that the motion picture manufacturers are the men who makes the pictures and, after having made them, delivers the exhibitor with plans of exploitation. The exhibitor is the man who shows the picture, and I can assure you from my own experience that time and again we had to cut pictures rather severely in order to insure our good standing with our audiences.

You seem to forget that we exhibitors have absolutely nothing whatever to do with the titles selected for objectionable pictures and, as you know, some of these titles are not objectionable than the pictures themselves. These titles are selected by the manufacturer without consulting the exhibitor. Motion picture producers, who have audiences consisting largely of families, are embarrassed almost every day by the selection of objectionable titles.

In fact that your campaigns against “sex movies” is linked up with a large advertising campaign in the mass purchasing motion pictures for less or more indiscriminately, is not going to help the cause which you profess to espouse. It will merely furnish ammunition to the paid moralists and professional reformers. You are absolutely alienating the motion picture theatre owners without whose constructive cooperation a genuinely useful change in conditions cannot be accomplished. Nothing can be gained by putting the motion picture in the pillory.

What Exhibitors Are Saying About EXHIBITORS HERALD

“I take every trade journal at present or have in the past but EXHIBITORS HERALD is my favorite and is in every way superior to the others from an exhibitor standpoint.”—H. B. McFarling, manager, Tokio theatre, Morehouse, Mo. * * *

“As an exhibitor, I consider EXHIBITORS HERALD quite necessary.”—F. Zartman, general agent, Allen Theatre Enterprises, at Cleveland, O. * * *

“Please renew my subscription to EXHIBITORS HERALD. After selling the ‘Suburban’ in Omaha, I have been out of the show business for nearly a year. I recently purchased the Royal theatre here and would not attempt to run a show without EXHIBITORS HERALD.”—F. D. McMillan, Royal theatre, O’Neil, Nebr.
Two Chicagoans Are Cast in Neilan's Forthcoming Picture
Producer Assigns Them Big Parts Because of Their Excellent Work in "Dinty"

Two Chicagoans, Pat O'Malley and Tom Gallery, carry big parts in Marshall Neilan's new spectacular production, "Bob Hampton of Place." Both O'Malley and Gallery appear in Neilan's current success, "Dinty," in which they support Wesley "Freckles" Barry. As a result of the exceptional work displayed in this production by these young men, Neilan signed them up for important characterizations in his newest offering, an adaptation of Randall Farrish's book. It is declared to be the most ambitious film yet undertaken by this director.

In "Bob Hampton of Place," Pat O'Malley portraits the part of Lieutenant Brandt, the young officer and member of General Custer's staff, who cuts such a big figure in the story. Opposite him is Marjorie Dav in the part of "The Kid." She is given a dramatic part to portray. Pat O'Malley is the nephew of M. J. O'Malley, superintendent of second class mail in Chicago. Chicago holds more Pat O'Malley admirers than any other city in the country, and since his portrayal of the cub reporter in Mr. Neilan's "Go and Get It" has made rapid progress as an actor.

Everyone in Chicago, especially since the recent Herald and Examiner popularity contest, knows that every policeman in Chicago should buy Tom Gallery, knows this coming star and son of the well-known Michael J. Gallery, local police captain. In "Bob Hampton of Place," he portrays the part of the Reverend Wyncoop, a difficult role and one that demands much of the histrionic capabilities of Gallery.

In the big reproduction of "Custer's Last Fight," which serves as the climax to the story, Pat O'Malley is given the opportunity to achieve the most dramatic portrayals of his entire career. In the title role of this offering is James Kirkwood, while Wesley "Freckles" Barry holds up the comedy end of the story. Noah Beery, Priscilla Bonner, Charles West and other popular artists also appear in this picture.

Coupon Book Proves Big Business Getter
(Special to Exhibitors Herald)

HAMlTON, OHIO, Jan. 25.—Fred S. Meyer, manager of the Palace theatre, who put out coupon books containing ten admission tickets as a Christmas novelty, has been compelled to continue selling the books in response to public demand. He has no tickets, as it has proven a big business getter.

The regular admission charge at the Palace is 17 and 33 cents. Books of ten tickets are being sold for $3 and $1.50. The purchaser saving the equivalent of the war tax.

Recommends Use of Pictures in Schools
(Special to Exhibitors Herald)

TERRE HAUTE, IND., Jan. 25.—The Parent-Teacher council here has recommended that the Parent-Teacher organizations take advantage of the extension division of the Indiana university's offer of educational films to be had at $.08 each for use in schools.

The council urges that parents take an active interest in the pictures their children see and that the churches foster a screen picture movement by displaying proper motion pictures in their club rooms.

Grainger Returns East
(From Staff Correspondent)

NEW YORK, Jan. 25.—E. C. Grainger, New York representative for King Vidor, has returned here after a seven weeks visit at the Vidor studios on the coast.

1,300 Picture Houses In Northwest Will Aid In Raising Hoover Fund
(Special to Exhibitors Herald)

MINNEAPOLIS, MINN., Jan. 25.—Theodore L. Hays, general manager of Finkelstein & Ruben, has notified the New York headquarters of the Herbert Hoover relief campaign that 1,300 motion picture theatres in Minnesota, North and South Dakota, will cooperate in the drive on January 26 and on January 29.

Churches, teachers, parents and newspapers will cooperate. Four-minute men and women will pass contribution boxes in theatres. Vaudeville and legitimate theatre managers have offered their services.

The drive is to be inaugurated with a parade headed by 400 musicians and including trucks with stages carrying members of the theatrical profession.

Fire Does Damage To Carey Property
(Special to Exhibitors Herald)

LOS ANGELES, Jan. 25.—Five thousand dollars' worth of damage was done to Harry Carey's ranch property in the San Francisco Canon which was recently visited by a disastrous fire.

Chicago Reformers Seek More Drastic Censorship
(Continued from page 35)

food and education for children, should be compelled to depend for amusement on pictures made suitable for children only.

The adjournment was taken to February 3 at which time it was indicated opponents of the ordinance were to be given the floor.

Features of the Bill
If the proposed ordinance passes, all films will be inspected and must bear the label of the censor board before being published. There will be three executives, one a woman, appointed by the mayor, each to receive $5,000 annually.

The department will pass on all posters, programs and signs to be used in advertising pictures, and must carry the department label before being put up.

No permit will be granted for a picture that is "immoral, obscene, sacrilegious, salacious, unpatriotic, or holds to scorn of ridicule any nation or the people thereof, or portrays riotous, disorderly or unlawful scenes, or has a tendency to disturb the public peace or debase the public morals."

The department will have the right to recall for re-examination any films approved by it.

The pictures shall be classified by the department as " scenic, geographical; historical, classical, educational, propagandistic, patriotic, dramatic, melodramatic, comic, tragedy, farce, etc."

The "pink permit" is abolished, that is so-called "adult films" will not be permitted.

The ALBUQUERQUE (N. Mex.) HERALD Says

Experts say that much of the "crime wave" may be blamed to the influence of such pictures (films which the Pennsylvania censorship board declares "gloriety crime"). It may be true, BUT WE DOUBT IT. On the other hand, some true-to-life crook pictures might have a very decided effect in destroying the illusions often set at work in immature minds as to the attractiveness of the criminal career.
Universal Employees
Killed in Plant Fire
Producing Company Places Its
Loss in Bayonne at
$80,000
(From Staff Correspondent)
BAYONNE, N. J., Jan. 25.—Two dead
and ten injured is the toll of a fire that
broke out in a production and storage
plant last week. The plant is the prop-
erty of Motion Picture Realty Company
and was occupied by Cello Film Refin-
ing Company, which refined old reels,
and Universal Film Manufacturing Com-
pany, which kept old prints on the sec-
ond floor prior to selling them to re-
claiming concerns.

Universal Workers Die
The fire started with an explosion and
spread so rapidly that the building was
emplased in flames in a few moments,
making escape for the employees exceed-
ingly difficult.
The dead are Miss Ethel Suckow, 21, of
Bayonne, and Arthur Post, 21, also of
Bayonne. Both were Universal em-
ployees. The injured are: Charles Kern
ner, manager for Universal; Albert Scott,
George Sweezy, foreman for the factory;
H. J. Semple, and Miss Martha Birnbaum.

The fire was estimated at $80,000.

Universal places its loss at between
$70,000 and $80,000.

Warrants charging manslaughter were
issued last Saturday for Henry Sysman,
president of Cello Film Refining Com-
pany; George Sweezy, foreman in the
factory; R. H. Cochran, vice-president
of Universal, and Charles H. Lerner.

Blaze at American
Does Little Damage
In connection with an exaggerated
story of a fire at 6247-6253 Broadway,
Chicago, Samuel S. Hutchinson, president
of American Film Company, states that
the fire was only a small blaze in a shed
in the rear of the main building of the
excess studio. In this storage were old posts, antique pressed mat-
ter and other out of date material. The loss of the contents of this storage and the slight injury to the shed itself were
small, the damage being estimated at
$350. “Business as usual,” and that
without loss of time, was the situation
throughout the works.

Hollywood Colony
Gets New Bosses
(Special to Exhibitors Herald)
LOS ANGELES, Jan. 25.—The stork
has been exceptionally active around
Hollywood in the last few days.
First, Elmo G. Harris, supervising di-
rector of the Reelart studio, was pre-
ented by Mrs. Harris with an eight-
and-one-half-pound heir. Then came
the news that Roscoe Arbuckle of the King
Vidor studio had been honored with a
son of the same weight as the Harris
vulnerable offspring. In this story was
the First National P. A., sends out announce-
ment of the birth of a son to Mr. and
Mrs. Albert Ray. The father is direct-
ing Charles Ray’s cousin, while the
mother was well known as Roxanna Mcgowan in the Sennett beauty con-
stellation.

U. S. Credit Men Make Plea
For Economy in Legislation
J. H. Tregoe Declares Country Would Go Bankrupt
If All Measures Suggested Were Adopted
by State and Federal Legislators

The motion picture industry has a staunch ally in its fight against
the many freak legislative measures brought before congress and the state
assemblies.

J. H. Tregoe, executive secretary of the National Association of Credit
Men, has just issued a letter to the 33,000 members of the organization
stating that it is time to “emphasize the need of economy in legislation.”

Declares U. S. Would Go Into Bankruptcy

Secretary Tregoe declares that if every bill suggested for passage
by congress and state legislators became a law the country would go
bankrupt in its efforts to enforce these measures.

In his letter he says:
“The country has grown ripe for leg-
islation of the freak type. Without dis-
paraging the entrance of woman into
governmental affairs and endowing her
with the right of suffrage, yet this ex-
periment of extending woman’s suffrage
to the nation may develop legislative ideas
which will really submerge the true pur-
poses of the government into mere sen-
iment.

Variety of Bills Offered

“Wherever it is within the powers of
man to accomplish something its accom-
plishment should be left to him and his
effort not supplemented by legislation en-
actors. The laws should be used for
the attainment of objects beyond the
reasonable powers of man.

“We have had bills introduced for the
covering of all kinds of ailments, for all
manner of welfare projects and we
should remember in this connection that
whenever the enactment requires an ex-
penditure, the cost of it must fall upon
the tax-paying public and we are to
undertake everything that is suggested
by legislators, federal and state, the
country would go bankrupt.”

Avoid Freak Measures

“Economy must be emphasized in legis-
lation. Freak measures must be
avoided. We must not depart from the
traditions of government nor feel that
an act may prove a cure for every
evil ill.”

Pacific Company to
Be in Culver City
(Special to Exhibitors Herald)
LOS ANGELES, Jan. 25.—Culver City
has a new enterprise in Pacific Film
Company, scheduled to start production
February 20, according to announce-
ment made by John J. Hayes, general
manager.

The new studio has been erected and
the greater part of the machinery in-
stalled. The company will center its pro-
duction on one- and two-reel comedies
and features distributed through inde-
pendent exchanges. George Ovev, well-
known comedian, will be the first star to
work. T. E. Howe, sales manager, is
on an extended Eastern tour, arranging
for the distribution of the company’s
productions.

Here’s Law That Gits N. Y.
Motion Pictures on Sunday
(From Staff Correspondent)
NEW YORK, Jan. 25.—Following is a copy of the New York State
Sunday motion picture option bill under which motion pictures are
permitted on the Sabbath in this state. The Motion Picture Theatre Owners of America,
of which Sydney S. Cohen is president, has circulated copies of the bill, legis-
lators, exhibitors and civic bodies having requested it. It follows:

An act to amend the penal law, in relation to the exhibition of motion
pictures on the first day of the week.

The people of the state of New York, represented in senate and assembly,
do enact as follows:

Sec. 1. The penal law is hereby amended by adding at the end of article
one hundred and ninety-two a new section, to be section twenty-one hundred
and fifty-four, to read as follows:

Sec. 2154. Motion picture exhibitions on the first day of the week. If in
any city, town or village motion pictures are now exhibited on the first day
of the week, they may continue to be so exhibited during such time after 2
o’clock in the afternoon as the exhibition of motion pictures shall not have
been prohibited by an ordinance hereafter adopted by the common council
or other legislative body of such city, town or village, the adoption, repeal or
re-adoption of which is hereby authorized. If in any city, town or village,
motion pictures are not now exhibited on the first day of the week, they shall
not be so exhibited except during such time after 2 o’clock in the afternoon
as shall be authorized by an ordinance hereafter adopted by the common council
or other legislative body of such city, town or village, the adoption, repeal or
re-adoption of which is hereby authorized.

Sec. 2. This act shall take effect immediately.
Cecil De Mille's Latest Opus Imposing

"Forbidden Fruit," a Worthy Successor to "Why Change Your Wife"? Strikingly Beautiful Sets, Gorgeous Costumes and Brilliant Acting Put Picture Over. Colored Initialed Sub-titles Another Beautiful Innovation.

Cast "Forbidden Fruit"
Mary Maddock—Agnes Ayres.  
Steve Maddock—Clarence Burton.  
Mrs. Mallory—Kathlyn Williams.  
Nelson Rogers—Forrest Stanley.  
Pietro Giuseppi — Theodore Kosloff.  
Madia Craig—Shannon Day.  
John Craig—Bertram Johns.  
Maid—Julia Faye.

FORBIDDEN FRUIT," Cecil B. DeMille's production from a script by Jeanie Macpherson, satisfies anticipation. It is precisely the picture expected of the man who made "Don't Change Your Husband" and "Why Change Your Wife?" As before, the camera lens is employed as a microscope to analyze matrimony—a subject of enduring interest.

To the production tactics characteristic of the Paramount director-general have been added notable innovations.

The main title and more important subtitles are in many colors, richly designed, possessing the sharply brilliant pigmentation of the peacock.

Amplification of incidents in the modern narrative is frequently effected by resort to the fade-in giving a magnificent visualization of the original "Cinderella" story. It is in this phase of the production that the mirror set of the ballroom in the fairy tale is disclosed, a set of dazzling splendor.

The scenes depicting the modern story, which is not a modernization of the fairy tale, are produced with characteristic DeMille richness. The settings are obviously the best obtainable, the photography does them full justice, and efficiently executed continuity insures registry of their complete forcefulness.

Costuming, an element with box-office influence in the case of the DeMille picture, surpasses in excellence even that of "Why Change Your Wife?" The players seen against this superb background are capable in every instance and admirably assigned as regards contributory effect.

Agnes Ayres satisfies thoroughly in the role corresponding to that portrayed by Gloria Swanson in "Why Change Your Wife?" She is strikingly like that actress in person and manner, and wears the costumes of the part with as pleasing effect, contributing the while, acting of excellent quality.

Forrest Stanley and Clarence Burton are cast as her admirer and husband respectively. The former has little difficult work to do but does it well. The latter, as a weakling, led to crime through sloth, scores heavily in what must have been a distasteful role.

Theodore Kosloff, allotted little actual footage, creates in the role of a crooked butler a lasting impression. Theodore Roberts and Kathlyn Williams in convincing characterizations contribute realism to an atmosphere that is not easily maintained.

In entertainment quality the picture is on a par with its predecessors. The first five reels pass through the projector without stirring interest save for the beauty of the screen images and the quality of technical detail.

The remainder of the picture, which is in eight reels, imparts the dramatic force of the whole. Action, thus far of even tenor, is given impetus and shorter scenes contribute to the building up of a melodramatic climax which surpasses any yet created by the director.

Some of the best melodrama of all time is revealed in this portion of the picture. In contrast with earlier events the narrative here unfolded impresses indelibly.

In this phase of the picture the weakening husband who, at the butler’s instigation, has attempted to blackmail the millionaire who has learned to love his wife, believing her single, is informed by her that if he accepts the ten thousand dollars her admirer has given him she will go away with his rival. Given half an hour in which to make his decision, he attempts to leave the house, but is confronted by the butcher, who demands half of the money. The latter proposes that they throw dice to determine which shall take the whole amount and while they are thus engaged the wife extracts the money from the wallet and leaves the room. The husband loses the gamble, but attempts to flee with the wallet. The butcher shoots him and recovers the purse to discover that the money is gone.

With the death of the husband and the capture of the butcher the way is opened for the happy ending.

The last three reels contain the plot of the picture. The first five contain its beauty. Together they constitute a whole which should meet with greater success than any former DeMille production.

Exploitation material is plentiful in the general magnificence of the whole, reference to past productions by the director, and the theme of the story.

The latter is, in essence, the familiar divorce question, but it has been given extraordinary treatment and the trite is avoided throughout. The subtitles provide excellent catchlines, and the general facts of the production constituting ground for genuine news publicity.

The picture should be exploited upon the most extensive scale possible, and an effort should be made to so arrange the program schedule that all will view the picture from the beginning.

—W. R. W.

Business As Usual

PROVIDENCE, R. I.
Many Rhode Island textile mills closed entirely or operating on part time have resumed operations on full time. Managers have posted notices that the textile outlook is exceedingly bright.

FALL RIVER, MASS.
All of the cotton mills of this city have resumed operations. Manufacturers believe the curtailment period has passed.

CINCINNATI, O.
Orders have been given for the resumption of operations on full time at 700 cotton mills in North and South Carolina.
Lubitsch Will Direct American Film Stars
Pola Negri Will Arrive in U. S. This Summer or Early Next Fall
(From Staff Correspondent)
NEW YORK, Jan. 22.—Ben Blumenthal, who has signed Pola Negri, the Polish actress, also that he and his associate, Samuel Rachman, have signed Ernest Lubitsch, who directed "Passion."

Arrive This Summer
Pola Negri will arrive in this country this summer or early in the fall to appear in American-made pictures. Lubitsch will not direct the stars under an American director. On the other hand, an American star will be under the direction of Lubitsch.

Before coming here the two will make two or three productions in Germany. No production plans have been made by Blumenthal.

Import Two Pictures
Blumenthal and Rachman brought back to this country two productions. One is a story of the late Eighteenth century entitled "Anne Boleyn." The other is a serial entitled "Mistress of the World." "Anne Boleyn" was directed by Lubitsch and "Mistress of the World" by DeRemer.

The serial consists of six episodes, each one of five or six reels in length. Joe May directed one and Mie May has the leading feminine role.

Anita Stewart Buys Residence on Coast
(Special to Exhibitors Herald)
LOS ANGELES, Jan. 22.—The home-blighting habit appears to be becoming chronic with the Angeleno film stars. Anita Stewart has just taken over a mansion in Sunset boulevard where she will spend the coming year while completing her contract with Louis B. Mayer. Mildred Harris also has purchased a home in Hollywood.

Show Lack of Knowledge
With the native disregard characteristic of prejudiced minds the self-appointed censors failed to take into consideration the fact that the picture coming under their condemnation was a serial, and that the "punishment" they demanded for the criminal was necessarily delayed.

Although the report in detail submitted by Mr. Manget at the meeting of the committee on Thursday, January 20, indicated that the majority of Atlanta motion picture houses were recommended for the selection of their pictures, the fact that the one case singled out and the criticism thereon indicates a lack of understanding on the part of the committee serves to add conviction to the stand taken by the exhibitors—that no group of people may safely constitute themselves a censorship body; that the public is its own best judge.

Osage Colonial is Sold
OSAGE, IA.—R. Roube has sold the Colonial theatre, which he recently built, to V. B. Valen of Austin for $40,000. E. P. Nelson of Blue Earth will be manager.
Seek Order to Stop Saxe From Converting Gargoyle Into Milwaukee Playhouse

Woman Owning Part of Block Declares Remodeling Is Not Authorized and Will Damage the Property

MILWAUKEE, WIS., Jan. 25.—Mrs. Emma Rohner has filed a plea in circuit court for an injunction to stop further alterations in the Gargoyle building, 304-306 Grand avenue, and to compel its restoration to its former condition. Saxe Amusement Enterprise, John E. and Thomas Saxe, Martin Tullgren & Sons, Pabst Brewing Company and Theodore Levy are named as defendants.

Leased for 25 Years

Mrs. Rohner alleges that the property was leased to the Pabst Company on August 1, 1903, for twenty-five years, and that between that time and 1916 she acquired a three-fourths interest in the property, the other one-fourth being retained by Mr. Levy, one of the defendants.

She alleges that the alterations being made in the building to convert it into a motion picture theatre are not authorized under the lease, that they materially change the character of the building and damage the property.

Alterations Not Stopped

The alterations, however, have not been stopped and men are still working on the building.

The theatre will be known as Saxe's Third and Grand theatre. An admission of 25 cents will be charged. The seating capacity of the house is limited.

Louise Fazenda Wins Admirers at Atlanta

ATLANTA, GA., Jan. 25.—Louise Fazenda from now on will be one of the big drawing cards in this city and the vicinity.

The "Cinderella of the Mop" captured

Blue Law Violation Draws Fine of $62

HENDERSON, KY., Jan. 25.—Lewis Hayes, proprietor of the local motion picture theatre, was found guilty in circuit court on two charges of violating the Sunday blue laws. He was fined $40 in one case and $22 in the other. There are four charges against him for similar offenses.

Camera Men to Hold Second Annual Ball

LOS ANGELES, Jan. 25.—A miniature motion picture ball in the beautiful ballroom of the Ambassador hotel will be attempted by the American Society of Cinematographers on Saturday evening, January 29, when they hold their second annual ball there.

This is the first motion picture ball to be given in the new hotel, and members of the Southern California screen colony are expected to gather in large numbers as their guests.

Epidemic Closes Crews Playhouse at Fayette

Monte Crews, proprietor of the Alamo theatre, Fayette, Mo., spent several days in Chicago recently. The Alamo was closed for several weeks owing to a scarlet fever epidemic in Fayette.

Industry Facing Greatest Fight To Halt Detrimental Legislation

Reformers and other interests seeking laws which would be oppressive to the industry as well as burdensome are unusually active at the sessions this year of the various state legislatures. The industry is called upon to fight five times as many such measures as ever before. Approximately thirty state legislatures will consider censorship bills, whereas blue law legislation pertaining to the exhibition field are proposed in at least twelve states.

States facing censorship legislation are Wyoming, Massachusetts, Colorado, Missouri, North Carolina, California and Washington. States in which both censorship and blue law measures will be introduced in the legislatures are Nebraska, Minnesota, Michigan, Oklahoma, Montana, Indiana and Texas. In addition to the agitation for state censorship many cities and towns are facing such oppressive measures.
Bert Adler Issues Figures To Silence Talk of Depression
(Special to Exhibitors Herald)

NEW YORK, Jan. 25.—The New York offices of the Allan Dwan Productions say that there is nothing whatever to the pleasant rumor that Mr. Dwan would direct Douglas Fairbanks in "The Three Musketeers," for the simple reason that he is busy completing his second Associated Producers' release, "A Perfect Crime." Bert Adler, representing Mr. Dwan, states that this producer's "Soldiers of Fortune" has grossed $397,562 in the United States and Canada up to last Saturday, as Reelart's books show, and that "The Forbidden Thing," published in November, had grossed $174,510 at Associated Producers to January 1. It is not often that actual figures, as per distributors' books, are given not by a producer and these figures should serve to dispel idle stories of depression in this industry. The picture published last winter had in two months achieved almost half the business, according to these figures, of the picture that has been showing since October, 1919, the so-called "prosperity winter."

L. A. Exhibitors to Aid Hoover Relief
(Special to Exhibitors Herald)

LOS ANGELES, Jan. 25.—Members of the Theatre Owners' Association of Los Angeles are busy planning benefit performances to be given Wednesday morning in aid of the starving children of eastern and central Europe. Following a meeting of local theatre owners and campaign directors held at association headquarters, 210 Herman W. Hellman building, it was announced that special performances will be given in all the theatres controlled by the organization. Among those prominent in the plan are Sol Lasser, Sid Grauman, W. F. Gunther, A. and M. Gore, Adolph Ramish, Glenn Harper and Francis Woodward.

Walt Hill Fathering New Publicity Stunt
(Special to Exhibitors Herald)

NEW YORK, Jan. 25.—"Film Smiles, and So Forth" is the title of a humorous strip which Walter K. Hill is writing under the nom de plume of "Hi Speed" and distributing among newspapers as publicity matter in the interest of Selznick Pictures. The strip is headed with a figure of a rustic sage who utters words of wisdom, and contains a half dozen witty comments on motion pictures, together with a few new paragraphs of Selznick doings. The strip will be issued weekly.

Brentlinger Is Moving To Indianapolis, Indiana
(From Staff Correspondent)

INDIANAPOLIS, IND., Jan. 25.—Al- bert F. Brentlinger, vice-president of Consolidated Realty & Theatres Company, came from Ft. Wayne to this city to take charge of the main office of the corporation, which is being opened in the Kahn building. C. W. Mason, assistant to Mr. Brentlinger, also is moving to Indianapolis from Ft. Wayne.

Bayonne Interests Building New 3,000 Seat House to Be Opened Next September

J. W. SCHLIEFF
Assistant production manager of Selznick Pictures Corporation, who has been re-engaged by Myron Selznick on a long term contract.

Schlief Retained to Assist Myron Selznick
J. W. Schlief, who for the past eighteen months has been assistant production manager to Myron Selznick, has been re-engaged on a long term contract. Several similar announcements are expected from the Selznick offices shortly.

Wright Directs Writing Of Scripts for Serials
(Special to Exhibitors Herald)

LOS ANGELES, Jan. 25.—William Lord Wright, well-known scenario writer and director, has been placed in charge of the serial and Western branch of the Universal department, under the direction of Lucian Hubbard, scenario editor.

Mrs. Hurst Appointed Treasurer of Theatre
(Special to Exhibitors Herald)
TERRE HAUTE, IND., Jan. 25.—Mrs. Ada Greer Hursti, who has been secretary for T. W. Barhydt for the last seven years, will be the treasurer at the new Indiana theatre when it is completed.

English Producer Returns to U. S.
(Special to Exhibitors Herald)

LOS ANGELES, Jan. 25.—G. B. Samuelson, British producer, is reported to be returning to Universal City to produce.

Exhibitors in Other Parts of Country Are Constructing Large Theatres—Some Now Near Completion
(Special to Exhibitors Herald)

BAYONNE, N. J., Jan. 25.—Actual work is being done at Bayonne Theatre at Twenty-third street and Broadway. The new theatre is being erected on the site of the old Bijou. A ground story, which was purchased for the new project.

All of the latest improvements in the theatre construction will be incorporated in the new house. It is expected to have the house ready for Labor day opening on September 5.

$500,000 Playhouse Planned in St. Louis
(Special to Exhibitors Herald)

ST. LOUIS, MO., Jan. 25.—A new theatre to be called the $500,000 Playhouse is planned for the Union Station district. Property has been purchased at Chestnut street between Eighteenth and Nineteenth streets. The company will be headed by Albert E. Morelock. The house will seat 2,500 people. The Terminal Railway Association is interested in the project.

Brooklyn to Get Two New Houses
(Special to Exhibitors Herald)

BROOKLYN, N. Y., Jan. 25.—Solomon Brill will erect two 2,000-seat theatres at Manhattan and Roosevelt streets. It will cost $125,000. Herman Becker will build a $100,000 structure at Eighty-fifth street and Twentieth avenue.

Loew Will Start Construction Soon
(Special to Exhibitors Herald)

ST. LOUIS, MO., Jan. 25.—Marcus Loew will begin razing the building at Seventh street and Washington avenue as soon as possession can be obtained. A $1,600,000 theatre will be erected.

Allens Will Open 3,000-Seat House
(Special to Exhibitors Herald)

MONTREAL, QUE., Jan. 25.—The new Allen theatre in St. Catherine street, west, will open early in March. The house will accommodate 3,000 persons.

M. P. D. A. Will Have Ball in Early Spring
(Special to Exhibitors Herald)

NEW YORK, Jan. 25.—The Motion Picture Directors' Association at its regular monthly meeting last week initiated John Emerson, Charles Maigne and Joseph A. Richmond as new members. At the meeting it was announced that at the next gathering, held on February 2, a dinner would be tendered the incoming officers for 1921 by the outgoing officers. The association also reported progress with plans for the ball, which will be held either the first or second Saturday after Easter.

Stay With Selznick

Feb. 5, 1921 E X H I B I T O R S  H E R A L D  45
EXHIBITORS
Hollywood's veteran Baker, 1921 control other right: months

EX-SERVICE MEN BECOME CAMERAMEN

These four young men who served overseas are learning to become cameramen at the Lasky studios, Los Angeles. Left to right: Harry Merland, Larry Burford, Arthur Grant and "Happy" de Roselli.

SERVICE!

The motion picture industry has aided the government's Americanization campaign. It has come to the front with wholehearted cooperation in other federal and civic enterprises. Now it is rendering further patriotic service to which little publicity has been given.

The industry is doing its bit in training men incapacitated during the war for work which is within their ability to perform. In this work the industry is cooperating with the Federal Board of Vocational Education.

At the Lasky studios in Hollywood, Calif., five world war veterans are learning the mechanics and art of motion picture photography under the supervision of Alvin Wyckoff, director of photography and cameraman for Cecil B. DeMille productions. They are Arthur Grant, Ned Connor, Harry Merland, Larry Burford and Happy de Roselli.

"Nothing is too good for those men who sacrificed everything to go over there and fight for their country and a great human cause," says Wyckoff. "I am proud of the opportunity that was conferred upon the camera department of the Lasky studio to do its part in this great government work. Every one of the men, without exception, has shown marked ability and has proven conscientious and reliable in every respect."

Arthur Grant was not incapacitated overseas. He was assigned, after service on the Mexican border, to the work of breaking wild range horses for use as cavalry mounts. One day he was thrown, sustaining a fractured thigh, three broken ribs and an injury to his spine. He is now an assistant cameraman with the Cecil B. DeMille company.

Larry Burford, now assistant cameraman for Karl Brown, went over as a sergeant and served six months in France. He was gassed in the Argonne, was sent home and later to West Point as a cadet. While studying there his health broke down and he was obliged to leave.

HAPPY DE ROSELLI ARRIVED IN FRANCE TWENTY-SEVEN DAYS AFTER HIS ENLISTMENT IN THE MEUSE-ARGONNE OFFENSIVE. HE WAS CITED FOR THE FRENCH CROIX DE GUERRE, THE DISTINGUISHED SERVICE CROSS AND THE CONGRESSIONAL MEDAL OF HONOR. HE NOW HAS ONLY ONE GOOD LUNG BUT IS IN FAIRLY GOOD HEALTH. HE SOON WILL BE SHOOTING.

Harry Merland was overcome by gas on the Albert front on the Somme and was blind for eight weeks. He was frightfully burned all over his body and spent twenty-one months in hospitals in France, London, Columbus, O., Chicago, Denver, and Palo Alto, Calif. He is assistant to C. Edgar Schoenbaum, one of the veteran cameramen at the studio. Ned Connor, a veteran of the Rainbow Division, wears a silver plate in the side of his head, the result of an operation to patch up a wound sustained in an engagement just three days before the signing of the armistice. He is working as assistant cameraman under James C. Van Trees, who photographs the William D. Taylor productions.

Paramount Trains World War Veterans in Art of Motion Picture Photography

all of the distribution systems in the country are mere adjuncts of the producer. The producer then controls this channel of distribution. The producer is very desirous of controlling it because he is then sure that his product will be sold.

Without questioning the motive of producer in control of distribution channels today, I say that it is impossible for anybody to manufacture enough pictures in this present market to completely support a distribution system provided we are going to accept those pictures that have sufficient quality to satisfy the public to which you gentlemen are catering.

Exchange Men Present

"I have said for some years past and repeat to you today that producer control of the avenues of distribution is fatal to the progress and advancement of the business."

Among the exchange men who attended the convention were: St. Louis—William A. Shaffer; just three days before: Sam Fox, Selznick; Gerald Akers and Charles Raymond, Paramount; Barney Fegan, Independent; Joseph Desberger, Roberton-Cole; First-National; Barney Rosenthal, Universal; Charles Werner, United. Kansas City—Ralph Simmons, Hodkinson; E. Richards-Flynn; Joseph Gilday and Earl Krammer, Select.

The exhibitors present follow: SAEs and JONES, Booneville and Brookfield, Lyric and DeGraw.

I. H. PRUETT, Centralia, Gem.
O. W. McCRACKEN, Chatsworth, American.
J. E. MILLER, Festus, Idle Hour.
J. E. RUDGE, Fulton, Pratt Opera House.
L. B. WOMACK, Houston, Lyric.
WILLIAM MULLER, Jefferson City, Jefferson.
BEN LEVY, Joplin, Hippodrome.
WILLIAM BISTON, Kansas City, Pershing.
BERT HOWARD, Joplin, Ideal.
L. E. GOLDMAN, Kansas City, Lincoln.
H. B. SCOWVILLE, Kansas City, Idle Hour.
A. JOSEPHSON, Kansas City, Victory.
C. H. BURKEY, St. Joseph, Motion Picture Artists.
C. F. WEISS, Kansas City, Linwood.
KAMAS and SABA, Kansas City, Star, Subway and World-in-motion.
D. MICHAEL, Kirkville, Gem.
MRS. S. N. KENNEDY, Kirkville, Princess.
J. E. HAYES, Moberly, Gem.
E. E. TRUNNELL, Novinger, Baxter.
E. C. MECIER, Perryville, Electric.
MARTIN O'REILLY, St. Genevieve, Armoury.
JACK TRUITT, Sedaia, Sedalia.
W. B. WILLARD, Wildwood.
J. F. REESE, Westville, Regal.
T. C. GORDON, Excelsior Springs, Star.
SKOURAS BROTHERS, St. Louis, New Grand, Central West End Lyric, Pageant, Central, Arsenal, Union, St. Louis.
J. P. MEHAN, St. Louis, Hamilton.
SAM PASTERNAK, St. Louis, New Capital.
THOMAS HENNEBERY, Kansas City, Jia and Apollo.
F. M. HOELZER, St. Louis, Ivory.
ROBERT MITTSITK, St. Louis, Maryland.
L. B. HALE, St. Louis, Central.
F. P. SPIROS, St. Louis, Marquette.
CHARLES L. ROBERTS, St. Louis, Robertson-Flynn.
JOHN CARZIN, St. Louis, Casino.
M. M. KRAMER, St. Louis, New Palace.
JOSEPH MOODY, St. Louis, Bremen, Moller and Excelsior.
ST Ambrose WEHRENBERG, St. Louis, Cherokee and Melba.
J. J. WALSH, St. Louis, Chipewa.
JOHN GENTRY, St. Louis, Kimball.
STEVE KARMAK, St. Louis, O'Fallon.
CHARLES A. KARRILL, St. Louis, Pauline.
M. J. NASH, St. Louis, Kingbee.
W. O. KEEVES, St. Louis, St. John.
JOE RODICK, St. Louis, McNair.

February 5, 1921

ST. LOUIS MAYOR TO AID IN FIGHT ON CENSORSHIP

(Continued from page 37)
Harris P. Wolfberg Joins Big Coal Firm Leaves Paramount to Accept Vice-Presidency of Lake and Export Concern

One of the biggest honors that has come to a man in the motion picture industry is seen in the announcement that Harris P. Wolfberg has resigned as district manager of Famous Players-Lasky Corporation to accept the vice-presidency and general sales management of the Lake and Export Coal Company, one of the largest coal mining and exporting companies in the world.

It is an interesting commentary on the growth of the film world, when the so-called "legitimate business" comes to this industry for its leaders.

Advancement is Rapid

Wolfberg's place in the film world is unique. Still a young man, he was quickly advanced by Famous Players-Lasky to a place of utmost importance. His resignation comes as a surprise, but the most important thing it was freely reported that he was to have been appointed general sales manager of Paramount to succeed S. R. Kent, recently made general manager.

Wolfberg's leaving the film industry is another surprise as he has devoted a large part of his life to the business. He was one of the best known men of his age in the industry.

His exhibitor friends—and they are legion—will be interested to know that one of Wolfberg's plans with the coal concern is to institute a special department to help motion picture theatres solve their heating fuel problems. Announcement of this phase of his work will be made shortly.

Has Theatre Proposition

The Lake and Export Coal Company has offices in all the leading cities of the country and in England, France, Germany, Sweden and South American countries. Wolfberg will divide his time between the Chicago and New York offices and at Huntington, W. Va., the home office. Wolfberg, it is understood, also enters the company as an important stockholder.

Wolfberg was proprietor of several film exchanges before the war. After leaving the cavalry service he became a Famous Players salesman. He quickly rose to the management of the Cincinnati exchange. In a short time he attracted the attention of the New York officials by his success and was made special representative for the districts of Cincinnati, Pittsburgh, Cleveland, Detroit and Indianapolis. Then his offices flourished so well that he was again promoted to the district management of the Chicago-Minneapolis-Indianapolis territory—the most important in the Paramount organization.

Home office officials express regrets at his departure from the Paramount fold and from the film field in general.

Buy Indiana Rights To "The County Fair"

(Special to Exhibitors Herald)

NEW YORK, Jan. 25.—H. A. Wagner of Indianapolis and N. C. Yutz of Lebanon, Ind., have purchased the exhibition rights to "The County Fair" for Indiana, and will distribute it through a new exchange they will open in Indianapolis under the name of Strand Film Attractions.

Four Reform Measures Are Before Nebraska Assembly

Passage of One Bill Would Make It Practically an Impossibility for Exhibitors of State to Continue to Operate

LINCOLN, NEB., Jan. 25.—Four rigid measures, any one of which would be a burden to the industry, have been introduced in the Nebraska legislature. One of the measures would make it almost impossible for the theatremen to continue operation of their houses.

Two measures, similar in many respects, would create censorship. They provide for a board of three members, each to receive a salary of $3,000 a year. This board would have the power to appoint whatever help it deemed necessary to function. Under the law a fee of $2 would be charged for each reel censored. Duplicate reels would have to be examined with the same fee being charged.

Ask Federal Jurisdiction of Censorship

Provision is made that the board may order re-examination at any time. Special permits would be granted gratis for educational, charitable and religious films. All advertising matter including newspaper displays would have to be passed by the board.

Another measure is in the form of a memorial to Congress and requests federal jurisdiction in the matter of censorship. It amounts to a joint resolution of both houses.

Is Harmful to Industry

The bill which likely would be most harmful to the industry should the reformers succeed in passing it would make it unlawful to manufacture or display any film "which depicts or portrays the commission of, or attempt or preparation to commit, any of the following crimes against the laws of said state to-wit: Murder in any degree, rape of any kind, shooting and stabbing with intent to kill or to do bodily injury, assault with intent to do great bodily injury, robbery of any kind, blackmail, arson, larceny of any kind, burglary, indecent exposure of the person, living in a state of fornication, sexual intercourse of any kind, gambling and procuring illicit intercourse?"

Violation of the law would be a misdemeanor with a penalty of from $50 to $200 or thirty days imprisonment in the county jail.

Every one of the 440 theatres Nebraska is having petitions signed by patrons. The Motion Picture Theatres Owners of the state expect to present these petitions to the legislature with 500,000 signatures.

The welfare board of Omaha is aiding the theatre owners in their fight against the measures.

To Open Asia, Grandview

OKLAHOMA CITY, OKLA.,—J. T. Tittle will open his new Asia theatre at Grandview shortly.

A SCHOOL-ROOM TRAGEDY

Charles Ray in a scene from "The Old Swimmin'-Hole," a new Ray-First National production.
Comedian Is to Finish Contract With First National and Then He Will Become Active With the “Big Four” (Special to Exhibitors Herald) LOS ANGELES, Jan. 25.—Quietly and business-like, Charlie Chaplin has resumed his place in the production field by taking exclusive control of his studios at DeLongpre and LaBrea avenues, Hollywood. A full working organization, including many of the persons who have been identified for several years with the great comedian, are active preparing for the immediate resumption of production. All but a few of the executive positions in the Chaplin organization have been filled and the players who will support the star in his screen efforts during the coming year are being assembled. Chaplin expects to be active before the camera within a week. He has prepared his story, which is an original one of his own conception. The title will not be made public until the production is well under way. The picture will be of the light comedy sort and of the two-reel length for distribution by Associated First National. Within the next five months Chaplin will aim to produce the remaining two-reel subjects required under his contract with Associated First National. He has previously turned over the plays, “A Dog’s Life,” “Shoulder Arms,” “Sunnyside” and “A Day’s Pleasure” and the five-reel special, “The Kid.” After completion of his First National contract, Chaplin will become an active member of the “Big Four”—Mary Pickford, D. W. Griffith, Charlie Chaplin and Douglas Fairbanks—comprising the United Artists corporation, of which Hiram Abrams is president. 

When he takes up his work with the United Artists organization, Chaplin will devote his efforts to feature productions of the five-reel length, in keeping with the standard he has established in “The Kid.” Edna Purviance, long identified with Chaplin, will continue as head of the star’s supporting company. The business end of the Chaplin organization will continue under the supervision of Alf Purviance, who has served as studio manager for more than two years. Carlyle R. Robinson returns to the company as director of publicity, and Charks Levin and Joseph VanMeter will be in the laboratory and purchasing departments, respectively. Although the studio had been leased to the Carter DeHaven Company, an agreement has been reached whereby Chaplin is given exclusive use of the plant, due to the completion by DeHaven of his five-reel production, “The Girl in the Taxi,” and his requirements for merely cutting and assembling. In the meantime it is understood DeHaven will build his own studio.

Three to Produce Carlyle R. Robinson, director of publicity for Charles Chaplin, issues the following statement concerning the comedian’s contract with First National: “Mr. Chaplin has but three more productions to deliver to Associated First National to terminate his contract with that organization. To date he has delivered ‘A Dog’s Life,’ ‘Shoulder Arms,’ ‘Sunnyside,’ ‘A Day’s Pleasure’ and ‘The Kid.’ While the latter is listed as a special and measures more than five reels in footage, it is, however, the fifth production of the stipulated eight for which Associated First National contracted with Mr. Chaplin. The balance of Mr. Chaplin’s contract now calls for three two-reel subjects. Upon the delivery of these three productions by Mr. Chaplin to Associated First National the contract between the two will have been fulfilled.”

S. R. Kent Announces Shifts in Distribution Department of Famous S. R. Kent, general manager, department of distribution, has announced the following appointments in the Famous Players-Lasky sales organization: J. P. Corbett, formerly Dallas branch manager, now district manager in charge of the Dallas and Oklahoma City exchanges of Southern Enterprises, Inc. Leslie Wilkes, formerly branch manager at Oklahoma City, succeeds Corbett at Dallas. Thomas H. Bailey is appointed branch manager at Arkansas. C. S. Swift, who has been active in branch management in the West, is appointed branch manager at Phoenix.

Christie and Hammons Confer on Production Charles Christie, general manager of Christie Film Company, has been in New York in conference with President E. W. Hammons of Educational Film Exchange, Inc., concerning details of the one and two-reel comedies the latter is issuing. Since making the present distribution arrangements the two organizations have worked in close harmony with a result that has proven pleasing to both sides. En route east Mr. Christie stopped in Dallas, New Orleans and Atlanta and expressed himself delighted with the way his product is being booked through the Educational exchanges in those cities.

‘Man, Woman, Marriage’ Plays to Capacity House (Special to Exhibitors Herald) PATERNSON, N. J., Jan. 24.—In the face of no unusual exploitation and zero weather, Allen Holubar’s “Man, Woman, Marriage” in which Doug Fairbanks is starred, drew capacity crowds at its opening at the Regent theatre yesterday. This is the first public showing of the Famous Players-Lasky production. Many notable announcements, including Holubar and Miss Phillips, were present.

Swaim Buys Theatre At Bluffton, Indiana (Special to Exhibitors Herald) BLUFFTON, IND., Jan. 25.—John E. Swaim of North Manchester has purchased the Mystic theatre in South Main street. The equipment will be moved to North Manchester, where Swaim operates two theatres. The Mystic was the oldest of Bluffton’s picture houses.

Buys the Riviera, Peru PERU, ILL.—The Riviera theatre building has been purchased by Sam Schloesser, proprietor of the Royal, from Mr. and Mrs. Forest Fletcher and Mrs. Henry Werner.

Covel Retakes Management EAST MOLINE, ILL.—George Covel again has assumed management of the Majestic theatre, succeeding Harold Ryan, resigned.
Reform Lobby Drives for Blue Laws in N. Y. State

Leaders in Legislature Opposed to Measures to Clamp Lid Tightly on Sunday Pleasures—Ferguson Leading Campaign

(From Staff Correspondent)

ALBANY, N. Y., Jan. 25.—A blue law lobby, headed by the Rev. John Ferguson, secretary of the Lord’s Day Alliance, has made its appearance at Albany, and is starting a campaign for a limited number of blue laws.

It is understood that the Alliance’s program looks to curtail the number of Sunday toilers by closing up grocery stores, soda fountains and other businesses, and the prohibition of professional baseball and motion picture exhibitions on Sunday.

Reformers Will Meet Opposition in Legislature

It is believed that the reformers will make little progress in the legislature. Leaders in the assembly have been open in their expressions of opposition to such legislation. Measures of this nature would have to go to the codes committee for consideration. It is pointed out that the majority of members are opposed to such legislation.

Leaders in both houses look upon blue law measures as ridiculous. Charles D. Donahue, minority leader in the assembly, declares that his followers will vote against any measure to prohibit Sunday amusements.

No Measures Introduced

Other leaders including Senator Clayton R. Lusk, majority leader and president pro temp in the senate; Simon L. Adler, majority leader in the assembly, and H. Edmund Machol, speaker in the house, declare that they have heard of no bills for strict Sunday observance.

Sydney Cohen Makes No Comment on Situation

(From Staff Correspondent)

NEW YORK, Jan. 25.—Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, had no comment to make on the activities of the blue law lobbyists at Albany.

EVEN CHORUS GIRLS HAVE TO SLEEP

Alice Brady and Vernon Steel in a scene from Miss Brady’s latest Realart play “Out of the Chorus.”
In the NEWS of the WEEK

NEW YORK
Samuel Sax, former central district manager of Selznick, has been appointed general sales manager to succeed Charles R. Rogers, resigned.

LOS ANGELES
Sol Lesser is vice-president of West Coast Theatres Company, which is a merger of the interests of Gore Brothers, Lesser and Adolph Ramish.

ST. LOUIS
Charles T. Sears, president of the Motion Picture Theatre Owners of Missouri, presided at mid-Winter convention in St. Louis on January 20 and 21.

SAN FRANCISCO
Charles A. Nelson was appointed business representative of the Allied Amusement Industries of California at a meeting on January 14.

MINNEAPOLIS
The picture below was taken during the banquet tendered by J. F. Cubberly, manager at Minneapolis of First National, to subfranchise holders.
Theatrical Romance

The motion picture theatre is unique among business institutions in that romance figures prominently in its successful operation and exerts visibly beneficial influence upon gross receipts and net profits. The cold statement lacks conviction, but a definite understanding of the existing condition is commercially valuable to the exhibitor.

Theatre romance is composed of stern stuff than that encountered in the closing sequences of the majority of photoplays. The thrill that follows exhibition of a thoroughly satisfying production, the sensation experienced as outgoing patrons express pleasure and gratitude, constitutes the chief element of theatre romance.

The exhibitor who does not respond to that thrill is seldom mentioned as a "leading theatre man," or otherwise. Appreciation of the romantic phase of the theatre business is in great measure responsible for the genuine innovations achieved in exploitation.

Dwight Baker, manager of the Circle theatre, Ottumwa, la., demonstrated a proper response to the appeal of the theatre when he wrote in regard to "The Soul of Youth" in the "What the Picture Did For Me" department of this publication, "Won't make you a lot of money, but run it. It will do you good." The comment undoubtedly was inspired by the remarks of patrons who had seen the picture at the Circle and liked it.

H. W. Jeffries, manager of the Majestic theatre, Huntington, Ark., in reporting upon a Katherine MacDonald production, indicated similar understanding. "Had them all say, 'Gee, boy, give us some more Katherine.' Book them and watch them all smile," is a portion of Mr. Jeffries' report. It is obvious that his patrons' smiles were not without direct effect upon his valuation of the pictures as Majestic theatre attractions.

The course which Mr. Baker and Mr. Jeffries will follow in advertising future attractions of the classes found well liked by their patrons will be one of extensive advertising and extra exploitation. The praise recorded for the productions played will result in exertion of every possible effort to bring back to the theatre all of those who expressed satisfaction and as many more as can be influenced. The result recorded at the box office will be that which always follows intelligently directed advertising.

Consider for exposition purposes an exhibitor who has operated a theatre for only a brief period. He has advertised normally and without preference the various attractions shown, unaware of the special tastes of his patrons. Upon an otherwise ordinary occasion an attraction is played which results in a number of voluntary expressions of enthusiasm by patrons who seek him out to tell him their opinions. He cannot fail to experience a certain thrill when he receives the praise offered.

His first step is to make certain that he will in future exhibit more pictures of the desired type. Necessary arrangements for such engagements completed, he directs his attention to the business of determining further the requirements of his clientele.

The showing date of the first such attraction approaches. He advertises it as he has advertised no other attraction. He finds such advertising pays, both in box office returns and patron satisfaction.

At that moment he becomes an exploitation exhibitor. His success dates from that engagement.

The experience of that hypothetical showman is duplicated daily in theatres throughout the United States. Exhibitors who listen to the expressed wishes of their patrons constantly develop their knowledge of the latter's requirements and construct upon this foundation exploitation campaigns that result in constantly increasing volume of business.

The whole process is simply the result of observation, but it is important to note that such observation is not the detached, mechanical observation common to other lines of business and carried on chiefly under green shaded lights and over ledger pages. Informative as may be the columns of well kept accounts, intimate personal contact with buyers is obviously preferable. It is in maintaining that personal contact that the theatreman encounters the romantic phase of his business, a phase of utmost importance.
Showmanship Suggestions in the Stills

A STILL from "Black Beauty," the Vitagraph production, that is easily mistaken at first glance for a photograph showing the presentation given the picture by an enterprising exhibitor. The costuming involved in such a prologue works no hardship upon the man who sees fit to produce it. A minuet is the obvious suggestion, and professionals or amateurs may be employed in its rendition with every promise of success. Comparatively few properties are required, and these are obtainable at any furniture store. The stock parlor or colonial mansion interior set may be used.

A BIT of humor from "Number Please," Harold Lloyd's current Pathé comedy, which is easily adaptable for street exploitation. Lloyd is readily imitated, and any pretty girl can pose as his companion. The goat and cart can be borrowed from a youngster with the double effect of satisfying the immediate purpose and circulating valuable comment throughout the younger generation. A newspaper advertisement for this equipment is obviously worth more than the space charges. With such an equipment upon the street much good will be accomplished.

THE KID," Charles Chaplin's feature length production published by First National as one of the "Big Five" series, has broken the box office record of the Randolph theatre, Chicago, on its world premiere. The news that Chaplin is again to be seen upon the screen is worth front page position in any newspaper in the country. But no picture was ever so strong in drawing power that it could not be made stronger by exploitation. The above still from "The Kid," a characteristic scene, gives a direct cue for the exhibitor who is so situated that street exploitation serves the proper purpose for his box office.

"THE Marriage of William Ashe," a forthcoming Metro publication, contains the above scene. In it may be seen an opportunity to utilize the girl character in both exploitation and presentation, an arrangement exceptionally desirable but not always practical. Either amateur or professional talent may be employed for the work. The vaudeville booking agencies are generally in a position to supply talent of this nature on very short notice, acts of the type being in slight demand at this time.
EVERY seat in the Astor theatre, New York, was sold before the opening of the special Sunday engagement of "Outside the Law" on January 16. Another photograph reproduced upon this page shows the appearance of the front at an early hour in the morning, an appearance doubtless in some degree responsible for the crowd photographed, above, somewhat later.

THE Longacre theatre, New York, as decorated by Universal for the four-theatre special engagement of "Outside the Law," an event of great interest to exhibitors who will play the picture.

"Outside the Law" Reaches Broadway

An innovational premiere was given Universal's "Outside the Law" on Sunday, Jan. 16, when four legitimate New York theatres gave special matinee and evening performances, projectors, screens and fronts being installed the previous night after the close of the stage plays in engagement, which are not presented on Sunday.

The prison wall lobby effect will doubtless be utilized throughout the country in behalf of the attraction. Frequent applause and capacity attendance are reported as characterizing the Sunday showings and subsequent screenings at the Broadway theatre, where a week's engagement followed.

EARLY morning view of the Astor theatre showing graphically the effect obtained by use of prison wall masking, a type of lobby decoration which will doubtless be used nationally in behalf of the picture.

Oil paintings of exceptional pictorial interest add to the strength of the prison wall effect, as illustrated in the display made up for the George M. Cohan theatre.

"Outside the Law" advertising matter was superimposed upon that bearing upon the legitimate attraction in engagement at the Lyric theatre.
**Sedan Chair Procession Is Adaptable “Passion” Stunt**

Street exploitation in which novelty and essential simplicity combined to produce beneficial effect upon box office figures was employed by the Academy of Music, New York, in behalf of "Passion," the First National attraction, during a recent engagement. Accompanying photographs visualize the enterprise exceptionally well.

A sedan chair of the type in use at the period in French history during which the action of the play transpires was carried about the streets by young men in modern attire. Within the vehicle a woman dressed to represent "Mme. DuBarry" sat with properly regal poise. A banner upon the side of the chair imparted to observers the necessary information regarding the engagement.

If there is a weak point in the reported event it lies in the failure to costume the carriers in keeping with the period, but the remainder of the equipage is sufficiently novel to overcome this fault. Upon any street in any city the procession undoubtedly would attract wide attention.

Exhibitors everywhere who can procure the single difficult item in the equipment, the sedan chair, may profit by use of the stunt. And there should be no difficulty attendant upon the procuring of the carriage where ingenuity and enthusiasm prevails.

A carpenter and a scenic artist can produce a satisfactory substitute for the genuine with the accompanying illustrations as guidance.

The costume of the lady in the carriage can be obtained at any costumers, or successfully approximated by a resourceful seamstress.

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**“Talking Sign” Is Syracuse Method of Stressing Premiere**

A "talking sign," so designated because mechanically constructed in such manner that the wording could be changed at intervals to deliver connected sentences, was rented at considerable expense by the Strand theatre, Syracuse, N. Y., for the purpose of advertising "Kismet," the Robertson-Cole production, by reference to the New York premiere of the picture, an engagement which established a record at the Strand theatre of that city, controlled by the organization that owns the Syracuse Strand.

A photograph reproduced herewith shows the sign employed for the purpose, but of necessity does not show the full effect of its mechanical operation.

The wording used in the successive flashes stressed the fact that the picture had been used by the New York playhouse with great success. The New York Strand is regarded by citizens of Syracuse as a model playhouse, and corresponding importance attached to the announcement for that reason.

The renting of the sign indicates a proper spirit of enterprise on the part of the theatre management. It is the sort of spirit that will doubtless result in time, in the equipping of this and other theatres with signs of the type indicated.

The increased liberty given the advertising man by use of such a sign is worth considerably more than the original cost of the equipment and its upkeep.
Setting and Ballet Seen in "The Devil"  
Featured in Strand Theatre Presentation

One of the most thoroughly convincing prologues ever produced was conceived and executed by Joseph Plunkett, managing director of the Strand theatre, New York, for the presentation of "The Devil," the Associated Exhibitors production starring George Arliss, a complete set from the studio and the ballet seen in the film production being brought to the theatre for the occasion.

Mr. Plunkett's statement to the effect that "Mr. Arliss has broken all records for the Strand theatre on an opening day" is ample proof of the box office merit of the enterprise.

THOUGH not every exhibitor can enjoy the benefit of the actual appearance of the original ballet and use of the actual set used in the picture, all may benefit by a description of the prologue as presented.

The opening revealed a baritone soloist, attired similarly to Mr. Arliss as seen in the picture, standing at the top of the marble staircase. As he sang an appropriate selection red lighting effect was introduced, deepening until, at the conclusion of his number, the ballet emerged from a trap door and danced up the stairs to his feet. To the accompaniment of dramatically effective music they danced there until he was seen to mockingly reject their appeal, whereupon they retreated in seeming despair and flames broke out all about them as they struggled, apparently in mid air, to escape torment.

From this dramatic climax lights were employed, red and blue, to produce the transition from prologue to screening, and the picture followed.

In adapting the Strand prologue throughout the country exhibitors operating properly equipped theatres will find approximation of the original effective. Opera offers many musical selections that will serve. A soloist should not be difficult to find, and in nearly every city there are classic dancing classes, if not professional dancers, to which recourse may be had.

The Strand exploitation, aside from the prologue, was confined to 154 advertisements in New York papers during the week preceding the engagement and the engagement proper, to increase the effect of which electric signs in six colors were placed at vantage points about the city.

The obvious additional possibilities of the picture should not be neglected solely because they were not capitalized in the premiere engagement.
Title Proves Effective in Advertising “Blind Wives”

“Blind Wives,” the Fox production, is reported as having established a new box-office record at the Crotona theatre, New York. The intelligent capitalization of the title and the facts of the production brought about that result.

The illustration presented herewith shows the lobby of the Crotona photographed during the engagement, the young women and male attendants in the costumes they wore for the occasion being posed for the photograph.

Illustrations cannot reveal, however, the exploitation carried on for the attraction. This included exceptionally effective use of billboards and a teaser campaign which can be utilized by exhibitors everywhere. The title of the picture was made the basis of this campaign.

“Blind Wives Will Open the Eyes of the World.”

“Blind Wives Is a Warning to Women and a Salvation to Men.”

These lines and many variants were employed in billboard work.

A distinct innovation in exploitation, one which every exploitation man in the country will do well to utilize, was accomplished by H. Dohnsky, manager of Loew’s Avenue B theatre, New York, and William E. Slutsky, employed by the United Artists Corp., in behalf of “The Mark of Zorro” Douglas Fairbanks’ United Artists production. As a result of the stunt employed the picture was held over for seven days, the house policy being three and four day runs.

A stage was erected over the gate to the stage entrance of the theatre. Footlights and borders were installed and a sign gave out the warning, “Watch for ‘Zorro.’ Here every night!”

People did watch. And Mr. Slutsky, doubling for Fairbanks, appeared as announced, performed a stunt or two, then suddenly appeared unexpectedly at other points about the theatre.

For ten days the appearances were continued. The report that Douglas Fairbanks was appearing in person spread through the neighborhood (the theatre is located in the East Side and patronized by poor people) and policemen had to be stationed there to maintain traffic order and manage the crowds.

In recent weeks this department has carried photographs and stories relative to lobby stages employed by exhibitors in various parts of the country. In each instance it was suggested that if the lobby stage was good for cutout use it was better for use with human players.

The Avenue B stunt improves upon the suggestion.
Exploitation Devils
Tempt Theatregoers

"THE Devil's Garden" was spectacularly exploited during its showing at the Audubon theatre, New York, by means of an automobile unit pictorially described in detail herewith.

Novelty and simplicity are the strong points of the stunt, points which characterize the genuinely brilliant accomplishments of showmen in every instance. The attraction power of the sensational appearance of the car is obviously great.

Exhibitors throughout the country exhibiting the First National attraction will profit by the Audubon example. Those adapting the original should note especially the teaser tactics employed in imparting the information set forth in banner form. The front banner suggests forcefully. The side banner heightens curiosity. The back banner delivers the details at the psychological moment.
A dramatic prologue, the most difficult type, was effectively staged at the Lincoln theatre, Union Hill, N. J., for "The Face at Your Window," in advance of the opening.

**Advance Prologue Replaces Film Trailer for Fox Film**

Exhibitors who have experienced unsatisfactory results with the film trailer or announcement for coming attractions will profit greatly by the following account by Louis Blumenthal, director of exploitation for the Haring and Blumenthal Enterprises, controlling the Lincoln theatre, Union Hill, N. J., of the manner in which he used a stage feature, in reality an advance prologue, to advertise the coming engagement of "The Face at Your Window," the Fox production. Mr. Blumenthal's accomplishment constitutes an original and valuable contribution to the archives of showmanship. It follows:

"My job is putting over pictures at the houses that Haring and Blumenthal operate, and after I saw projected Fox's 'Face at Your Window,' what I really wanted was a good strong trailer; but those available did not suit me, so I decided to make one. And it was then that I got the happy inspiration that worked out so splendidly to our advantage. That idea was what I would term an advance prologue—that is, a melodramatic pantomime working up to a rapid climax.

"This is what the audience saw: Stage cards announced 'Extra,' which might lead them to believe that they were to see a try-out of a new act not on the program. The curtain rises to softly-played music, disclosing a living room. On the stage is a woman in evening clothes, which fixes the time as evening. The woman is reading to a little boy, consulting her watch nervously from time to time and stopping to walk to the window in the rear center as though looking for some one who was overdue.

"A bell rings off stage, and a maid ushers in what can be presumed to be neighbors, as they are hatless. Then follows a few seconds of pantomimic conversation, with much agitation and an effort on the part of the woman to keep what is being said out of the hearing of the little boy.

"Again the woman goes to the window. More excited talk by those on the stage. The boy returns to his picture book. Then enters the man they have been awaiting. He removes his hat and overcoat hastily, kisses the woman and the little boy—whom he holds tightly to him—and then, in an attempt at sociability, motions the woman to the piano. Song 'Sweet Love,' played by woman and sung by two of the visitors.

"At the finish of the song a green spotlight is focused on the window and very slowly there appears a hand, followed by the body of a man with a menacing look on his face. The woman scream. The man of the house rushes to the drawer of the table and gets his revolver, but before he can use it, three shots are heard off stage and the lights go out.

"The stage is now in complete darkness. A sign is lowered electrically lighted transparency which lights up gradually, announcing 'The Face at Your Window' all next week.'"
Diffused lighting applied to lobby advertising at the Empress theatre, Toronto, Canada.

Lobby boards are practically spotlighted at the National theatre, another Toronto house.

Overhead lighting is thrown directly upon the bunched display of the Toronto Photodrome.

His Majesty's theatre, Toronto, brilliantly lights specially prepared spreads.

Lights in The Night

Man's inherited fear of darkness is responsible for a deeply implanted love of light constituting the basis of the incontestable logic which dictates a well illuminated theatre lobby.

Toronto, Canada, theatre-men, notably the managers of the Photodrome, National, Empress and His Majesty's theatres, display in accompanying illustrations proper appreciation of light's attracting qualities.

Many American theatre-men may profit by the examples presented. The Universal productions in engagement when the photographs were made doubtless benefited by the excellent lighting accorded their advertising.
Ascher Theatres
Obtain Publicity
By News Tie-up

Insight and enterprise of a type which should be the possessions of every exhibitor were displayed by the publicity department of the Ascher Brothers theatra organization, Chicago, in obtaining considerable free publicity in Chicago newspapers by use of the photograph reproduced above. The underlying theory of the stunt is one which showmen everywhere should thoroughly understand.

General vaccination was suggested recently in the press, certain public officials giving their opinion of the question and considerable space being devoted to the topic chiefly for that reason. The Ascher management, acting while interest in the matter was at its highest point, sent out the photograph, showing an employee being vaccinated, accompanied by a story to the effect that employees of Ascher theatres would be properly protected against disease, the intimate contact with these is more numbers of people which their occupation necessitates dictating such a course.

Newspapers "played" the story and the photograph. It is possible that the photograph was more responsible for the space allotted than was the story, but that is unimportant.

The insight which prompted the taking of the photograph and the sending out of the story is the thing that exhibitors everywhere are interested in. The opportunity presented in this case is not often presented, but scores of opportunities equally promising are encountered weekly by every showman.

Stock Paper Used
In Lobby Broadside
At Laredo Strand

Admirable use of stock billboard material in producing a convincing broadside lobby effect is illustrated herewith, William Epstein, manager of the Strand theatre, Laredo, Texas, having experienced good results with the simple materials employed. "Yes or No," Norma Talmadge's First National attraction was the picture thus treated with flash advertising tactics. The huge banner across the theatre front is such a flash as is seldom achieved by use of specially prepared matter.

The theory of the stunt, the accomplishing of a big aim by use of materials at hand, is interesting for several reasons, its obvious economy being the chief of these. It should not be forgotten that the end rather than the means is important. Mr. Epstein has demonstrated his understanding of this fact.

Personal

E. M. K.—O. K. in every respect.
N. N. J.—Idea excellent, but will stand development.
J. M. S.—Lloyd impersonation almost perfect.

Faulty Photograph
Flawless Testimony
Of Stunt's Merit

December 20, 1920, the Monday before Christmas, was not expected to be a business night in any theatre. It is not probable that any photographer in America was previously engaged to photograph the crowds standing in front of any theatre.

In Decatur, Ill., at least, such provision had not been made and a camera man was summoned to A. Siegfried's Bijou theatre for just that purpose after a frenzied call located him at his home.

The reason for this call, and for publication herewith of a reproduction which is but slight improvement upon an admittedly faulty photograph, was the presence of Lila Lee, Paramount star, who broke into her vacation to be present at the showing of "Behold My Wife," the suggestion being made by Oscar A. Doob, exploitation representative at the Paramount Chicago exchange.

The weather was bad, as the difficulty of obtaining a photograph is ample proof.

The date was bad, as every exhibitor knows.

But the star's presence drew a "stand out" crowd.

The stunt must have been good.

A faulty photograph which illustrates an important story on the subject of star appearances at motion picture theatres.
“The Last of the Mohicans” Demonstrated Showman’s Picture in Recent Exploitation

Not all pictures that possess the qualities necessary to satisfactory entertainment of audiences are readily advertised in such manner as to bring deserved patronage.

Not all pictures that possess exploitation possibilities in unusual degree are thoroughly satisfying as regards entertainment.

Some pictures possess both desirable qualities. They are genuine “showman’s pictures.” “The Last of the Mohicans,” Maurice Tourneur’s Associated Producers production, falls into the latter classification by reason of reports indicating possession of both entertainment and exploitation qualities of high order.

EXHIBITORIAL report to the “What the Picture Did For Me” department of this publication indicates beyond question the entertainment qualities of the production.

Photographs presented here with complete the testimony.

The lobby display of the Allen theatre, London, Ont., shows intelligent showmanship properly employed in behalf of the picture. A still from the production, of such merit that it was widely reproduced before the publication of the picture, served as model for the construction of the Allen display.

The picture that possesses even in the advance stills such practical exploitation material is rare indeed.

The exterior view of the Shubert-Garrick theatre, Washington, D. C., with children waiting in lines for admission, illustrates another type of exploitation which has been used in many cities with complete success. An arrangement was effected with the Washington public schools whereby the children would be permitted and advised to attend special performances to which they would be admitted at a specially fixed price.

The latter arrangement is familiar to all exhibitors and its good points are well appreciated.

With only these two possibilities, and there are many more present in this case, any picture that possesses the required entertainment merit is eminently qualified as a box office attraction. That Mr. Tourneur’s picturization of James Fenimore Cooper’s famous story is such has been demonstrated to the satisfaction of all.

There should be more such productions. There will be more when directors, authors and producers attain a degree of familiarity with theatre requirements which will make production of other types of photoplays obviously inadvisable.

The January issue of “The Silver Sheet,” the booklet published by the Thomas H. Ince Studios in Los Angeles, contains twenty-six pages of text and illustration giving detailed information regarding “Lying Lips,” soon to be published through Associated Producers, Inc., and providing exhibitors with practical exploitation material of every description, including a complete script for prologue use. Six characters are required for this, and complete stage directions are given.

The eight-page campaign book published by S. & E. Enterprises with “It Might Happen to You,” their comedy feature, is made up in keeping with the nature of the production. Snappy photographs with bathing girls prominently featured are attractively distributed among publicity stories brief and composed of pointed paragraphs.
BUSINESS BUILDERS

With the development and generalization of exploitation has come about a standardization of methods indicative of the practical worth of the more sensational type of advertising and the growth of exhibitor confidence in the new showmanship. Though not every campaign can embrace a distinct innovation, every item of exhibitor exploitation news is of vital interest to the industry.

STAGE setting of typical artistic richness was provided by Sid Grauman, proprietor of Grauman's Million Dollar theatre, Los Angeles, for the appearance as a program elaboration of Hans Hanke, concert pianist, a characteristic Grauman interpolation.

STREET view of Henderson’s Coney Island theatre, Coney Island, New York, showing the lobby frames and electric lights which constitute the regular advertising mediums of the house carrying copy for the showing of “Once To Every Woman,” the Universal-Jewel special.

COL. FRED M. TAYLOR, owner (left) and W. J. Jackson, manager, of the Academy of Music, Newburgh, N. Y., showmen who make the most of opportunities at hand, as indicated in the space given Norma Talmadge’s First National attraction.

ULYSSES S. HILL, manager of Proctor’s Bleecker Hall theatre, Albany, N. Y., advertised “Peaceful Valley,” Charles Ray’s First National production, by sending a wagon about the streets distributing apples represented as coming from “Peaceful Valley.”
STREET view of the Colonial theatre, Commerce, Ga., as decorated for the engagement of "Go And Get It," Marshall Neilan's First National production.

SHIPWRECKED Among Cannibals," the Universal publication, was advertised by standard methods during its run at the Is's theatre, Indianapolis, Ind.

CHILDHOOD Days at Home with Granddaddy" was the title of the unrelated presentation given Paramount's "Silk Hosiery" at Grauman's Million Dollar theatre.

SHOWMAN SUCCESSES

Success in showmanship is dependent upon a thorough understanding of a number of business principles, and the consistent application of these to theatre operation. Greatest of these is the principle of good advertising, the agency directly responsible for the bringing of patrons to the box office. To keep abreast of exploitation advance, and to apply new and successful methods vigorously, is the exhibitor's most important work.
"County Fair" Featured in First Report Of Keith Managers’ Exploitation Contest

Exploitation exhibitors read with considerable interest the recent announcement of the exploitation contest to be conducted by the managers of B. F. Keith houses in the East. It was logical to believe that unusual stunts would be utilized during the contest.

The first report of work done in this connection proves such logic well founded. Accompanying photographs show in considerable detail the exploitation used by Manager McDonald of the Broadway theatre, New York, for Guy Croswell Smith’s Maurice Tourneur production, “The County Fair,” a campaign with many adaptable features.

The outstanding feature of Mr. McDonald’s campaign, perhaps, is the “cart before the horse” stunt shown in an accompanying illustration. The novelty of the idea is obviously sufficient to attract wide attention upon any street, whether it be in metropolis or village.

The theatre front was also given attention, as shown in another photograph, and the crowds drawn to the showing are seen in the third. The three constitute a graphic pictorial description of a campaign which can be used by any exhibitor in the country.

The net result was the breaking of the box office record at the theatre concerned. By just what margin that record was broken is not disclosed in the report, but when it is considered that the exploitation used represented an expenditure of $326 it is apparent that patronage in unprecedented volume was experienced.

Thus is the Keith managers’ contest started. The next report will doubtless be as remarkable as the present one, the manager staging it having the advantage of a precedent to work upon. As time passes and subsequent attempts are made by other Keith managers it is highly probable that exploitation of a type infrequently encountered in the theatre news of the day will be instituted.

The direct benefit of the contest is apparent. Exhibitors everywhere will benefit by reason of the new ideas brought forth. And the Keith managers will benefit individually and collectively as all who put forth unusual effort must inevitably benefit.

The contest is the result of excellent showmanship management. It should be duplicated by chain theatre managements everywhere.

When the Academy of Music, Newburgh, N. Y., utilized the First National attraction, “A Daughter of Two Worlds,” to fill an open vaudeville date characteristic exploitation methods were used by the management. A clown was sent into the streets leading a gayly bedecked horse, on the blanket of which banners gave the details of the engagement. Book marks were also distributed and the theatre reported highly satisfactory results.
STUNTS

The Randolph street lobby of the Randolph theatre, Chicago, approximately 40 feet square and of proportionate height, has been entirely lined with especially painted drops representing a typical scene in the slums of a big city. Charles Chaplin's First National attraction, "The Kid," now in its second week, is the reason for the unusual display, and both lobbies of the theatre have been blocked with waiting patrons day and night since the opening.

A condition similar to that existing at the Randolph obtained at the Ziegfeld theatre, the only motion picture house on Michigan avenue, on Saturday, January 22, when "Kismet," the Robertson-Cole production, was given its Chicago premiere. Newspaper announcement to the effect that the special presentation would be given at 2:45 and 8:45 p. m. resulted in a line extending from the deeply inset box office to the street and for considerable distance out upon the sidewalk for the initial screening.

Three columns on the front page of an Omaha, Neb., newspaper were obtained by H. B. Watts, manager of the Strand theatre, in co-operation with C. L. Peavey, manager of the Educational exchange, when a special performance was arranged for Margaret D. Cox, an invalid, who had never seen a motion picture. Her comments upon the Educational specials, "The Valley of Ten Thousand Smokes" and "Modern Cretans," and upon "The Charm School," Wallace Reid's Paramount production, were given the prominent position.

Cash prizes have been offered by Fred S. Meyer, managing director of the Palace theatre, Hamilton, Ohio, for the best contributions from patrons giving reasons for preference given merchant advertisements used in the house organ, the dual merit of the enterprise being at once apparent to any exhibitor who has sold program space to merchants.

S. Ronheimer, manager of the Normandy, Ronly and Globe theatres, Brooklyn, N. Y., replies to the telephonic interrogation from patrons, "What are you playing tonight?" with another question, "Didn't you receive our program this week?" The address is then obtained and newcomers to the neighborhood are thus duly recorded on the mailing list.

Revolving Globe Effective "Earthbound" Exploitation

A SEVEN-FOOT globe constructed of metal, revolved by a motor, and with the oceans and continents painted on it, was placed on top of the glass marquise of Loew's Columbia theatre, Washington, D. C., to exploit the showing of Goldwyn's production of Basil King's "Earthbound." Electric lights played upon the revolving globe.

The stunt was originated by Goldwyn's traveling exploitation man from headquarters, W. R. Ferguson. Various milling companies in Washington to whom he went to have the globe constructed told him it could not be done, so he had recourse to a German metal worker named Gischer, who runs a school for skilled mechanics. He pays an instructor $25 a night to run the classes but does not charge a penny from the pupils.

He at last was persuaded to build a revolving globe. The first attempt was not successful and only the persuasive powers of Mr. Ferguson kept him at the task until it was complete. The day after the globe was placed above the marquise Ferguson was summoned before the building inspectors and asked how he dared put up a sign in that exclusive section. He told the inspectors that it was just a reproduction of the globe without a bit of advertising on it and that therefore it was no sign.

The inspectors retired to consider that phase and told him they would inform him of their decision in the matter, but no decision was forthcoming and the huge revolving lighted globe continued to tell the public that "Earthbound" was playing at Loew's Columbia. The business was so big on the week that the engagement was extended for a second week.
Atlanta Mayor Is Advocate Of Sunday Motion Pictures

Key Scores Preachers for Attitude Taken Toward Proposal—Says Entertainment on Sabbath Is Badly Needed in City

(From Staff Correspondent)

ATLANTA, Ga., Jan. 25.—Sunday motion pictures have an advocate in Mayor Key.

Denouncing ministers who “cannot find anything bigger to jump on than the little Sunday afternoon entertainments at the Auditorium,” the mayor declared that the Sabbath afternoon is the most dangerous time for the young people of the city.

Urges Adoption of Sunday Motion Pictures

Mayor Key made these statements in addressing representatives of the Evangelical Ministers Association, the committee on church cooperation and the Christian council. He was urging the adoption of motion pictures at the Sunday entertainment at the Auditorium. His proposition will be taken under consideration by the clergy.

The mayor’s stand is significant in view of the refusal recently to permit a Sunday charity program at the Howard Theatre. Referring to this, the mayor declared that the attempt to open the theatre was for a proper and legitimate purpose. Opposition, he said, was based on a city ordinance which was adopted several years ago to suppress commercialization of Sunday shows.

Scores the Ministers

He stated that the preachers had acted hastily when they recently announced opposition to the Auditorium proposition. He said they were unfair in their attitude. “I am sure,” said the mayor, “that no minister familiar with conditions in Atlanta Sunday afternoons, when there are no places of legitimate amusement open to the youth of the city, would vote against Sunday movies.

Must Overcome Prejudice

“There is a great deal of prejudice to be overcome in advocating this matter. This prejudice is largely due to a lack of understanding of the social and human injustice perpetrated in Atlanta under present conditions.”

The exhibitors are sponsoring the movement.

“Denver Post” in Tie-Up

With “Go and Get It”

The Denver Post tied up with the Rivoli theatre of that city on the recent showing of Marshall Neilan’s newspaper production, “Go and Get It,” with a stunt that gave the film a big send-off in that territory.

Before the picture opened at the Rivoli, special shows free to readers of the Denver Post were held at the theatre during which over 2,000 fans viewed part of the Neilan photoplay. Just enough of the picture was projected to give the fans all the “dope” on the three murderers that form the basis of the plot.

The patrons were given a day in which to write and send in to the newspaper their conclusions of the story and five prizes totaling $125 were awarded by the Post to those who came nearest the real solution of the plot. Of course, everyone who had seen part of it came back and paid to see how near they were right and each of them became a human advertisement for the picture.

Max Linder in three scenes from "Seven Years Bad Luck," his five-part Robertson-Cole comedy.

Paramount’s Second Sales School Opens

Thirty-four Men from Every Section of Country in Attendance

(Special to Exhibitors Herald)

NEW YORK, Jan. 25.—The second class in Paramount’s school for salesmen, which opened last week, is making marked progress. Thirty-four men are enrolled. They represent every section of the country, E. F. Creswell, who is directing the activities of the school, is optimistic over the enthusiasm shown by the students.

List Those Attending


Kent Delivers Address

At the opening of the second class, Sidney R. Kent, general manager of distribution, who was chiefly responsible for the establishment of the school, made the address of welcome. Brief addresses were made by President Adolph Zukor, Vice President Jesse L. Lasky, H. D. H. Coort, chairman of the committee; Emil Shauer, assistant treasurer; Walter Wanger, general production manager; Jerome Beatty, director of publicity and advertising; John W. Hicks and M. H. Lewis of the sales department, and Oscar A. Morgan, editor of Paramount Pep.

Webster Cullison Signed

As Neal Hart’s Director

Webster Cullison has been signed to direct Neal Hart. He has directed Antonio Moreno, Jack Hoxie, May Allison, Franklyn Farnum and Helen Ware, and spent two years behind the megaphone with Metro, and a year with Colonel Selig. He is now at work on "Totem Law."

Allenders Add Pomeroy

Grand to Their Chain

POMEROY, WASH.—The Allender corporation has purchased the Grand theatre here. It has been reopened as the Liberty theatre, under management of E. F. Dean. The Allenders also own the Majestic and Lyric in Spokane and the Liberty theatres at Colfax, Pullman and Moscow.

Theatre Fire in Arkansas

PARAGOULD, ARK.—Fire of unknown origin destroyed the Isis theatre here recently, the loss estimated at $30,000.
New York Notes About Film Folk
By J. B.

New York City, Jan. 25, 1921

EDMUND GRANGER returned from Los Angeles Jan. 29, via Boston all bathed in smiles and with a rotundity of figure which bespeaks good eats and perhaps a few trips to Tia Juana where a big scoop of soda can be had, boasted you have the "mazooma." * * *

MARIE LIVINGSTON, the premiere publicity agent for Chet Withey, has also taken the responsibility of acting as personal representative for Courtney Foote.

JOSEPH BREASTS, who represents the Clayton Picture Company of South Africa, is in New York. Mr. Breasts left for Los Angeles on Monday for a five weeks' visit.

SINDEY J. GARRETT returned from an European jaunt last week. Sid looks a bit thinner than when he left, but when you consider that his ship was ten days out of sight and that she ran into six hurricanes within six days, you can understand why the stewards couldn't coax Sid to stuff himself with sea biscuits and other fattening tid-bits.

It is reported that HAZEL HOME has signed up with a new producing company which is leaving for Canada for the purpose of taking the exterior scenes of a big outdoor picture against the title of which will be announced soon.

The Bronx Motion Picture Theatre Owners' Association's ninth annual ball held at Hunts Point Palace on January 24 was one of the best entertainments of its kind ever held. The Bronx boys are to be congratulated on their ability to "carry on" and on the manner in which they put things over. See next issue for full report.

JOE SAMETTI has another state rights picture and from what I have seen of it she's a "beaut." Joe is some picker and a great hustler.

D. W. GRIFFITH has much to thank the Mamaroneck Fire Department for—First for their contribution to "Way Down East" and lately for saving the studio from being destroyed by fire.

E. R. CUSTER, general manager of the recently formed Southern Film Exchange, Charleston, W. Va., is among the out-towners visiting here. He is on a still hunt for state rights features and comedies.

The Salient Films, Inc., is all ready to go to the mat in the Victor Studio and J. CHARLES DAVIS, 2nd, says when the shooting begins the feathers will fly. Muriel Ostrich is to play the lead, so I suppose she will be winged first. Work will start this week.

CARL EDWARDS, leader of the Strand orchestra said of "The Kid" that it was a symphony of artistry. That's a sharp remark, Carl, and won't be flat when the First National boys read it.

A new Bert Lytell-Maxwell Karger Production is now under way. The picture was adapted from a Saturday Evening Post story entitled "The Man Who," and is being made at the Metro New York studio.

VINCENT COLEMAN, he of the melodious voice, the handsome face and the nimble feet, has been engaged to play opposite Constance Binney in her new production, which will be made in the East.

LUcretia Belle, who is at present "ward- robes" for her next production, was one of the first of the screen actresses to volunteer to help the good cause along for Hoover Day on January 26. Miss Belle portrays characters along the type of Zsa Zsa Pitts and her work has brought forth much favorable comment.

GEORGE WALSH, who had his own baseball team last season, the All-Nationals, has been approached this year to head a well known football team. He will decide in a few days. When it comes to athletics, George is certainly all there.

R. H. COCHRANE leaves on Jan. 27 for an extended visit to the Coast, where he will meet Carl Laemmle, who is now visiting in Havana. On his trip Mr. Cochrane will be accompanied by his family.

The Photo Repro Company, formerly located at Broadway and 21st street, moved this week to its new quarters in the Queens Subway Building, Long Island City. According to Alvin Mayer, general manager, Photo Repro will from now on make lantern slides and all kinds of lobby displays.

Heretofore the company specialized in newspaper stills and gelatines.

HAROLD MACGRATH, well known author, has been a visitor in New York for the past ten days.

The announcement by Metro of its forthcoming feature, "The Silver Lining," and by Fox of its distribution of "The Plunger" (starring George Walsh), means that the screen will show in close conjunction two interesting characterizations by Virginia Valli. In "The Silver Lining" Miss Valli was one of the featured players who supported Jewel Carmen, and in "The Plunger" she played opposite Walsh in a less melodramatic but equally convincing role.

ROY NEILL, the eminent director, after completing "Dangerous Business," starring Constance Talmadge and "Something New" with Constance Binney, which met with such success at the Rialto Theatre last week has just completed "The Teaser" with Dorothy Dalton for Famous Players. This is a gripping Alaskan drama, and directed by Mr. Neill.

Will Reopen March 1
(Special to Exhibitors Herald)

SOUTH BEND, IND., Jan. 25—Geo. A. Robertson, owner of the Auditorium theatre, recently damaged by fire, announces the playhouse will be opened again March 1. The building includes remodeling, which will result in elimination of the boxes and widening of the main exits and the balcony aisles.

Plan Opening in March

MANTITOWOC, WIS.—Work on the new Capitol theatre is advancing and it is expected that the house will be opened in March.

LOOKS LIKE A SERIAL, BUT IT ISN'T

Hank Mann in his latest comedy "Mystic Mask" being distributed by Arrow. Madge Kirby is the lady in distress and Vernon Dent the villain.
Goodwin Elevated to Stardom
By William Fox

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 18. William Fox announces 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.

Young Goodwin has attained success after going through the hard school of experience, despite his youth. While he has supported several of the more prominent stars in leading roles, he started, like most others who have climbed to prominence in the picture world, by playing small parts when he was 10 years old.

Directors soon saw the boy had talent, and from his first role at the age of 10 up until the present time he has played with Shirley Mason, Mary Pickford, Mary Miles Minter, Lila Lee, Bebe Daniels, Dorothy Gish, Mary Allen, Vivian Martin and Bessie Love.

He also played rough parts with Tom Mix, Harry Carey and William Hart, as well as roles with Jack Conway, Wallace Reid in early Griffith productions, and several pictures with Thomas Ince. In fact, Goodwin has run the gamut of motion picture roles.

Goodwin was born at Porcio, Ill. He is six feet one inch in height and weighs 140 pounds. 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 will 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, absolutely without affectation, modest, and even a bit shy at times. For his first work as an extra, when he was 10 years old, he tells with delight that he received 50 cents.

"I was just about crazy," he says, "I thought it was a fortune."

That was with Carlyle Blackwell, and Goodwin says he could not understand how they could pay him so much money for just walking on in a scene. But he determined to earn more 50-cent pieces, and in a little while was playing small parts.

At 13 he was playing in "Old Heidelberg" with Wallace Reid and Dorothy Gish for D. W. Griffith. At 16 he had the lead with Shirley Mason in "The Winning Girl" for Lasky.

For the last two years his climb has been steady, until he has reached the pinnacle and is now a full-fledged star. 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.

He is devoted to his mother, who was Maude Burnell, now Maude Burnell Goodwin, and she is his greatest chum. Millard Webb, William 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.

So early this year the motion picture public who learned to admire Goodwin in leading roles will have an opportunity to judge just what kind of star he will make.

"A good one," says all his friends, who have no intention of perpetrating a pun. 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.

Hallroom Boys Film Plays N. Y. Strand
Brandt Declares Best Houses Will Book the High Grade Independent Pictures

The inclusion recently on the Strand theatre, New York, program of a Hallroom Boys comedy, marks, according to Joe Brandt, president of C. B. C. film Sales Corporation, a new milestone in the history of independent production, and one which independent exchange men and exhibitors would do well to consider.

"Audiences at the Strand received this picture well," says Mr. Brandt. "They laughed at the comic parts, oh'ed and ah'ed at its thrills, and applauded the entire picture. And yet, to them, naturally it meant nothing more nor less than an entertaining comedy."

To the exchange men, the exhibitor and especially to the independent producer of short comedies and of "short stuff" in general, however, this should, says Mr. Brandt, carry a message of the utmost importance. That message is this—that short comedies, independently produced, are in demand, and that they can find a place in the most exclusive market.

Records Are Broken

"On Sunday," says Mr. Brandt, "when the Strand inaugurates its new bill, it will announce that all house records have been shattered. That more people than ever before in the history of the theatre attended every performance. 'A Dog-Gone Mix-Up,' a Hallroom Boys comedy, was the comedy used. What does this mean? That from the pick of all the comedies for the week Hallroom Boys comedies were selected for a record-breaking week. This means that the independently produced comedy in general has a large field and answers a very definite demand."

Larry Semon Slightly Injured During Work

Some new laughs will be discovered, it is promised, when "The Hick," Larry Semon's new special Vitagraph comedy, is issued.

Larry is finishing up the final scene at the Los Angeles studios of the company and the picture will be in New York within a fortnight. For two weeks the star was unable to work. He wrecked his spine in a scene and, coupled with that injury, he was threatened with pneumonia because of over-exposure in a water scene.
Work of Prominent Writers Is Now Being Adapted by Universal

Follows Out Policy of "Better Stories" As Stated Recently by R. H. Cochrane—Big Program of Production Now in Effect

Universal has embarked upon a period of "better stories." R. H. Cochrane, vice president, in a recent statement indicating Universal's plan for 1921 in the story line, laid stress upon the policy which now actuates the Universal scenario department—that no writer is too big for Universal, and no story too good.

Universal is producing or projecting pictures by a list of prominent authors. Among these are F. Hopkinson Smith, Augustus Thomas, Booth Tarkington, Edna Ferber, the late Jacques Futrelle, Courtney Ryley Cooper, Clara Louise Burnham, Max Brand, Marjorie Benton Cooke, Izola Forrester, Mann Page, Edwina Levin, Helen Christine Bennett, George Rix, Philip V. Mighels, James E. Hangerford, Wadsworth Camp and such noted photo-dramatists as Forrest Halseth and Clara Beranger.

Great Activity in West

"We plan to make the coming season a criterion in the production of great pictures, adapted from the work of great writers," said Mr. Cochrane. "The past few months have seen an unprecedented activity in Universal's scenario department, headed by John C. Brownell, who, with an enlarged staff, has obtained for our company the screen rights of more popular plays, novels and stories, than at any other period in our history."

Tod Browning, who wrote and directed "Outside the Law," the latest Priscilla Dean feature, is selecting an all-star cast for the screen adaptation of Edna Ferber's novel, "Fanny Herself." Universal is sparing no pains to assure it a sumptuous production.

Priscilla Dean Working

Priscilla Dean, under the direction of Stuart Paton, has started work on a photo-dramatization of Edwina Levin's novel of stage life, "False Colors." Miss Dean portrays a dual role.

Universal also has acquired the screen rights to "The Open Shutters," the popular novel by Clara Louise Burnham. This will be used as the next starring vehicle for Edith Roberts.

The next picture to be made by Harry Carey will be an adaptation of Courtney Ryley Cooper's story, "Christmas Eve at Pilot Butte." Universal also promises the early screening of "The Fright," by Booth Tarkington. No star has been selected.

Adapt Smith Story

F. Hopkinson Smith will be represented on the Universal schedule by his tale of the mountains, "A Kentucky Cinderella," in which Gladys Walton is to be starred. Rights also have been bought for "The Truant," written by Izola Forrester and Mann Page, Frank Mayo has been cast for "The Truant."

Two other promising stories recently bought by Universal are "The Black Cap," by Wadsworth Camp, and "Patches," from the pen of James E. Huergofer. "The Black Cap" will be produced as the next starring vehicle for Eva Novak, Universal's newest star. "Patches" is being put into continuity for "Breezy" Eason. Young Eason will be directed by his father, Reaves Eason, Sr.

Announce Current Issues

Among current Universal issues are several pictures adapted from stories familiar to almost every reader of current literature. "Out of the Sunset" George Rix's melodramatic story, with Eva Novak in the feature role. It is called "The Telephonic Murder." Max Brand's tale "Tiger" has been made into a picture with Frank Mayo playing the role of the fighting millionaire. It is called "Tiger True" and has just been issued. "The Diamond Master," the adventure and mystery story by the late Jacques Futrelle, was used by Universal as the basis for its most recent serial, "The Diamond Queen," featuring Eileen Sedgwick. It is just being published.

Pictures Near Completion

Among the popular stories nearing completion at Universal City or being prepared for early issue is "The Mad Marriage," taken from Marjorie Benton Cooke's novel "Cinderella Jane." Carmel Myers plays the leading role. Another is "Society Secrets," an adaptation of Helen Christine Bennett's "Never Too Late to Mend." There also is a new story by Philip V. Mighels, called "If Only Jim," in which Harry Carey is the star.

Most heralded of all, however, is the screen adaptation of "Colorado," the famous stage melodrama by Augustus Thomas. It has been screened by Reaves Eason, with Frank Mayo as the star.

Joan Publishes New Billy West Comedy

"The Conquering Hero," the Fourth of This Series, Directed by Parker

Joan Films Sales Company announces the publication of Billy West's fourth two-reel comedy, "The Conquering Hero" which was directed by John Parker. The star is supported by Fred Lancaster in the heavy role and Ethelyn Gilbert as the pretty and persecuted heroine.

It is claimed to be West's funniest comedy yet published. "The Conquering Hero" follows the lead of Billy West's former comedies "Sweethearts," "Service Stripes" and "He's In Again," by striking a laugh with the first "crack out of the box."

A noteworthy feature of "The Conquering Hero" is the double attraction of actor-comedians with who takes the part of a janitor. This is in line with Billy West's intention to make Universal's comedies thoroughly humorous, and to exert every effort to choose the pick of the screen's comedians in his support.

An extra amount of prints of "The Conquering Hero" has been ordered by Joan to meet the demand of exhibitors and exchanges. For the first time, a number of bookings on the West series will take a great stride once "The Conquering Hero" will be screened for exhibitors.

Transfer Texas Theatre

CARTHAGE, TEX.—Allen Foster has purchased the Texas theatre from Kabbot Baker.
Merwin, O'Higgins and Sheldon to Write for Paramount Productions

List of Big Pictures Is Announced by Jesse Lasky. Included in Which Are “Experience,” “Peter Pan” and Many Others.

Signing of contracts with Edward B. Sheldon, Lucullus Will and Harvey O'Higgins to write and assist in the production of Paramount pictures; the early filming of George V. Hobart's success, "The Secret," with leading cast under the direction of George Fitzmaurice, and the forthcoming production of "Peter Pan" in England under the personal supervision of its author, Sir J. M. Barrie, are among the high spots of an announcement of Paramount production plans made by Jesse L. Lasky.

Wrote "Salvation Bell"

It was while at Harvard that Edward Sheldon jumped into fame as the author of "Salvation Bell," in which Mr. Lasky starred for two seasons. He followed it the next year with "The Nigger," and since then has written such successes as "The Boss," in which Holbrook Blinn starred; "Princess Zim-Zim," "Egypt," "The High Road," "The Garden of Paradise" and "Romance," in which Doris Kenne appeared both on the stage and on the screen.

Mr. Lasky is a graduate of Northwestern University. His first novels to attract attention were "The Short Line War" and "Calumet K.," both written in collaboration with Henry Kitchell Webster. Then followed, among others, "The Citadel," "The Charmed Life of Miss Austin," "Anthony the Absolute," and "The Singing Fool."

Harvey J. O'Higgins, a native of London, Ont., has long been noted both as an author and playwright. Among his early successes was "The Grand Henry Man," in which David Belasco starred David Warfield. In collaboration with other authors, he has written "The Beast and the Jungle," "Under the Prophet" in Utah," "Polygamist," "Mr. Lazarus," "The Argyle Case," "The Dummy" and "On the Hiring Line.""To Produce in East"

Mr. Lasky announces that "Experience," which will be made in the East, will parallel in magnitude and wealth of setting "The Affairs of Anatol," the super-star production which Cecil B. DeMille now has on the way toward completion in the West. "We purpose to go the limit in making it one of the most lavish and interesting productions ever made," he says.

Other productions soon to be produced, both of which will be made in the East, are "The Wanderer," Morris Gest's spectacular stage production of the story of the Prodigal Son, and "Montmartre," the recent predominant sensation of the French stage.

Announces New Film

 Cecil B. DeMille's next production following "The Affairs of Anatol!" will be "Laurels and the Lady," by Leonard Merrick, author of "Conrad in Quest of His Youth." It will be produced with an all-star cast quite as big as the one in "The Affairs of Anatol."

Paramount believes George Loane Tucker has surpassed "The Miracle Man" with "Ladies Must Live," which he is completing.


Other Pictures Coming

From Cosmopolitan Productions will come Marion Davies in "Joan & Co." by Frederick O' B. Bartlett; "Vendetta," by Marie Correlli; "The Young Diana," by the same author, and "Back Pay," by Fannie Hurst.


"Kismet" Going Great in England, Producers Aver

All England is said to be ringing with the praises of "Kismet," according to Robertson-Cole, producers and distributors of this picture which stars Otis Skinner and which has broken records in many American theatres where it has been shown.

Prints of "Kismet" were rushed to England soon after the American premiere. Sir William Jury, who controls the British rights in the picture, the afternoon of December 20 in London gave a showing to which were invited every English motion picture authority and a judgment of men regarded expert in field of motion picture exhibition. The Jesse production is declared to be remarkably appealing presentation of a subject having unusual timely interest.

Opens Little Rock Royal

LITTLE ROCK, ARK.—The new Royal theatre was opened to the public as result of the confidence, besides a number of the most prominent exhibitors in England.

Many Big Theatres To Show Kinograms

Five Principal Playhouses on Broadway to Have News Reel on Program

According to preliminary reports received by Educational Film Exchange, Inc., indications are that during the week of January 30, which will see the first publication of super-Kinograms, the news reel will be played by more first-run theatres than ever booked any one similar product. It will be issued twice weekly.

Booked by Circuits

Not only have the principal great chains of theatres which are using other Educational product asked for these pictures, but in practically every city they have been booked in competing houses. On Broadway it is promised that the news reelm will be seen in at least five principal theatres and an equal record will be set in other cities. An announcement from Educational says that the reports already received have caused them to raise their estimate for the first issue to double over the original estimates. However, the laboratory facilities are so extensive that a vast footage can be turned out daily.

Product Is Unusual

Reports from the field forces of Kinograms are said to convey other assurances of an unusual product. At the start the news reel will represent the work of several new producing companies and Gaumont Weekly, and thirty days later the force making a third weekly will be added. The three entire staffs will be maintained.

"What Women Will Do" and Arliss

Picture to Be Issued in February

The assignment of two productions from Associated Exhibitors, Inc., for publication in February directly attention to the Pathe feature schedule for that month as the most noteworthy presented by that company in some time. The pictures which Pathe will offer during this period are Will Deyo's "H.R. Secrist," and the Edward Jose special production, "What Women Will Do."

With its sensational achievements at the pre-release presentation at the Strand theatre, New York, "The Devil" is to be offered for general publication on February 6.

Success Is Overwhelming

While Broadway may not set the theoretical and motion picture standards for the rest of the country, it is a fact that the overwhelming success of "The Devil" there during the week of January 16 is a reliable index of what may be expected of the new offering from Associated Exhibitors when it is shown generally.

In the endeavor to select a worthy mate for the Arliss vehicle on the Pathe feature card for the month, an excellent opportunity was presented in the mystery melodrama, "The Devil," which is the product of Alfred Greenberg, Riley Hatch and Jane Jennings. The distribution date for this will be February 27.

Written by Logue

"What Women Will Do" is a melodramatic romance written by Charles A. Logue. Among the stars who have appeared in plays written by him are Ethel Barrymore, Pauline Frederick, Madge Kennedy, Emily Stevens, Geraldine Farrar, Mae Murray, Gloria Swanson, Emmy Wehlen, Doris Kenne and others.

From the angle of the box office "The Devil" has a worthy successor in "What Women Will Do," judged by a jury of men regarded expert in field of motion picture exhibition. The Jesse production is declared to be remarkably appealing presentation of a subject having unusual timely interest.
Mother’s Matinee Suggested by Selznick in Playing Gordon Film

Unique Prologue Is Also Detailed in Press Book
Issued by Production Company on “The Greatest Love”

Among the novel advertising and exploitation suggestions embodied in the exhibitors’ campaign book on the latest Select special production, “The Greatest Love,” starring Vera Gordon, the famous portrait of mother love, are two worthy of special mention. 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.

Hold Mother’s Matinee

Two special exploitation features are a “mother’s matinee,” that is calculated to make the exhibitor’s dullest 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 in newspaper advertising, etc., that he will mail a free ticket to every person who sends in the name of a mother with two children, the mother also to receive a free ticket. These tickets will entitle the bearers to the special “mother’s matinee.” This method is suggested primarily for the purpose of securing dollars’ worth of word of mouth advertising, and its results should be far reaching and very potent.

In outlining the prologue suggestion the exhibitor is advised to paint a large globe upon a transparency, the size to depend on the amount of room available. The continents, oceans, etc., should be duplicated according to geography. Before the screening of the picture the lights should be turned out, bringing upon a dimmer a small spot focused on the globe. A voice is heard singing a lullaby, very softly at first, then upon bringing up the lights in back of the transparency a mother is revealed singing a child to sleep. Towards the end of the song the child placed in the cradle and lights dimmed down again. “The Greatest Love” is then flashed on the screen. The entire effect may be worked in silhouette by painting the globe on plain white canvas and using only a strong light placed on ground in back and pointing directly towards audience.

Lon Chaney’s Next
Is “The Night Rose”

(Special to Exhibitors Herald)

LOS ANGELES, Jan. 25.—Lon Chaney has been selected for the leading male role in “The Night Rose,” by Leroy Scott.

Mary Miles Minter’s Latest to Be Published Shortly by Reartalt

Final cutting and editing of “All Souls’ Eve” have been completed and Mary Miles Minter’s latest Reartalt picture is scheduled for early publication. Reartalt officials are enthusiastic in their praise of the picture, declaring it has the caliber of a big special, and containing the best work Miss Minter has ever done.

Based on the successful stage play of the same name by Anne Crawford Flexner, “All Souls’ Eve” develops the theme of a powerful love so strong that it transcends even death itself. The story concerns Nora O’Hallahan (Mary Miles Minter), an impressionable Irish girl who believes implicitly in the legend that on “All Souls’ Eve” the spirits of the departed may return for a brief communion with their loved ones.

Photography Is Unusual

The photography for “All Souls’ Eve” is declared to be decidedly unusual. Double, triple, and even quadruple exposures were taken in some of the scenes. This was made necessary by the fact that Miss Minter not only carries two roles, but that in one scene she appears as the spirit of Mrs. Heath.

Though these scenes are not of long duration they are important and require extremely careful camera work.

Miss Minter carries the role of Nora O’Hallahan and also plays the part of Mrs. Heath. In order to record scenes where both of these characters meet, talk with, and touch one another great skill was required to attain absolute naturalness.

In one of the scenes Nora and Mrs. Heath are together each with her arm about the other, both parts being played by Miss Minter. The picture is rich in local color, especially in the scenes in the little Irish town where Nora bids her friend good-bye. A strong cast is seen in support of Miss Minter. They are Jack Holt, Carmen Phillips, Clarence Geldart, Fanny Midgley and Lottie Williams.

In point of story, cast, direction, photography and general liveliness, “All Souls’ Eve” is regarded by Reartalt officials as belonging in the class of big special productions.

Alma Rubens Feature Has Wide Sale, Pioneer Says

First run bookings in practically every city of any size in the United States are being rapidly consummated for “Thoughtless Women,” Daniel Carson Giddings’ production for Alma Rubens, according to reports received at the home office of Pioneer Film Corporation. The bookings are continuing to come in daily and the various Pioneer branch managers report to the home office that “Thoughtless Women” is likely, according to present indications, to equal the best record for bookings set by any previous Pioneer issue.
THE TIME, THE PLACE AND THE GIRL

Margaret Beecher, star of the Hemmer production, "Sunshine Harbor," and Ralph Barry Harold, appearing in her support.

Miscellaneous Single Reel Scenics Will Be Distributed by Educational

Emphasizing its specialization in short subjects, Educational Film Exchanges, Inc., is placing at the disposal of exhibitors during January and for the future a number of single-reel scenic and travel pictures which will be published under the heading of "Miscellaneous." 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.

Take Scenes in North

Because attention recently was directed to the Hudson Bay territory by the lost naval balloonists especial interest is being shown in the four single reels that constitute the Hudson Bay Travel series. These pictures were taken by an Educational camera expedition which had the assistance of the entire Hudson Bay organization.

Months were occupied in this trip and some 20,000 feet of film made, showing every activity of this great organization and every post owned by the company, even to those located where few whites have been. The first of this series is "A Tale of the Fur North," which shows intimately the life of the Eskimo from birth, through courtship and marriage to old age. It is said to be the first time that such a picture has been offered. The second of the series is "Hifles—and Go Seek" and shows trapping by Indians around various Hudson Bay posts.

Use Special Settings

Other pictures which are promised by Educational as notable single-reel offerings belong to the "World Wanderings" series. These were taken by a French photographer. The first of these pictures, "The Quaint Isle of Marken," is reported to have been shown at an unusually large number of houses, in many cases with special stage settings. "In Dutch," issued late in January, is said to offer unusually pleasing views in Holland and presenting opportunities for Dutch dances and special music.

Contributing further to the variety of these single reels are the pictures made by the New York state conservation commission. Few people probably know that this state has immense preserves and that its activities in the control and care of forests and game is greater than that of any other state in the nation. "Wilderness Friends," is the first of these pictures and others will follow at reasonable intervals.

Arsene Lupin" Star Will Be Producer of Thirty-eight Issues

Backed by Los Angeles private capital, Wedgewood Nowell will enter the field of production.

Nowell is at present being starred as "Arsene Lupin" in the Robertson-Cole feature, "S13."

Negotiations entered into between Nowell and Joseph Mencher, Jr., of Celebrated Authors Society of New York City and the Societe des Films Menchen of Paris have resulted in an agreement whereby eighteen Arsene Lupin stories by Maurice Leblanc and twenty "Raffles" stories by E. W. Hornung are made available to Nowell for production at a minimum guarantee of $50,000 for each story. Thirty-eight stories are involved.

It is the intention of the producing company to feature Wedgewood Nowell as Lupin, supported by casts of all-star calibre. There is nothing of the serial in the plan, each story being founded upon one of the novels, and although the character of Lupin appears in all the stories, the plot, circumstances and supporting characters vary with each story. Four super-specials a year are proposed.

Hodkinson Planning Novel Exploitation Service Bureau Will Aid the Exhibitor in Advertising "The Tiger's Coat"

The inauguration of the exhibitor service bureau in the W. W. Hodkinson organization is considered by the company to be a great step forward. The department is particularly inviting to the exhibitor who does not maintain a special publicity bureau and whose locale warrants concentrated publicity.

Obtain Free Space

A peculiar condition relative to exploitation exists in San Diego, Calif. G. A. Bush, president of Broadway Amusement Company there, reported to a representative of Dial Film Company's press bureau that he was having difficulties in getting free space. However, the Dial press department succeeded in putting over considerable free publicity in advance of "The Tiger's Coat," which production will be played first run by Mr. Bush.

It is evident that outsiders are able to get into the newspaper accounts of this in view the Hodkinson exhibitor service bureau is planning a novel exploitation campaign to be issued from the New York office a week previous to the opening date on "The Tiger's Coat."

Booked by Loew

"The Tiger's Coat" has been booked over the Loew circuit in New York and the Saenger circuit in the South. Mrs. Stedman and Lawson Butts are cast in the leading roles of the picture, which is an adaptation of Elizabeth Defeaux' novel of the same name. This is the Dial company's second production for Hodkinson and it will be followed shortly by T. Hayes Hunter's screen version of Irving Bacheller's "The Light in the Clearing."

C. B. C. to Distribute Single Reel Christies

Arrangements have been completed whereby C. B. C. Film Sales Corporation will distribute sixteen single-reel Christie comedies that were produced for David Horsely.

A special exploitation campaign is being prepared to put the pictures in a big way and Jack Cohn is personally attending to the re-editing of the pictures. Negotiations are pending for the sale of several territories. When cleared for distribution, these comedies will be issued within a few weeks.

"The Parish Priest" Will Have Independent Issue

Herman J. Garfield will launch his special production of the Dan Sully stage success, "The Parish Priest," through independent exchanges.

Among the exploitation aids which he will offer are four styles of one-sheets. Additional sketches have recently been submitted by Ritchey Lithograph Company, and the new posters, which will give the picture one of the largest editions of paper ever presented for one subject, are now running on the presses.

Ethel Clayton on Coast

Ethel Clayton is back at Hollywood and has started work at the Lasky studio in her new Paramount picture "Sham." Thomas Heffron is the director.
First National Franchise Holders Completing State Organizations

Enthusiastic Meetings in All Parts of the Country
Bringing Members in Close Contact—Local Advisory Committees Are Named

For several months Associated First National sub-franchise holders have been meeting in various parts of the United States to complete their state or district organizations. Everywhere the meetings have been enthusiastic and well attended.

The local organizations are now practically completed. Only a few meetings remain to be held.

EXHIBITORS HERALD here presents accounts of three recent organization meetings in Minneapolis, St. Louis and Newark. A picture of the dinner following the Minneapolis meeting will be found on page 30.

A PREDICTION that 100 per cent membership will be realized by February 1 was one of the enthusiastic declarations made at the recent meeting of the Associated First National sub-franchise holders of Minnesota, Wisconsin and South Dakota in Minneapolis recently.

J. F. Cubberly, manager of the Minneapolis First National exchange; William A. Steffes, president of the United Theatrical Protective League; Theodore Hayes of the Twin City Amusement Theatres, and several of the Associated exhibitors were among the speakers.

The following were elected members of the advisory committee: F. A. Rice, Rice, Majestic theatre, Beloit, Wis.; J. P. Adler, Adler theatre, Mankato, Wis.; Tom Foster, Star theatre, Stanley, Wis.; Louis Nahin, Rainbow theatre, Milwaukee, Wis.; Clyde Hitchcock, Princess theatre, Minneapolis; Minn.; V. B. Vallee, Criterion theatre, Albert Lea, Minn.; G. S. Latta, Fergus Pictures Corporation, Fergus Falls, Minn.; A. J. Kavanagh, New Grand theatre, Granger, N. D.; W. W. Clark, Grand theatre, Devils Lake, N. D.; J. A. Dundas, Strand theatre, Sioux Falls, S. D., and C. F. Hansen, Lyric theatre, Redfield, S. D.

Among those attending the meetings were:


Sub-Franchise Holders on Board of Directors

NEWARK, N. J.—Four sub-franchise holders of Associated First National Pictures of New Jersey were elected to the board of directors at the initial business meeting of the organization held in the Robert Trent Hotel.

Directors Are Named

The four include William C. Hunt, Haddon Heights; Irving Rose, Union Hill; Benjamin Nussbaum, Newark, and Henry Haring, Hackensack. The directorate is comprised of nine exhibitors. In addition to those already named are Jacob Fabian, president of the New Jersey organization; Philip Durand, Paterson; A. M. Fabian, Simon H. Glass and S. H. Fabian.

The exhibitors’ advisory committee, named follows: Morris Feldman of the Grand Palace, Newark; Alexander Oaten of the Cranford, Cranford; Benjamin Schindler of the Victoria, Camden; Hermon W. Austin of the Playhouse, Newark; Louis Belinger of the Summit, West Hoboken; Lewis Pior of the Leader, Gloucester; Mrs. Lilly Davis of the Park, Nutley; Philip Bornstein of the Criterion, Newark; F. A. Struve or the Arcade, Princeton; Adolph Bautz of the Croyland, West Hoboken, and A. B. Smith of the Fenwick, Salem.

Forty in Attendance

Approximately forty of the sub-franchise holders of the state attended the meeting. E. Bruce Johnson, legal advisor of Associated First National, represented the home office. In his talk he laid particular emphasis on the "Big Five Productions." Joseph Stern of Newark, chairman of legislative committee of the Motion Picture Theatre Owners of New Jersey, addressed the meeting. He was pledged cooperation of sub-franchise members in fighting all adverse legislation introduced into the state assembly.

First National in Missouri Perfected

ST. LOUIS, MO.—With the election of officers and the board of directors, the organization of Associated First National of Missouri has been perfected. Spyros P. Skouras, St. Louis, president; Frank L. Newman, Kansas City, vice-president; Lee Rassieur, Jr., St. Louis, secretary, and Charles P. Skouras, treasurer.

Spyros Skouras and Mr. Newman are also on the directorate, which includes J. J. Truitt, Sedalia; A. F. Bissell, Kansas City; Fred Warner, St. Louis; Eugene Freund, St. Louis; Joseph Mogler, St. Louis, and Lee Jones, Marshall.

Change in Harlan, Ky.

HARLAN, KY.—The Cumberland theatre has been purchased by Harlan Theatre Company. Members of the company are G. Wright, R. J. Bondurant, Dr. Sidcoe, J. Bacchetti and A. C. Jones. The work of remodeling the building has been started.

Buys Bethany Theater

BETHANY, MO.—The Elite theatre has been purchased by L. W. Maple of Ridgeway from Hanna & Cobb, and the former has taken possession.

"The Franchise" Is Real Service Paper

"The Franchise," edited by Lee S. Ferguson, which is the official medium of Associated First National Pictures, Inc., made its first appearance under date of January 15. It is to be issued semi-monthly.

It is carefully edited. Every page of the first issue has an appearance of reality. The stories are short and carry a punch. The sketches and half tones are well selected.

Everything in it is aimed to aid the franchise holders. It is a good idea, well executed—a credit to the organization and to its editor.
1,260 Exhibitors Sign Contracts With Stoll Company in One Month

During December, 1,260 exhibitors signed contracts with Stoll Film Corporation to show the pictures of the company on its one a week publication schedule for 1921. This information is contained in reports received at the main office, 130 West 46th street, New York City, by Ralph Proctor, general manager.

Many Sign for First
A few months ago the Stoll company introduced its pictures. From the very start, the idea of obtaining plays written by the best of British and Continental writers, acted by new and fresh stars, and filmed in the very places the action of the play called for, is believed by the company to have appealed to the American exhibitor on the watch for new blood.

The first publication, "Squandered Lives," brought hundreds to the branch offices, eager to sign up for the whole fifty-two publications for 1921, according to the company.

Then came "The Lure of Crooning Water," an interestingly pictured comparison of English stage life and rustic existence. In both these productions, Ivy Duke, the beautiful English actress, and Guy Newall, a wholesomely attractive and capable actor, were featured.

"Mr. Wu," the noted stage success, with Matheson Lang, its original star, and "The Hundredth Chance," from the novel by Ethel M. Dell, also were included in the initial publications.

Impression Is Favorable
The favorable impression created by the first picture, according to the testimony of many contract signers, was strengthened by the later productions, and further fortified by the enthusiasm with which the pictures were greeted by the public.

Included in the list of famous authors whose works will be shown on the screen are H. G. Wells, Baroness Orczy, E. Temple Thurston, Robert Richens, Jeffery Farnol, A. E. Mason, Rita and Rafael Sabatini.

Two Film Exchanges
In St. Louis Merge
F. J. Fegan Is President of Independent Which Buys the Standard

Standard Film Company of St. Louis, Mo., has been purchased by Independent Film Company, a $50,000 Missouri corporation. F. J. Fegan, president of the St. Louis Film Board of Trade, is executive head of Independent.

Two Others in Firm
Others in the company are J. E. Callahan, president of Continental Metal Weather Strip Company, and J. Ray Weinbrenner, attorney.

In addition to the present product of the two concerns, Independent will distribute "Isobel, or the Trail's End": Conway Tearle in "Whispering Devils"; Fannie Ward in "She Played and Paid," and Edith Taliaferro in "Keep to the Right."

May Open in K. C.
Independent offices will be at 3317 Olive street. Later, an office may be opened in Kansas City. It is expected that the company may buy for Missouri, Kansas and Southern Illinois.

Mr. Callahan is a newcomer to the film trade. Mr. Weinbrenner, however, has been counsel for the Film Board of Trade.

Corinne Griffith Is Working in Next Vitagraph Film "The Correspondent"

"The Correspondent," by Heliodore Tenno, has been selected as the next play for Corinne Griffith, Vitagraph star. Work has begun at the Brooklyn studio under the direction of Webster Campbell.

Percy Marmont has been engaged to play opposite the star. He has been her leading man in several photoplays.

Roycroft in Cast
The remainder of the cast includes Leslie Roycroft, George Howard, Charles Cook and Jane Jennings.

The outdoor scenes will be made at Saugerties, up the Hudson River from New York, where Miss Griffith made most of the scenes for "The Garter Girl."

As Clara Blake, "The Correspondent," Miss Griffith has a role splendidly suited to her talents and beauty. She is employed as confidential secretary by Anthony Blake, a power in railroad circles, and is secretly in love with him. Blake, however, is in love with his wife, who does not deserve his devotion. So great is his love that he decides to give his wife a divorce in order that she may marry another man by his testament.

Plan Is a Failure
Blake makes a plain business proposal to his secretary to go with him to a farm he owns. To the world they will be a happy couple living in privacy, but they live separately at the farm. Clara accepts, but does not cash the checks she gives her. The plan is a failure. Mrs. Blake refuses to obtain a divorce, but they do not become reconciled. Clara acknowledged her love for Blake and then goes away. After a year's search, during which his wife dies, Blake finds Clara and there is the happy ending.

Stoll President Returns
From English Conference

George King, president of Stoll Film Corporation of America, has returned to New York after a stay of more than a month in England. He brought back with him his family. They will be established at Bay Side, Long Island.

Following the successful debut of the Stoll motion pictures here, King stated on his return that more definite plans for the erection of a Stoll studio in America were promulgated, details of which he brought back with him. It is proposed to make the Stoll an international organization. Sites for the studio are being considered.
February 5, 1921

All on the Western Front

T. HAYES HUNTER
Director of "Earthbound," now under contract with the Dial Film Company to produce a series of photoplays for publication through W. W. Hodkinson.

Tom Moore, Goldwyn star, at home. The young lady is Alice Joyce Moore, his charming daughter.

Elinor Fair, who appears in "Broadway and Home," opposite Eugene O'Brien, the Selznick star. She recently played a prominent part in "Kismet" also.

DIGEST of PICTURES of the WEEK

"THE KID," First National's special feature with the inimitable Charlie Chaplin, in the stellar role, which was reviewed in this magazine three weeks ago, has surpassed the most sanguine expectations of the Chicago exhibitors who booked it for a four weeks' run at the Randolph theatre. The first week's receipts indicate that Chaplin is still the screen's most popular comedian and the crowds standing in line from early morn till late at night seeking admission attest it.

"A CONNECTICUT YANKEE IN KING ARTHUR'S COURT" (Fox) based on one of Mark Twain's best known stories, presented as an eight-reel special, is the work of director Emmett J. Flynn. Roy Somerville and Bernard McConville prepared the scenario. This trio has turned out a screen play of unusual merit and one that warrants extra exploitation.

"GUILE OF WOMEN" (Goldwyn) offers Will Rogers as a Swedish sailor in a number of mix-ups with the fair sex. Brimful of comedy and the usual inimitable Rogers touches. Peter Clark MacFarlane directed it. Much of the humor is contained in the clever subtitles, which are in Swedish dialect.

"PAYING THE PIPER" (Paramount) deals with the vagaries of the smart set. based on the theory that one cannot play without paying the piper. A lavish production presented with the usual George Fitzmaurice care for details. A splendid audience picture.

"PRISONERS OF LOVE" (Goldwyn), is a picturization of a problem story, so delicately handled and artistically presented it will find a place in any theatre. It is the first of the Betty Compson productions and justifies the formation of her independent company.

"THE OFFSHORE PIRATE" (Metro) a moderately pleasing offering based on F. Scott Fitzgerald's Saturday Evening Post story. Viola Dana capers through the simple and obvious plot and adds her bit to its general excellence.

"OUTSIDE THE LAW" (Universal) is a crook drama of unusual merit, full of suspense and continuous action. Tod Browning wrote and directed it and made a very good job of both. Priscilla Dean does the best work of her career as "Silk Moll" in league with a band of thieves, and is ably assisted by Lon Chaney and Wheeler Oakman.

"RICH GIRL, POOR GIRL" (Universal) presents Gladys Walton in a dual role. A pleasing picture, while not distinctive, should prove entertaining because of star's winsomeness and story's romantic trend.

"THE DUKE OF CHIMNEY BUTTE" (Federated) with Fred Stone, the famous stage comedian, is a story of the West presented with backgrounds that by their very scope and beauty cause one to become imbued with the wondrous balmy climate, romance and adventure of the cattle raising country. Frank Borzage directed and made a good job of it.

"FORBIDDEN FRUIT" (Paramount) thoroughly satisfies expectations based upon former productions directed by Cecil B. DeMille. The elaborate style of the director obtains throughout. Rich settings predominate. The picture has all the dramatic properties of "Why Change Your Wife?" plus a melodramatic climax superior to anything achieved in former publications. (Complete review on page 42.)

"DIAMONDS ADRIFT" (Vitagraph) is a very meritorious feature offering entertainment and interest that will more than satisfy. An excellent family picture of superior production and cleverly developed plot. Charming backgrounds including many Mexican scenes. Star and others of the cast very good.

"THE CHICKEN IN THE CASE" (Selznick) is one of the best comedy-dramas that has been brought to the screen in months. Owen Moore starred, but was equalled in skill and opportunities for good work by Vivian Ogden as an elderly aunt. A tangle in romance with an inoffensive bedroom scene the fun climax. An especially good picture.

"THE EDUCATION OF ELIZABETH" (Paramount) treats with painstaking care a plot unimpressive as regards originality. Billie Burke is competent in a role placing no great burden upon her ability. Adequate production and Paramount photography adds a certain charm. The whole is refined comedy of acceptable quality.

"ALL SOUL'S EVE" (Realart) offers Mary Miles Minter in dual role—that of matron and maid, blonde and brunette. A feature raising the question of the return of the dead to the living, presented with natural and human development and much appeal. Jack Holt plays opposite the star.

"THE SNOB" (Realart) with Wanda Hawley, gives her the best-played role of her career to date. It is a college comedy—quick-moving, simple and clear cut, delightful in every way. Should go big in college towns, and will be highly satisfactory and entertaining to the better class patronage.

"THE DEVIL" (Associated Exhibitors) is an artistic picturization of the successful stage play with George Arliss in the principal role, the one he created upon the stage. The picture is presented with good taste and director James Young has made the most of the play's dramatic situations.

"TIGER TRUE" (Universal) with Frank Mayo in the role of an athletic young man who falls in love with a girl of the slums and after whipping two thugs wins the girl. A colorful story of New York's underworld, very well acted and deserving of the highest praise in direction and staging.
PRISCILLA DEAN IN
OUTSIDE THE LAW
(UNIVERSAL)

A crook melodrama par excellence, with every element of popular success. Embodies rapid dramatic action, well developed suspense and considerable heart interest. Production first rate. Picture should be a big box office winner.

As author and director Tod Browning has done an uncommonly fine piece of work with “outside the Law.” The picture, a crook melodrama, is one of the best, if not the best of its kind that has come to the silver sheet in many a month.

“Outside the Law” deals with the reformation of a pair of crooks from San Francisco’s Chinatown. After several shots that establish the atmosphere beautifully, the director gets right at the meat of his story. “Black Mike,” played by Lon Chaney, is determined to railroad “Silky Moll” Madden and her father, “Silent” Madden (Priscilla Dean and Ralph Lewis), who, through the influence of a Chinese sage, who quotes Confucius, are being led to the path of righteousness. “Black Mike” first frames “Silent” Madden. A shooting melee of racy action takes place. Madden for no other reason than having been in it is sentenced to eight months in prison. At once his daughter’s half-made resolution to go straight is thrown into the discard.

Then in one interesting incident after another, “Silky Moll” agrees to turn a trick with “Black Mike” and “Dapper Bill.” It is a frame-up to railroad “Moll,” and “Dapper Bill” tells “Moll” the true state of affairs. With Bill she turns the tables on “Black Mike” and the waiting police. Taking with them the stolen jewels they become self-sentenced prisoners in an apartment on Knob Hill.

The heart interest is introduced here in the shape of a boy of about four, played by one of the cleverest juvenile actors seen on the screen in many a day. The feel of the little fellow’s arms around his neck softens “Bill” and he wants to return the stolen stuff and start over again with “Moll” as his wife. But the girl, unable to forget the law’s injustice in the case of her father, refuses to relent.

Suspense is sustained through the efforts of the police and of “Black Bill” to find the hiding pair. Meanwhile the boy from across the hall continues to visit the pair until one day “Moll” softens up and Bill. She agrees to his suggestion that they reform.

But Bill, seeking a breath of air, is spied by one of “Blackie’s” henchmen, and when the pair are ready to leave to return the stolen jewels they find themselves face to face with their old enemy. From then on the fight is to keep the jewels from “Blackie,” resulting in fast moving dramatic action, which culminates in one of the most spectacular free-for-all battles ever staged, with its great groups of participants.

The story has been logically developed and holds all the way, although there is a slight sag in the middle. It runs with exceptional smoothness except for two or three jerky spots which are confusing for the moment. But these slips cause no great harm. The titling is excellent, and the production is atmospheric to a praiseworthy degree.

The picture is not wholly Miss Dean’s. She shares honors about equally with Wheeler Oakman and Lon Chaney. Each gives a fine performance. In fact, every role is well done.

“Outside the Law” is a melodrama that should please mightily and draw tremendously.

SUNSHINE PLAYERS IN
THE SLICKER
(FOX)

Here is a comedy that has some of the Wittiest titles that the screen has seen in many a day. They drew more frequent and heartier laughs at times than did the action when the reviewer saw the film at the Rose theatre, Chicago. They are rarely good. The humor purveyed is of the really cleverly comical sort. It savors of the slapstick, but is done in more much acceptable a way than that in which this is ordinarily offered. Al St. John is the leading member of the cast. He does wire walking and there is a dance duet that will score a sound hit. Action within a Chinese den affords some of the best scenes. The comedy is exceptionally worth while.

Priscilla Dean, the Universal-Jewel star, who gives one of the most vivid performances of her screen career in the new Universal production, “Outside the Law.”
WILL ROGERS IN

GUILE OF WOMEN
(GOLDwyn)

A comedy drama with the accent on the comedy, showing the homely star as a Swedish sailor whose faith in women leads him into numerous difficulties. An entertaining offering but not the best picture Rogers has ever made. Directed by Peter Clark MacFarlane.

In "Guile of Women," Will Rogers portrays a Swedish sailor who is decidedly unfortunate in his experiences with the fair sex. Rogers portrays the role with a delightful simplicity and the same self-conscious foolishness which is one of his distinctive attributes. The titles for the most part are rather clever, many of them being done in exquisitely funny Swedish dialect. There are two exciting fights in the story in both of which Rogers is shown as a rough and tumble scraper of no little ability. The cast is above the ordinary with Mary Warren, former Triangle star, being the only feminine role. Others of prominence are Bert Sprote, Lionel Belmore, Charles A. Skold, Nick Cogley, John Lince and Jane Starr.

"Yal" Maarten declares he is through with women when the girl he left behind in Sweden fails to appear with the $1,000 he sent her, but his resolution fails when his ship hits another port. An American girl with alluring eyes, who apparently held Swedish sailors as her favorite sweethearts, touches his heart once again and incidentally his pocket-book. He swears off another of the fair sex until finally he meets his old sweetheart Hulda, to whom he had sent the money and finds she has come to America upon her own savings, having failed to receive his remittance. Hulda has become the favorite ward of a Captain Larsen and is in line to inherit his estate at his death. Armstrong, the captain's secretary, knows this to be the case and wants to marry her himself. So far as "Yal" is concerned, Hulda is simply a ward in Captain Larsen's house. She agrees to marry him when he has prepared a little home for her, but she will not give up his position. Captain Larsen dies, but Hulda remains. The night of the wedding, Yal is shanghaied, but manages to escape. Armstrong is suspected of hatching the plot. Yal and his partner Skole go to the Larsen home to find out what position Hulda occupies. They find her there at Captain Larsen's old desk in the office of the steamship line. Hulda then explains to "Yal" that she wanted him to work and get ahead so that he would be able to take the presidency, as it is too big a job for her. Yal sees Hulda really needs him. Armstrong is the actual organizer and both Yal and Skole have their faith in women restored.

LLOYD HAMILTON IN

APRIL FOOL
(EDUCATIONAL)

Lloyd Hamilton, advancing rapidly in popularity since his appearance in pictures bearing the Mermaid trade mark, surpasses in "April Fool," his performance in "Duck Inn," a comedy which received voluminous comment throughout the trade. The newer publication has many points of superiority over the other.

The early part of the action presents Hamilton in a "boob" role in which he is the victim of jokes from which the picture takes its title. At least one of these, a variation of the unique pocket-book joke, is good for two or three minutes of continuous laughter.

A little later the characters embark upon an ocean voyage and the captain and crew burlesque the stereotyped mutiny at sea plot with telling effect. Hamilton is called away getting his full share of attention.

There are several laughs in the footage and a nicety of direction which contributes much to the effectiveness of the whole. The explosion finish is the only trite note.

FRANK MAYO IN

TIGER TRUE
(UNIVERSAL)

A thrilling, interesting tale of the underworld adapted from the story "Tiger" by Max Brand. Effective directing by J. P. McGowan. Star at his best.

The likable Frank Mayo proves his right to the title "Fighting Frank" in "Tiger True." There are several of the most furious, realistic fist battles in this fine real feature ever filmed. It is a dramatic story of New York's lower East Side where denizens of the underworld right their wrongs and settle their differences with their fists. The action is swift and sure from the start and Director McGowan's long experience at staging "thrillers" in serial form is equally effective in the feature-length photodrama.

The story quickly shifts from a beautiful Fifth Avenue home where the hero, Jack Lodge, lives, to New York's toughest neighborhood. Jack spends his idle moments hunting wild beasts in Africa, and on the eve of his departure for big game he stumblest upon adventure in "Tangier's" most grimly distasteful district. It is known. He dons rough clothing and with his chauffeur takes up his abode in a rooming house; after making the acquaintance of a bewitching girl who conducts a cafe. He whips the bully of the place, falls in love with the maiden and finds himself the victim of a trap. The story is imbued with the romance and the comedy of the Orient, and Mayo must overcome his weakness for a goal, and learns the innermost secrets of those who visit him while he impersonates a paralytic soothsayer. Lodge exposes him, however, drives him from the country and wins the girl.

Mayo has one of the strongest roles of his career in "Tiger True," and with excellent support at the hands of Frizzi Brunette, as Mary Dover, and Walter Long as "The Balloon," he puts the story over in an interesting manner.

EARLE WILLIAMS IN

DIAMONDS ADRIFT
(VITAGRAPH)


Comedy-drama with a strong thread of romance and an exciting mystery trend, with a stunning black Persian cat both the center of the mystery and acting as Cupid, comes to the screen herewith in a refreshingly different feature. Earle Williams and his supporting cast bring excellent work to it, but the novelty of theme and the direct, clear-cut manner of presentation and the liveliness of action are the strongest points to recommend it. It is above the average as a picture for the family and it has advertising value in the suggestions that the cat's part in the story and the Mexican and steamer settings afford. Backgrounds are choice and photography and lighting are artistically employed. Interest will be held from start to finish while the patron is completely entertained. It will please youngsters as well as adults, and the same bewitching curly-headed baby who plays in "The Woman in His House," has an important part in the cast and plays winningly.

Beatrice Burnham is pretty and skillful as the leading feminine player, Con-suela. Others of the cast are Herbert Hebert, Lenore Lynard, Jack Rollins.
Jack Carlisle, Melbourne McDowell, Otis Harlan and George Field.

The star plays the part of Bob Bel-lander, who is promised a partnership in his father's business when he repays an overdraft of $5,000 on his allowance. Sent to Mexico as one of the crew on a steamer owned by the father's company, two opportunities to obtain the needed sum present themselves: a wagering of a $50,000 diamond necklace that is around the neck of a Persian cat which has been found and kept by a member of the crew on the voyage, the other in the capture of a Mexican lawbreaker who is also Bob's rival for the hand of Consuelo. Against odds Bob at length acquires all that the girl, the cat and the desperado—then adds the reward of his father's favor and the business partnership.

SPECIAL CAST IN
[PAYING THE PIPER]
(PARAMOUNT)

A typical George Fitzmaurice production but of better texture than recent pictures from the same director. Deals with the vagaries of the smart set, with story based on the idea that one cannot play without paying the piper. Bizarre and lavish production and generally good handling of conventional story makes offering a good audience picture.

After viewing the recent pictures made by the George Fitzmaurice-Ouida Bergere combination, one looks for something bizarre in their latest effort, "Paying the Piper," and he is not disappointed. "Paying the Piper" promulgates the idea that the piper must be paid for his playing. The characters who learn this lesson are all members of the smart set and the most extraordinary people. Vividly descriptive titles tell us that the heroine, for instance, knows of more of New York than the police commissioner. Others do the most unconventional things. They play with fire, figuratively speaking, and they will have their fun, but with no thought of paying until the trouble that happens is not to be had through artificial stimulant but through love.

Though the characters are unusual people, the story follows a conventional course. Being the precocious offspring of immensely wealthy leaders in the smart set, the heroine resolves at such an early age as four or five years that when they grow up they will cut a few capers themselves. And they keep their resolutions. The heroine becomes engaged to the hero, but since she holds the philosophy that there are only two ways to solve without marriage engagement and the divorce—she looks for outside amusement even before the wedding. And the hero does likewise. Thus, the two thrust themselves into the lives of a hard-working pair, a girl of the stage and a man of business. The heroine plays with the man of business, while the hero deceives the actress. Though they play with fire, they escape a serious set. They are not until after the sources of income are swept away and they come in contact with life in the raw that they learn their lessons.

It is the people in it rather than the story itself that lay claim to the bulk of the interest, and with the lavish production of director Fitzmaurice and some good acting by Dorothy Dickson, Rod LaRoque, George Fawcett, Alma Tell and Robert Schable, the picture holds considerable audience appeal.

Scene from "Paying the Piper," a George Fitzmaurice production with Dorothy Dickson, Alma Tell, George Fawcett and Rodney LaRoque in the cast. (Paramount).

SPECIAL CAST IN
[A CONNECTICUT YANKEE IN KING ARTHUR'S COURT]
(FOX SPECIAL)

A satirical comedy drama in approximately eight reels. Produced by Emmett J. Flynn, with one of the best known stories of America's favorite humorist as a foundation for the photoplay.

Mark Twain's story tells the fortunes of a Yankee who is supposed to be transported from the present day to the realms of King Arthur of Britain in the year 520. It was directed by Emmett J. Flynn from a scenario by Roy Somerville and Bernard McConville. Harry Myers, Rosemary Theby and Louise Lovel have the principal roles.

This is one of the most exquisite pieces of screen satire yet to be flashed on the silver screen. It should have universal appeal for all classes of audiences, young and old, rural or metropolitan. The exhibitor should have no difficulty in selling this picture to his patrons because of the fact that it is one of Twain's best known stories and is literally saturated with laughs.

Because of the fear of the average patron of costume plays, it is well in your advertising to make your largest display lines "Mark Twain's Connecticut Yankee," placing the "In King Arthur's Court" in a smaller type, for "King Arthur" and "Court" suggest costumes and royalty and might drive away patronage.

Harry Myers, who is seen in the title role, does an exceptionally good piece of acting. The Yankee is transported from the present day to King Arthur's court in the sixth century. The laughs are furthered when it is shown how his Yankee ingenuity transforms the ancient castle into a hive of industry by the installation of modern methods, including telephone, machine shops, time clocks, and the building of a Ford automobile out of discarded suits of armor. All these things give him an ace-high rating with the King. The Yankee is instrumental in saving a lady-in-waiting to his Majesty from torture and death, and wins her for himself and destroys the castle of a "bad" queen in a neighboring domain. Of course, he wakes up to find he has been dreaming and the play is brought back to modernism when awakened to the realization that he loves Betty, his mother's secretary, and he elopes with her.

The scenario writers are to be congratulated on the manner in which the story has been modernized by introducing Fords and motor-cycles which had not been seen the light of day when Mark Twain wrote his famous masterpiece. Pauline Stark has an appealing role as Betty and also in the historic sequence. Rosemary Theby is seen to advantage also. Charles Clary portrays a dignified King Arthur. William Mong as Merlin, wicked magician, gives a worthwhile characterization, full of subtlety and humor and George Siegman in a heavy role gives an excellent account of himself. The titles by Tom Miranda are all that can be desired.
GLADYS WALTON IN
RICH GIRL,
POOR GIRL
(UNIVERSAL)

Viewed as a program picture this latest Gladys Walton offering of a rich girl who trades places with a poor girl is fairly distinctive, a moderately pleasing little bit of romantic entertainment.

"Rich Girl, Poor Girl," isn't a big picture nor is it distinctive in any way, but as it is based on a romantic story that still has a fair measure of appeal, despite its frequent use, this Gladys Walton offering should provide a fairly entertaining program where program features are the rule.

The story is that of the pleasure limited rich girl and the free but abused poor girl. The two look so much alike that they can change places, which they do because the rich girl wants freedom and the poor girl covets the chance to revel in luxury for even only a brief hour. But the brute father of the poor girl, learning the change in places, bundles off the rich girl and holds her for ransom. Meanwhile the poor girl is having a time of it at the wealthy home. Her table manners are such that the young suitor of the rich girl recognizes the switch in identities. He draws the poor girl, now clad in silks, aside, and learns the truth. And as the rich girl is long overdue in her return the two set out to find her. The clue to the girl's whereabouts is run down and then ensues a fight with the captors and the rich girl's rescue follows. Added footage shows the rich girl giving an impromptu party to the rich Alley, and in her home and the poor girl being adopted into the rich family.

The outcome is always obvious but the story holds interest because of its whimsicality. It is short on vital incident for a length of five reels and some footage is therefore given over to Miss Walton to caper about. She has an agreeable personality and with it touches up the picture a bit. Her characterization of the poor girl is a trifle overdrawn while that of the rich girl might have had more vitality. Antrim Short, though, in a negative manner, but leaves her as a Miss MacGregor is Terry McChane, the brutal father, and Harold Austin the young suitor. The direction is in accordance with conventions.

But taken for what it really is, "Rich Girl, Poor Girl," is a pleasing little bit of romantic entertainment.

BETTY COMSON IN
PRISONERS OF LOVE
(GOLDWYN)

A picturization of a problem story, so delicately handled and artistically enacted and directed that it is of absorbing interest. Offering should find wide, popular favor and prove an excellent box office attraction.

After her successful appearance in "Miss Monday," Betty Comson formed her own company to produce pictures representing a sincere effort to achieve an ideal. The first production to come from her company is "Prisoners of Love." The picture justifies the formation of her company.

"Prisoners of Love" might be called a problem picture. In less capable hands, the story of the deceived heroine might have fallen into the average picture class. But Miss Comson and her associates, with Arthur Rosson directing, have handled it with such good taste and with such a keen sense of artistry that the picture is absorbingly interesting.

It is the story of a girl in whom there is the conflict of the material with the spiritual. Discovering that her father is unfaithful after he has betrothed her for a seeming indiscretion, she drops his name and gives up his protection. In San Francisco, she falls in love with the junior partner of the firm by which she is employed. This partner, a likeable sort of a fellow but a butterfly withal, promises marriage, but leaves her to attach himself to a New York financier and his daughter, hoping thereby to advance his own interests. He promises to send for the girl but does not do so. Meanwhile, the girl receives daily telegrams saying that the wedding is a day nearer. The messages are really sent by the firm's senior partner, who is also in love with the girl. To the senior partner it finally becomes a duty to tell the girl presented with amplifications, two couples being included in the plot and numerous characters of lesser importance but essential to the story.

Bobby Vernon and Helen Darling are given what may be termed the stars' parts, but Harry James, playing the lens only as long as developments warrant.

A social event involving a large cast of extras and a great deal of activity is the central scene of action. Complications typical of the Christic outcome ensue upon an inscrutable personality which confuses a stern parent as to the matrimonial preferences of the four young people concerned. Before the explanation is cleared up, a sort of a story is drawn to a close considerably more than the amount of humor expected of the two reel comedy is probable.

The comedy is good. And the title should not be neglected in exploitation.

WANDA HAWLEY IN
THE SNOB
(REALART)

A clean, sweet, Simon-pure love story of youth and campus days. Wanda Hawley never better nor prettier. Excellent support. The story of a wealthy young woman reluc to despise all but wealth and social prestige. An exceptionally good picture, particularly for high class patronage. Directed by Sam Wood.

Wanda Hawley at her best in an appealing, fresh comedy of college days. The star is one of the best liked of the ingenue in screendom and she has earned her popularity by excellent forerunners of this vehicle. While it will score 100 per cent with college audiences, it is certain to be enthusiastically approved by the high-grade patronage everywhere. Mothers and fathers, cranks and critics will acclaim it for the lesson it so effectively teaches.

The scenes are laid in a college colony of California. They include shots of the football game between Stanford University and the University of Southern California, which will interest fans of that game. Action in the picture takes impetus from the outset and speeds along an agreeable gait.

The story is simple and clear cut. There are pretty-gowned girls at a college hop, good-looking youths about the training table in a college "hush house," and the cast that gives support is all that could be desired. It includes William Lawrence, Edwin Stevens, Sylvia Ashton, Julia Faye, Walter Hier and Josephine Crowell. Walter Hier is another favorite and gives notable performances such as Harry James.

The footage suggests exploitation stunt in the use of school or college colors, pennants, football players and tie-ups with educational institutions in advertising.

Wanda Hawley has the part of Kathryn Hawley, brought on by an ambitious mother to be unceremoniously snobbish. Visiting a school friend, Betty Welland, on the college campus, she arrives by way of the hop, she "gets in bad" with her disapproval of an attentive swain, captain of the team, because he is working his way for university. She ignores college, but she accuses the narrowness of her vision and her real love for the last, and all ends with a wedding and with downtrodden papa asserting his rights for the first time in his married life.

BETTY COMSON
In a dramatic scene from "Prisoners of Love." (Goldwyn.)

BOBBY VERNON IN
WEDDING BLUES
(EDUCATIONAL)

The Christie elopement plot has been demonstrated true fire. In innumerable comedies from this quarter the fundamental popularity of the subject has scored. In the current production it is
THE EDUCATION OF ELIZABETH

(PARAMOUNT)

Refined comedy of moderate appeal. Well bred humor superimposed upon familiar plot structure. Adequately produced and carefully directed. Depicts chorus girl's rejuvenation of an "oldest family" without resort to common practice. Contains scenes actually photographed at Ziegfeld's "Midnight Frolic." Loss of value of good early impression as latter reels descend to obvious. Good family picture.

Billie Burke, featured by special arrangement with Florenz Ziegfeld, Jr., moves confidently through the scenes of "The Education of Elizabeth," an orderly production utilizing fresh methods in working out a plot of familiar design. Donald Cameron and Lupusden Hale have supporting roles.

The picture opens entertainingly with the introduction of the chief characters, two chorus girls and the members of an "oldest family," moving quickly thereafter into a sequence involving scenes staged at Ziegfeld's "Midnight Frolic." The material here employed is presented in excellent taste and promises for the latter reels much that is not forthcoming. After the first reel the action is perceptibly retarded, incidents at the same time take on a familiar form, with the result that no great appeal is experienced after it is made clear that the chorus girl, introduced into a sedate, aristocratic household by the eldest son, is to work a reformation therein.

As Betty Banks, chorus girl, Billie Burke is satisfactory. She is admired by the eldest son of an old-fashioned family, who takes her into his home when her show is suddenly "closed." Though she first shocks the Edwardian family by her sartorial and younger brother, her personality and preoccupations effect eventual enlightenment, shod a reformation which brings the three refuses involved to a desirable culmination.

BILLIE BURKE IN

EXHIBITORS HERALD

February 5, 1921

THE DEVIL

(ASSOCIATED EXHIBITORS)

An artistic picturization of the stage success, with George Arliss making his screen debut in the role he created on the stage. Picture of moderate dramatic strength is dominated by star's artistry. James Young directed with a capable hand.

In making its picturization of the stage success that literally swept the country a few years ago, Associated Exhibitors, Inc., scored a ten-strike in obtaining the services of George Arliss to portray the role he created on the legitimate stage. Though this picture marks his debut as a film star, Mr. Arliss' performance never betrays this fact. In truth, his delineation of the sinister Dr. Muller is such that he dominates the picture. In a single sweep he has caught the demands of the camera and thus imparted to the screen a characterization that shines with artistic brilliancy.

Picturizing stage successes of the type of "The Devil," which are dependent largely for success upon scintillating dialogue, presents its difficulties, and while the producers in this instance have worked well, the obstacles before them were a little too great to be entirely overcome.

The insidious whisperings and movements of Dr. Muller sometimes do not quite reach the required dramatic strength as vital motion picture incident. They furthermore do not altogether help the interests of a variety of action. Yet with Mr. Arliss on the scene this sort of mental movement holds one's interest.

The production is appropriately luxurious and in good taste. The setting for the bal masque is of impressive size and quality. Director James Young has done a finished and orderly piece of work.

Sylvia Breamer gives a first-rate performance of Mimi, the artist's model, whose love affair with Paul Devaux, the artist, is disrupted through the Devil's whisperings. Edmund Lowe plays the artist. Lucy Cotton appears as Marie and Roland Bottomley portrays Georges Roben, the young couple who also feel the effect of the Devil's machinations to prove that Evil can overcome Truth.

"The Devil," in its film form, is an interesting, artistic picture, and with Mr. Arliss portraying his original role should be a box-office success. Audiences at the Strand, New York, liked the picture, which drew exceptionally big business.

GEORGE ARLISS IN

THE CHICKEN

IN THE CASE

(SELZNICK)

Comedy-drama hits the bull's-eye squarely in the center. Certain to be one of the biggest comedy successes of months. A "scream" from beginning to end that will "take down the house" wherever high-grade comedy is appreciated. A domestic scene with a delightfully handled "bedroom" farce plot. Directed and written by Victor Heerman.

A comedy-drama that begins with spirited action, proceeds in lively trend to a rousing climax of fun and ends with a final fun sally radically different from the usual. It supplies one of the best bits of high-kicking fun issued in a long while. Indeed, it proceeds to give "Two in Beds"—that peer of bedroom farces—a brisk run for its money, for it will doubtless be even better liked than that feature for the fact that there are scenes leading up to and away from the boudoir climax that are fresh and novel in their setting and situation. Small town and rural patrons will chuckle over the troubles of the trio of city folks on their week-end country visit, and the extremely clever way with which the plot is turned and twisted to defy a suspicion as to what is coming next, for the better part of the time.

The picture is one of the best fun vehicles of the moment and is attractively set and capitaliy played. The exhibitor failing to book it is passing up something good. The title suggests exploitation that should accomplish much of box office value.

Owen Moore, who gives an excellent impersonation of Steve Perkins, is endowed in the picture with a cautious Aunt Sarah who has refused him his share in her dead husband's estate until he announces his marriage. The girl is introduced to the aunt as his wife. Winifred Jones, is really the bride of Steve's chum, Percival, upon whom Auntie looks with the cold eye of disapproval. A second girl enters the complication when the young people go to the country for the week-end, and Steve, chasing a roaming chicken, is literally led to the feet of Ruth Coleman, a charming neighbor. Auntie persists in superintending the affairs of the young people until they reach a hectic climax, but they are straightened out at last, and the proper combinations made and the fortune secured.

Vivian Osten shares honors with the star in this picture, playing with a vigorous vim and skill. Teddy Sampson as Winifred, Kathryn Kerr as Ruth and Edgar Nelson as Percival play important roles excellently. Titles are crisp and will draw many a hearty laugh.

Owen Moore and support in one of the many humorous scenes from "The Chicken in the Case" (Selznick).
FRED STONE IN
THE DUKE OF CHIMNEY BUTTE
(FEDERATED FILM EXCHANGES)
Versatile Fred Stone, now playing to capacity houses on Broadway in "Tip Top," is presented in a Fred Stone Production, entitled "The Duke of Chimney Butte," story by G. W. Ogden, directed by Frank Borzage.

This is a story of the cattle-growing West, characterized by scenery that by its very scope and beauty causes one to believe it was transported to the wondrous South, with its balmy climate, romance and cow-punchers, petty feuds and gun play, and, at last, the happy ending. Those to whom things western hold a delightful charm—and their numbers are legion—will stamp this picture as a clean and vivid production, therefore a good box office attraction.

The story tends to drag at first, but about the middle of the picture it strikes its stride and gains interest and holds it to the end.

Director Borzage exercised commendable restraint from a wealth of scenery that blended most happily with the mood of the story. And Camera man Jack Mackenzie comes in for his share of the honors for the filming of such exteriors. There are long shots with men on horseback silhouetted against the horizon; a cloud scene of rare beauty; other shots that cater successfully to the eye. A treat for those enamored of country where physiques are hard and muscular and breathing a matter of sweet pleasure.

Fred Stone makes a picturesque cowboy typically when he has on his large, soft felt hat, and in sky blue. He's made a success, and few are given to display his versatility as an acrobat, a lariat thrower and a gun player. But he demonstrates his ability to ride a horse in true western style.

The cast is rather passive. Fred Stone cannot do as well as he can, but he always does a good job and a master of realistic dying.

The story has to do with a young chap riding aimlessly through the country on a bicycle, selling a crockery and gun play will do everything from opening a bottle to solving shoes. He meets an outlaw of cowhands and becomes one of them. He is proving that he can ride a horse with the best of them and kill a white-livered excuse of a man without any troublesome rebellion.

He races the Limited and beats it. A girl on the observation platform of the car throws a handkerchief and it is because of his determination to find that girl, with a view to marrying her, that he leaves the ranch and becomes a cowpuncher on another ranch in the next town. The girl of the observation car turns out to be a gun toting, sure shootin', woman who has the male mixed up with her husband's unfailing urge of ranch breakers. She pays the penalty, the man realizes his mistake, and marries the girl of the ranch.

MARY MILES MINTER IN
ALL SOUL'S EVE
(REAL ART)
Mary Miles Minter in a dual role and a story that raises the question, is death the end of life? An artistically handled production with the exception of one scene. The star beautiful as an artist's Madonna model; the settings elegant and the cast doing good work. Directed by Chester Franklin.

The director is to be commended for putting Mary Miles Minter into a dual role in this feature. He has had her appear as contra-ting types—as a blonde and a brunette, matron and maid. It is in the latter personation, because it is the more natural, that she does the better work; but the film is mainly to the demands of the mother part and is extremely likable throughout the picture.

It is to be noted that Jack Holt, who plays opposite the star is made so delectable a figure for so many feet of film. The effect would have been greatly gained, it seems, had his misfortune not been so exaggerated. Another displeasing element is the scene wherein a larcenous pursuer, the vampire, sends her to death in the very heart of the melodrama and the one jarring note of the picture. There is compensation for these shortcomings in the fact that the picture has an intense heart appeal. It is staged in luxurious settings and on a beautiful estate, and little Micky Moore is captivating in the important part he has to play.

Mary Miles Minter plays both the part of Alice Heath, a young mother, and Mercedes, the widows meet a death at the instigation of a de-signing woman who covets her husband, and of Norah, the nursemaid of the Heath youngster. The meeting of Norah's death of the, the father (Jack Holt), an artist, loses his grip on life and art and becomes clay in the hands of the vampire. Ultimate, he marries the ungrateful Norah and see in her the spirit and looks of his dead wife, lead eventually to his marriage with her and the degradation of his self-respect and professional success.

VIOLA DANA IN
OFFSHORE PIRATE
(METRO)
A picture without any high lights, but a moderately pleasing program offering of the sort that can be relied upon to give general satisfaction. "The Offshore Pirate," based on F. Scott Fitzgerald's Saturday Evening Post story, is what might be called a nice little picture. It is a light and frothy romantic story with a simple and obvious plot. But this plot is adorned with a number of typical Dana capers, some very funny, some romance, some comic, and some far be-coming invocations to the Goddess of Chance, which make the offering pleasantly palatable.

The story can be told in a few words. Ardisa Farnam considers men in the same class with doormats until a Russian saves her jewelry in a stage robbery. The Russian is an ex-boxer and with his ex-girl, a very nice lady, from this man, her uncle endeavors to have her meet the nephew of a friend of hers. Ardisa refuses to meet Toby Moreland. Then, while she is alone on the deck of her yacht, a youth who calls himself Curtis Carlyle makes his appearance in company with half a dozen colored huskies. He tells her he is a crook and wins her over by using cave man methods. In the end he is discovered not to be Curtis Carlyle but Toby Moreland.

There isn't enough material in the plot to make six reels, but with the touches the picture makes it wondrous and amuses moderately. Technically, it is nicely done. Viola Dana is vivacious as the girl and Jack Mulhall is pleasing as the prodigal crook. Edward Johnson and Edward Cecil are well cast in small parts.

TOM SANTCHI IN
THE IMPOSTER
(PATHE)
A two-reel western feature with the star playing the part of a gang leader in the underwold. He reforms under humane treatment in a sawmill colony and becomes a teacher. He assumes the name of a friend of the mill's superintendent when the former is lost in a wreck. Two companions who have followed into the new life from the old give him the necessary funds from the man who has befriended him. Suspicion rests upon Santchi, but he is able to prove his innocence and brought permanently into the affections of the family of the superintendent to a young widow and foster-father to a little girl. Some scenes are splendidly photographed and the romantic elements and romance of the film, set in beautiful and picturesque surroundings, distinguish this feature. A splendid short subject program.

TOM SANTCHI IN
THE DEATH TRAP
(PATHE)
Pleasing little drama of the West; full of spirited action.

Santchi, in the role of a stage driver, champions a lad led astray by a villainous renegade and made to take part in a gold robbery. As the driver the star is well represented and brought permanently into the affections of the family of the young beauty and the lad's confession of his attempt to do right exonerates him. The boy learns a lesson and brings the crook to book and the crook meets with his deserts; and the gallant hero finds a sweetheart in the lad's sister.

Will Represent Chaplin
J. R. Grainger, representative for Marshall, will act as representative for Charlie Chaplin with regards to contracts accepted for "The Kid," published through First National.

Open Gustine Sunshine
GUSTINE, TEx.—The new sunshine theatre was opened here recently.
Associated Producers

Homespun Folks, a Thomas H. Ince production.—From all angles I never have seen a picture yet made that I thought better to run. Satisfied 100 per cent.—E. Saunders, Palace theatre, Harvard, Ill.—General patronage.

The Last of the Mohicans, a Maurice Tourneur production.—This picture will get you money and please at the same time, but it is the only one of four I booked from this company that didn't make me a nickel.—Charles Dahler, Abingdon theatre, Abingdon, Ill.—Neighborhood patronage.

Homespun Folks, a Thomas H. Ince production.—Very good picture.—R. C. Buxton, Strand theatre, Ransom, Kan.—Country town patronage.

The Forbidden Thing, an Allan Dwan production.—A real profit maker. Keep away from this thing.—Charles Dahler, Abingdon theatre, Abingdon, Ill.—Neighborhood patronage.

First National

Passion, with a special cast.—Marvelous production. Broke all house records. Characters perfectly cast. Simply a 100 per cent production.—Edward L. Hyman, Strand theatre, Brooklyn, N. Y.

Dinty, a Marshall Neilan production.—Boys, here is a real special. Broke all house records on this. Please 100 per cent. The kind of a picture that they come back and ask for. Come back and say, "Some picture, we want more like it." Book it. Boost it, and watch results. It will stand all you can say for it. It is sure some traffic for the box office.—F. C. Burr & Son, Orpheum theatre, Lancaster, Wis.—Neighborhood patronage.


The Branded Woman, with Norma Talmadge.—Norma Talmadge, as in all her First National pictures, pleased in The Branded Woman. The combination of Talmadge and First National can't be beat.—Opera House, Greensboro, N. C.—Small town patronage.

A Splendid Hazard, with Henry B. Walthall.—Personally thought this a good picture, but does not seem to have any appeal to the public. Star has long since lost his drawing power.—W. H. Creal, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

Good References, with Constance Talmadge.—Very light story and not much comedy. If it wasn't for Connie and her bathing suit it would fall flat.—O. R. Hans, Scenic theatre, Hastings, Minn.—Neighborhood patronage.

Twin Beds, with Mr. and Mrs. Carter De Haven.—An excellent attraction that proved a remarkable drawing card for three days. Kept our crowds laughing from title to the final close-up.—H. V. Friedrich, Majestic theatre, Sheboygan, Wis.—Downtown patronage.

Go and Get It, a Marshall Neilan production.—A first class for any house. This kind helps pay for some of the lemons we get.—W. H. Mart, Strand theatre, Grinnell, Ia.

THE KID, with Charles Chaplin.—Broke all records opening day by $700. Will smash records for first week by over $4,000. Booked for four weeks.—J. Linick & Schaefer, Randolph theatre, Chicago, Ill.—Downtown patronage.

A Daughter of Two Worlds, with Norma Talmadge.—Good. Drew well and pleased.—L. M. Kuhns, Gibson theatre, Gibson, N. M.—Mining camp patronage.

Nomads of the North, with a special cast.—One of the very best. One lady called up her husband and daughter after the first show and said, "Come right over and see this show. It's the best one I ever saw." First National are all good.—S. Olson, Pastime theatre, Delavan, Wis.—General Patronage.

The Branded Woman, with Norma Talmadge.—Not as good as usual Talmadge picture. Unnatural mother. Poor story for Norma.—Edwin Lake, Lake theatre, Baker, Mont.—Small town patronage.

Passions Playground, with Katherine MacDonald.—A very well acted play, especially work by star. She sure is beautiful.—O. R. Hans, Scenic theatre, Hastings, Minn.—Neighborhood patronage.

In Search of a Sinner, with Constance Talmadge.—Very good comedy.—L. M. Kuhns, Gibson theatre, Gibson, N. M.—Small town patronage.

Don't Ever Marry, a Marshall Neilan production.—Great. Book this and boost it big. Pleased 90 per cent. Biggest business second day than opening date.—T. N. Jones, Strand, Chicago, Ill.—Downtown patronage.

In the Heart of a Pool, an Allan Dwan production.—A very good picture that seems to please all the audience.—H. V. Friedrich, Majestic theatre, Sheboygan, Wis.—Downtown patronage.

The Inferior Sex, with Mildred Harris.—While this is a good picture, Old Dad to us was a far better one. This star we find will draw.—C. Hales Lyric, Orange City, Ia.—Neighborhood patronage.

The Greatest Question, a D. W. Griffith production.—Failed to please. Top price 30 cents.—Giacomo Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The River's End, a Marshall Neilan production.—A special that no exhibitor can pass up. Book now. Raise your admission and cash in.—Polk E. Moore, Portland theatre Co., Portland, Tenn.

Good References, with Constance Talmadge.—There is never an inquiry about full houses on Miss Talmadge's pictures. This one proved no exception. Satisfied everyone.—H. V. Friedrich, Majestic theatre, Sheboygan, Wis.—Downtown patronage.

Go and Get It, a Marshall Neilan production.—Great picture. Got 20 and 40 runs on this by running with The Lost City serial. Had full house. 100 per cent pleased.—R. C. Buxton, Strand theatre, Ransom, Kan.—Country town patronage.

The Notorious Miss Lise, with Katharine McDonald.—Not much to this one. Hardly average program. We barely get our money back on her pictures.—W. H. Mart, Strand theatre, Grinnell, Ia.

Go and Get It, a Marshall Neilan production.—This is an altogether different picture than was ever made before and will hold any audience better than any other attraction you have ever had. Bear advance admission? I'll say it will, but book it no less than two days. Name no good.—Charles Dahler, Abingdon theatre, Abingdon, I1l.—Neighborhood patronage.

The River's End, a Marshall Neilan production.—Great picture, as well as all Curwood stories. Full house. All pleased.—R. C. Buxton, Strand theatre, Ransom, Kan.—Neighborhood patronage.

Good References, with Constance Talmadge.—Constance will have to put on more steam. Consider last pictures pretty poor.—W. H. Mart, Strand theatre, Grinnell, Ia.

The Turning Point, with Katharine
Chester Withey, Norma Talmadge's director, together with the star, visited Folsom's art gallery on Fifth avenue, New York, to get a scene for a forthcoming First National production.

MacDonald.—Slow and draygy. Too much posing. Miss MacDonald is a beautiful lady, but it's too bad to use up 1,000 feet of film to prove it when 100 feet would have answered. Photography good, settings beautiful. Not much to the story. Didn't please.—J. C. Jenkins, Auditorium theatre, Neigh. Neb.—Neighborhood patronage.

Human Desire, with Anita Stewart.—This is a dandy. Better than some so-called specials. Book it.—T. N. Magruder, Elite theatre, Iola, Kan.—General patronage.

The Romance of Tarzan, with Elmo Lincoln.—First part fine review of Tarzan of the Apes, balance of picture not as good to my notion. However, they seem to take fairly well.—A. B. Anderson, Pastime theatre, Stratford, S. D.—Neighborhood patronage.

The Hooldum, with Mary Pickford.—A picture that will bring them in. A production that will be long remembered by your patrons.—P. E. Moore, Portland theatre Co., Portland, Tenn.

'A Virtuous Vamp, with Constance Talmadge.—A good little comedy, which gave entire satisfaction. Drew well as do all Connie's pictures.—C. N. Bartow, Opera House, Medora, Ill.—Small town patronage.

Mary Regan, with Anita Stewart.—A real good show. One that pleased the people and made them speak highly of it. Direction in this feature fine. Anita Stewart and Frank Mayo filled the bill to a nicety.—H. J. Longaker, Howard theatre, Alexandria, Minn.—Neighborhood patronage.

The Hooldum, with Mary Pickford.—Pleased a big crowd. Not quite as good a drawing card as Daddy Long Legs. Good moral. Six reels.—A. J. Steggal, Opera House, Fayette, la.—College town patronage.

The Woman Grows, with Norma Talmadge.—Another splendid Norma Talmadge subject.—Raymond Gear, Mayflower theatre, Florence, Kan.

FAMOUS ART GALLERY

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The Woman Grows, with Norma Talmadge.—Another splendid Norma Talmadge subject.—Raymond Gear, Mayflower theatre, Florence, Kan.
Good Western. Star is liked here.—W. Douglas, Strand theatre, Newman Grove, Neb.—Small town patronage.

Sink or Swim, with George Walsh.—If you have this one booked go alter the crowd as it will please them all. Walsh is a favorite in this locality.—H. Wishard. Wishard theatre, Bloomfield, 1a.—Home patronage.


Forbidden Trails, with Buck Jones.—Give us more like this. One of the finest clears yet we have run lately. Book it if you want something to please a good crowd. No knock on it here. We would like it.—E. Stepp, Regent theatre, Pleasanton, Kans.—General patronage.


Goldwyn

The Man Who Had Everything, with Jack Pickford. A very satisfactory piece of entertainment.—H. V. Friedrich, Majestic theatre, Sheboygan, Wis.—Down-town patronage.

Almost a Husband, with Will Rogers. They have to give it to Bill for being the most human actor on the screen, and he always leaves a good feeling. Good picture, good crowd.—Jno. I. Saunders, Cheney theatre, Cheney, Kans.—Neighborhood patronage.

The Revenge of Tarzan, with a special cast.—Heals no kicks. Drew good. Am not critic on these Tarzan pictures. Never read any of the books.—W. H. Mart, Strand theatre, Grinnell, Ia.

Partners of the Night, with a special cast. Good picture. Group appeal that pleased a small crowd.—H. G. Stettmurd, Jr., Odeon theatre, Chandler, Okla.—General patronage.

The Strange Boarder, with Will Rogers.—It scores another one for Goldwyn.

WEBSTER CAMPBELL
Now directing Corinne Griffith, the Vitaphone star, in "The Correspondent."

Not as good as Jes' Call Me Jim, but good enough for any audience. Rogers has his best picture here, as well as Irene Rich and little Jimmie. It's an exceptional trio. Play this one.—J. C. Jenkins, Auditorium theatre, Neligh, Neb.—Neighborhood patronage.

IT'S A GREAT LIFE, with a special cast.—Pleased 100%. Ingenious, unique and original. Trenchant, terse and scholarly. Now we need adjectives in 15 degrees with a rising inflection. We need letters a foot high and a yard wide, and a few exclamations points about the size of a pyramid. But we won't go further. You'll be surprised.—B. F. Sharp, Tumble In theatre, Stinson, Tex.—Rural patronage.

Jes' Call Me Jim, with Will Rogers.—No better pictures made. Go to it. Book this one. You can't go wrong.—C. N. Jacobs, Kozy theatre, Chatsworth, Ill.—Small town patronage.

Madame X, with Pauline Frederick.—A remarkable picture. Held the interest of everyone from beginning to end. Business rather light during Christmas week.—H. V. Friedrich, Majestic theatre, Sheboygan, Wis.—Down-town patronage.

Jes' Call Me Jim, with Will Rogers.—I had many people say they liked it very much. It seemed to be the best Rogers subject run.—Raymond Gear, Mayflower theatre, Florence, Kans.—General patronage.

The Truth, with Magde Kennedy.—Pleased the Kennedy fans as usual. Held up good for two nights. A very clever comedy-drama picture they will enjoy.—Dr. F. M. Childs, Cozy theatre, Villisca, Ia.

Jes' Call Me Jim, with Will Rogers.—Rogers' pictures fine, but do not draw here for some unknown reason. Did extra advertising and raised admission 5 cents on this one. Fair crowd. Have had one of his pictures since then. Slightly more attendance.—H. G. Stettmurd, Jr., Odeon theatre, Chandler, Okla.—General patronage.

Partners of the Night, with a special cast.—A very pleasing program offering. Rather out of date, but gave good satisfaction. Very nice business two days.—Fred S. Meyer, Palace theatre, Hamilton, O.—Transient patronage.

Cupid the Cowpuncher, with Will Rog-
ers.—Will Rogers always good, and this better than usual. Star not an exceptional drawing card, however.—W. H. Creal, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

Stop Thief, with Tom Moore.—They liked this. Very fair production.—W. H. Mart, Strand theatre, Grinnell, la.

Cupid the Cowpuncher, with Will Rogers.—A 100 per cent picture in every way. Goldwyn productions all good, and we regret to have to give up the program.—C. T. Metcalfe, Opera House, Greenfield, Ill.—Small town patronage.

The City of Comrades, with Tom Moore.—A good program picture. Drew a good crowd. A good lesson in it, a man may be down but never out.—Jno. I. Saunders, Cheney theatre, Cheney, Kans.—Neighborhood patronage.

Sandy Burke of the U Bar U, with Louis Bennison.—I like Louis Bennison and my patrons are very loud in their praises for this star. His smile you can never forget. It's a smile that won't wear off, and a smile that brings in the money.—W. W. Stirleen, Alhambra theatre, Delta, la.—Neighborhood patronage.

The Slim Princess, with Mabel Normand.—Why do we have to play that kind of pictures when we know that it is killing the game? One-third of my patrons walked out on me.—Charles Dahler, Abingdon theatre, Abingdon, Ill.—Neighborhood patronage.

Heartsease, with Tom Moore.—A good picture to a good crowd. Tom is a good drawing card for me.—Jno. I. Saunders, Cheney theatre, Cheney, Kans.—Neighborhood patronage.

A Perfect 36, with Mabel Normand.—Fair comedy-drama only. Without division. I'm a big fan of no good. I record 50 per cent.—R. O. Rhodes, Orpheum theatre, Converse, Ind.—Small town patronage.

The Little Shepherd of Kingdom Come, with Jack Pickford.—To take my patrons' word for it, it was a wonderful picture. It snowed all day. Snowing and blowing when I started the show. I was demoted when I saw the seats full in such a storm. Second night held up in spite of bad roads and slippery streets. If you can't get them in on "The Little Shepherd," you're a dead one.—Dr. F. M. Childs, Liberty theatre, Villisca, la.

Upstairs, with Mabel Normand.—A fair comedy to a fair crowd. She does not draw for me.—Jno. I. Saunders, Cheney theatre, Cheney, Kans.—Neighborhood patronage.

The Slim Princess, with Mabel Normand.—About average. A better production than the one produced years ago with Bushman and Ruth Stonehouse.—W. H. Mart, Strand theatre, Grinnell, la.

The Girl from Outside, a Rex Beach production.—An excellent offering that pleased everybody. Regardless of whether Rex Beach means anything to your audiences, here's a picture that you mustn't overlook. It will please and come up to box office expectations.—Fred S. Meyer, Palace theatre, Hamilton, O.—Transient patronage.

Water, Water Everywhere, with Will Rogers.—Very good picture. Well liked.—C. S. Ford, Princess theatre, Reinbeck, la.—Neighborhood patronage.

Flame of the Desert, with Geraldine Farrar.—An excellent picture that would go big with anybody but Farrar. We still are of the firm belief that as a motion picture star she's a great grand opera singer.—Fred S. Meyer, Palace theatre, Hamilton, O.—Transient patronage.

Hodkinson


Riders of the Dawn, with Roy Stewart.

—Good picture. Title draws patrons. 95 per cent pleased. Playing a picture like this every Saturday night with "The Lost City" serial, 20 and 40 cents admission. Full house each night.—R. C. Buxton, Liberty theatre, Ransom, Kans.—Country town patronage.

The Westerners, with Roy Stewart.—Being a resident of the Black Hills in the early 80's, I was disappointed in not seeing a view of Rapid City. Otherwise the Westerners followed the book to a "T." Little Frankie Lee and Hunter played the hearts of all the finest and cleanest western pictures I ever ran. Two nights to good crowds. Grab it.—Dr. F. M. Childs, Cozy theatre, Villisca, la.

The Green Flame, with J. Warren Ker- rigan.—Pleased 100 per cent. Sent them away talking about it. J. Warren Kerrigan is one of our best drawing cards.—E. A. McClain, Liberty theatre, Tryon, Okla.—Neighborhood patronage.

As a Man Thinks, with Leah Baird.—Excellent picture. Went over big. Gave excellent satisfaction.—W. L. Douglas, Strand theatre, Newman Grove, Neb.—Small town patronage.

Metro

Polly with a Past, with Ina Claire.—An excellent picture, but attendance was rather light. Star unknown.—H. V. Friedrich, Majestic theatre, Sheboygan, Wis.—Down town patronage.

Body and Soul, with Alice Lake.—Very good.—L. M. Kuhns, Gibson theatre, Gibson, N. M.—Mining camp patronage.

SHORE ACRES, with a special cast.—Oh, ye good old days, when we tickled the breast in the bream on the wings, rolled the shot on the snare drum and shook the thunder sheet for the storm effect when SHORE ACRES came to town. Good? Yes. But nothing compared with the SHORE ACRES of the screen. Boost it. It's great.—Dr. F. M. Childs, Cozy theatre, Villisca, la.

The Great Redeemer, with a special cast.—Played it two nights to good houses. Most of them thought, it was fine. A few of them did not like it.—Alvin S. Frank, Jewell theatre, Lafayette, Colo.—Neighborhood patronage.

Old Lady 31, with Emma Dunn.—It is a good picture, but will not be enjoyed by the younger set. But it shows in realism what may happen in the future.—E. M. Steward, My theatre, Indianapolis, Ind.—Neighborhood patronage.

Madame Peacock, with Nazimova.—The best dual picture I have ever seen, from point of view of acting and the moral. A few expressed their appreciation of Nazimova's acting, but the majority of my patrons prefer more action, and hence I lost money on it. Nevertheless, it is a most worth-while picture.—Jean Lightner, Regent theatre, Alameda, Cal.—Neighborhood patronage.

The Walk-Offs, with May Allison.—Another view of the forces. Acting is with the Mutiny of the Elsinore, with a special cast.—One of the best pictures of its kind. Gave universal satisfaction. Nice business two days.—Fred S. Meyer, Palace theatre, Hamilton, O.—Transient patronage.

The Sap Head, with Buster Keaton.—Very funny comedy which about 75 per cent liked.—L. M. Kuhns, Gibson theatre, Gibson, N. M.—Mining camp patronage.

A. L. Thompson, studio manager, and George L. Cox, director, make friends with the latest addition to the cast. His name is "Songbird" and he has an important role in "Sunset Jones," the American's Western feature.
Paramount

The Charm School, with Wallace Reid. —Reid is the best star Paramount has. We packed 'em in.—James D. Kennedy, Alhambra theatre, Indianapolis, Ind.—Downtown patronage.

Below the Surface, with Hobart Bosworth. —No crowds on account of cold weather, but the picture is great. A real special.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

What's Your Hurry? with Wallace Reid. —Wallie is great. We packed 'em in.—James D. Kennedy, Alhambra theatre, Indianapolis, Ind.—Downtown patronage.

Always Audacious, with Wallace Reid. —Very good picture. Wallie always gets us the business. —James D. Kennedy, Alhambra theatre, Indianapolis, Ind.—Downtown patronage.


The Round Up, with Roscoe Arbuckle. —The picture is six reels full of pleasure and fun, showing Fatty in character of a sharp-shooter who puts off his Western stunts. —E. M. Steward, My theatre, Indianapolis, Ind.—Neighborhood patronage.

Humoresque, with a special cast. —This picture seemed to please everyone, and business was good.—Raymond Gear, Mayflower theatre, Florence, Kans.—General patronage.

It Pays to Advertise, with Bryant Washburn. —Clever picture. Pleased all. Good business.—F. E. Sabin, Majestic theatre, Helena, Mont.—Neighborhood patronage.

It Pays to Advertise, with Bryant Washburn. —Good picture and good business. —B. O. Baker, Boone Way theatre, Mt. Vernon, Ky.—General patronage.

Boots, with Dorothy Gish. —Another cure success for this one. A picture that suits everybody.—Polk E. Moore, Portland Theatre Co., Portland, Tenn.

Widow by Proxy, with Marguerite Clark. —That's very good.—R. D. Schneider, Midget theatre, Metamora, Ill.—Neighborhood patronage.

The Third Kiss, with Vivian Martin. —Fair program picture.—L. M. Kuhns, Gibson theatre, Gibson, N. M.—Mining camp patronage.

Lady Rose's Daughter, with Elsie Ferguson. —A fair picture, but nothing out of the ordinary.—Raymond Gear, Mayflower theatre, Florence, Kans.—General patronage.

Young Mrs. Winthrop, with Ethel Clayton. —Best Clayton we have had, but failed to get us any money. Acting of stars is excellent. Harrison could get some attention as leading man.—W. H. Creal, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

The Haunted Bedroom, with Enid Bennett. —A real mystery feature that held up to the very last. Good, clean program and will please.—C. Hales, Lyric theatre, Orange City, la.—Neighborhood patronage.

His Wife's Friend, with Dorothy Dalton. —Very good picture. Good business.—C. E. Belden, Midway theatre, Mogollon, N. M.—Mining camp patronage.

Mary's Ankle, with Douglas MacLean and Doris May.—Excellent comedy.—L. M. Kuhns, Gibson theatre, Gibson, N. M.—Mining camp patronage.

Told in the Hills, with Robert Warwick. —A 1-1 Western. Book this, boys. You can't go wrong. It's wonderful. It's six reels. Paramount has some lemons, but this is a peach. —R. D. Schneider, Midget theatre, Metamora, Ill.—Neighborhood patronage.

 Partners, with Enid Bennett. —A lucky little program picture. A production that will be appreciated by all.—Polk E. Moore, Portland Theatre Co., Portland, Tenn.

 John Petticoats, with William S. Hart. —Not the usual Hart story and consequently very cheap business. Hart very much out of place in this.—W. H. Creal, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

 2½ Hours Leave, with Douglas MacLean and Doris May.—A little old, but 100 per cent. Almost too good for a program picture. You can raise your admission on this feature. Should have a special.—R. D. Schneider, Midget theatre, Metamora, Ill.—Neighborhood patronage.

Hawthorne of the U. S. A., with Wall- lace Reid.—Extra good. Folger and Lila make a good pair. All cast fine.—C. E. Belden, Midway theatre, Mogollon, N. M.—Mining camp patronage.

Mary's Ankle, with Douglas MacLean and Doris May.—A dandy comedy-drama in which these clever stars score as big
a hit as in either of their other pictures. Can't be beat for real entertainment.—W. H. Creal, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

Dangerous Hours, with a special cast.—Just an ordinary program picture.—Bert Norton, Kozy theatre, Eureka, Ill.—Neighborhood patronage.

On With the Dance, with Mae Murray.—Excellent. Drew a large house and everyone liked it.—L. M. Kuhns, Gibson theatre, Gibson, N. M.—Minning camp patronage.

The Miracle of Love, with a special cast.—Seems to feel of nothing.—Bert Norton, Kozy theatre, Eureka, Ill.—Neighborhood patronage.

The Grim Game, with Houdini.—While I was a little slow in getting to this one, it went over fine. It is excellent entertainment, and made patrons smile.—H. J. Longaker, Howard theatre, Alexandria, Minn.—Neighborhood patronage.

The Grim Game, with Houdini.—A good picture, enjoyed by all. Not below normal account of heavy snows and zero weather, but no fault of the picture.—W. F. Baker, Boone Way theatre, Mt. Vernon, Ky.—General patronage.

The Egg Crate Wallop, with Charles Ray.—Very good.—L. M. Kuhns, Gibson theatre, Gibson, N. M.—Minning camp patronage.

Battling Jane, with Dorothy Gish.—Here's the niftiest, nippiest, dad burnest best comedy-drama we've had since Heck was a pup. It's an old one with a sprinkle of Red Cross drive, but it's sure a pippin.—Dr. F. M. Childs, Cozy theatre, Villisca, la.

It Pays to Advertise, with Bryant Washburn.—Just a fair picture. Story good, but not a lot of comedy.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

Jane Goes A-Wooin', with Vivian Martin.—Was a nice, clean one. Good photography throughout. We used a good picture, enjoyed by all. Not below normal account of heavy snows and zero weather, but no fault of the picture.—H. J. Longaker, Howard theatre, Alexandria, Minn.—Neighborhood patronage.

Sporting Life, with a special cast.—Just a fair program picture. No comments.—H. J. Longaker, Howard theatre, Mt. Vernon, Ky.—Neighborhood patronage.

Scarlet Days, a D. W. Griffith production.—Nothing extra. Just fair.—L. M. Kuhns, Gibson theatre, Gibson, N. M.—Minning camp patronage.

False Faces, with Henry B. Walthall.—It's a war picture, but it's fine. Everybody liked it.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

Rebecca of Sunnybrook Farm, with Mary Pickford.—Only booked on eight. Should have booked two. They still like Mary. Very pleasing picture. Pleased 100 per cent.—Edwin Lake, Lake theatre, Blair, Mont.—Small town patronage.

The Misleading Widow, with Billie Burke.—Sure some comedy-drama. A charming girl gets by in good shape with any audience. Why don't they make more like it?—R. C. Buxton, Strand theatres, Ransom, N. S.—Country town patronage.

A Desert Wooin', with Enid Bennett.—A good picture. Pleased a fair crowd.—H. G. Stettmum, Odeon theatre, Chandler, Okla.—General patronage.

Luck in Pawn, with Margaret Clark.—Very good. Miss Clark draws well here. Prices 20 and 40 cents.—O. E. Belden, Midway theatre, Mogollon, N. M.—Minning camp patronage.

Border Wireless, with William Hart.—This one went big. Could not keep them quiet. This is soldier stuff, but when Will puts it on it goes. Business buzz.—William Thacher, Royal theatre, Salina, Kans. —Neighborhood patronage.

The Cinema Murder, with Marion Davies.—Star good, but a very poor story.—H. J. McBeth, Gem theatre, Ord, Neb.—Neighborhood patronage.

His Parian Wife, with Elsie Fergusson.—Society drama well acted. Miss Fergusson wears some stunning gowns.—J. H. Talbert, Legion theatre, Norwich, Kans.—Small town patronage.

Stepping Out, with Enid Bennett.—Good comedy-drama that pleased our house. Picture drew well and is good, clean entertainment. An earmark of Paramount pictures.—C. H. Thomas, Community theatre, Galva, la.—Small town patronage.

Pathes

Dorothy Gish and her newly married husband, James Reison, in a scene from "Flying Pat," the current Paramount feature.

Other Men's Shoes, an Edgar Lewis production.—Received more favorable comments than any picture we played this season. It will please roughnecks as well as church people. Class A picture.—F. Hajtmanek, Opera House, Clarkson, Neb.—Small town patronage.

The Fighting Chance, with a special cast.—Did not please. Too much campagne and artificial life for our patrons.—Edwin Lake, Lafayette theatre, Baker, Mont.—Small town patronage.

Sherry, an Edgar Lewis production.—A beautiful picture that will satisfy any audience. Good story.—F. Hajtmanek, Opera House, Clarkson, Neb.—Small town patronage.

Other Men's Shoes, an Edgar Lewis production.—Poor business first day, second day about double first. Five cent boost in prices. This picture will please the majority.—H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—General patronage.

The Broadway Cowboy, with William Desmond.—It gave general satisfaction. It is really a satire on Western heroes; a good picture and some didn't. About 50-50.—L. A. Hasse, Majestic theatre, Maustin, Wis. —Small town patronage.


Dollar for Dollar, with Frank Keenan.—Good society feature.—F. Hajtmanek, Opera House, Clarkson, Neb.—Small town patronage.

Impossible Catherine, with Virginia Pearson.—This is just a fair picture comedy-drama. Some people liked it and some didn't. About 50-50.—L. A. Hasse, Majestic theatre, Maustin, Wis. —Small town patronage.

The Deadlier Sex, with Blanche Sweet.—Good picture. Pleased all.—H. E. Gailly, Crystal theatre, Wayne, Neb. —Realart

Food for Scandal, with Wanda Hawley.—This is a good one. This star very popular with us.—Opera House, Greensboro, Ala.—Small town patronage.

Heart of the Heart, with Mary Miles Minter.—A splendidly pictured story, but such themes do not go well with us. Yet it is a Realart, and our patrons did not complain.—C. T. Mecraft, Opera House, Greenfield, III.—Small town patronage.

Something Different, with Constance Binney.—Average picture, but as a whole continues along on regularization of our pictures.—Martin W. Oepker, Armory theatre, St. Genevieve, Mo.—Neighborhood patronage.

Eyes of the Heart, with Mary Miles Minter.—Poorest Minter picture we have run. Minter O. K. Story the bunk. Disappointed patrons.—P. E. Sabin, Majestic theatre, Eureka, Mont.—Neighborhood patronage.

Eyes of the Heart, with Mary Miles Minter.—Not as good as some of her previous pictures, but Mary Miles Minter always pleasing. It's aMajestic theatre, Sheboygan, Wis.—Down town patronage.

Judy of Rogue's Harbor, with Mary Miles Minter.—Good picture. Everyone
pleased. Average patronage.—B. F. Sharp, Tumble In theatre, Sinton, Tex.— Rural patronage.

Her Beloved Villain, with Wanda Hawley.—Another pleasing picture with Wanda Hawley. Good business.—W. H. Brenner, Cozy theatre, Winchester, Ind.—Neighborhood patronage.

The New York Idea, with Alice Brady.—My fourth Brady picture and the best of the lot. Would like to see Alice in a real vehicle.—A. B. Anderson, Pastime theatre, Stratford, S. D.—Neighborhood patronage.

Oh Lady, Lady, with Bebe Daniels.—This star is gaining great popularity here. This is a delightful picture, and one that should please all. Harrison Ford helped Daniels greatly.—A. S. Widaman, Centennial theatre, Warsaw, Ind.

The Luck of the Irish, with a special cast.—A good one and one that will please all.—L. R. Ledon, Larabee Opera House, Isabel, Kans.

Her Beloved Villain, with Wanda Hawley.—A real comedy is this. Hawley's best to date. 100 per cent satisfaction.—C. T. Metcalf, Opera House, Greenfield, III.—Small town patronage.

The New York Idea, with Alice Brady.—Brady is the poorest star on the screen and this feature is as poor as she is. Cannot understand how she gets by. Never again for Brady. Lay off this one.—A. S. Widaman, Centennial theatre, Warsaw, Ind.

The Deep Purple, with a special cast.—They tell you they like this one. Boost it all you can, it will please.—C. T. Metcalf, Opera House, Greenfield, Ill.

Robertson-Cole

The Stealers, with a special cast.—An eight-reel picture that seemed no more than five. An interesting story that was well liked by our patrons.—H. V. Friedrich, Majestic theatre, Sheboygan, Wis.—Downtown patronage.

So Long Letty, with a special cast.—Picture 100 per cent entertainment to all who saw it. Played it two nights, and lost $17.39, which was not the fault of the picture, but due to the fact that our payers will not pay the price to see a good picture. I have decided to play no more pictures of that class.—J. J. Kudlacek, Swan theatre, Swanton, Neb.—Neighborhood patronage.

Occasionally Yours, with Lew Cody.—I think this is the best thing Lew Cody has made. Due to other bookings, we could only play it for one day, and did a record breaking business. Everybody went out raving about the picture, and we are very seriously considering diverting from a set policy and bringing it back for a return showing.—Fred S. Meyer, Palace theatre, Hamilton, O.—Transient patronage.

The Notorious Mrs. Sands, with Bessie Barriscale.—Have had better of this star, but we got by very nicely.—C. Hales, Rivoli theatre, Alton, la.—Neighborhood patronage.


The Butterfly Man, with Lew Cody.—Personally, I thought this a wonderful picture, but did not please all classes of my audience.—E. Saunders, Palace theatre, Harvard, Ill.—General patronage.

In Search of Arcady, with Billie

From Wid's Review of

"BLACK BEAUTY"

"Black Beauty" characterized by thrills and extravagant production.

"The story of 'Black Beauty' is so famous in every part of the country that the title alone will be sufficient to draw a crowd.

"It is a clean, wholesome picture, a fact which you can make an especial appeal to women and children. The book is so well known that there will naturally be curiosity to see it visualized.

"The success of the picture with most audiences is going to depend on its 'human' theme, for the story of the horse holds interest only in those scenes involving fast action. Among the latter are some very good shots of a fox hunt, and a thrilling horse race at the finish which has been admirably done and will be apt to raise them off their seats."
LOVE-MAKING BY EXPERTS

Eddie Lyons and Lee Moran, the Universal comedians, rehearse a scene for "A Shocking Night" for the officers of the National Park-to-Park Highway Association which recently visited Universal City.

Rhodes.—Billie good, but story too light. Would make a fair two-reeler.—O. R. Hans, Scenic theatre, Hastings, Minn.—Neighborhood patronage.

The Love Call, with Billy Rhodes.—Good comedy-drama for the program.—Clarence Langacher, Opera House, New Glarus, Wis.

The Wonder Man, with Georges Carpentier.—If you want your patrons to have a good treat, play this picture.—E. Saunders, Palace theatre, Harvard, Ill.—General patronage.

Poor Relations, with ZaSu Pitts.—A very nice little program picture that will satisfy most all of them.—O. R. Hans, Scenic theatre, Hastings, Minn.—Neighborhood patronage.

Selznick

Pleasure Seekers, with Elaine Hamerstein.—Wonderful acting on Elaine's part, and was also a good story to work in. Selznick is turning out some good work lately.—Martin W. Opek, Armory theatre, St. Genevieve, Mo.—Neighborhood patronage.

The Daughter Pays, with Elaine Hamerstein.—A very good attraction that provided us with an exceptional New Year's business. Patrons 99 1/2 per cent pleased.—H. V. Friedrich, Majestic theatre, Sheboygan, Wis.—Downtown patronage.

The Servant Question, with Willie Collier.—Fair comedy-drama. Work of star good.—E. A. Baradel, Palace theatre, McGehee, Ark.—Small town patronage.

The Man Who Lost Himself, with William Faversham.—Star not known here. Small crowd, but, believe me, a real picture and well liked.—C. S. Ford, Princess theatre, Reinbeck, Ia.—Neighborhood patronage.

Broadway and Home, with Eugene O'Brien.—The best O'Brien picture to date. Picture has everything—action, romance, suspense and a climax in an unusual catastrophe. Wonderful photography.—Martin W. Opek, Armory theatre, St. Genevieve, Mo.—Neighborhood patronage.

The Wonderful Chance, with Eugene O'Brien.—O'Brien always a favorite here, no matter what he plays in. This is just an ordinary, pleasing program picture.—A. S. Widaman, Centennial theatre, Warsaw, Ind.

The Woman Game, with Elaine Hamerstein.—She is growing fast with my crowds, and is better liked each time. Picture theme out of the ordinary, but has a good lesson.—John I. Saunders, Cheney theatre, Cheney, Kans.—Neighborhood patronage.

Marooned Hearts, with Conway Tearle.—Did not draw for us. A good picture, but not worth advanced prices.—C. T. Metcalf, Opera House, Greenfield, Ill.—Small town patronage.

The Road of Ambition, with Conway Tearle.—Star is rapidly forging forward and with such a good vehicle the combination produces a very good picture.—Martin W. Opek, Armory theatre, St. Genevieve, Mo.—Neighborhood patronage.

The Wonderful Chance, with Eugene O'Brien.—The best one with this star and pleased my patrons.—W. H. Brenner, Cozy theatre, Winchester, Ind.—Neighborhood patronage.

A Regular Girl, with Elsie Janis.—A dandy good picture and was well liked. Was her first appearance here. Fair crowd.—Jno. I. Saunders, Cheney theatre, Cheney, Kans.—Neighborhood patronage.

A Desperate Hero, with Owen Moore.—Owen had better take to the woods if this is the best he can do. Absolutely dead from start to finish.—Harry N. Jennings, Pastime theatre, Granville, N. Y.—Neighborhood patronage.

The Daughter Pays, with Elaine Hamerstein.—A beautiful picture and a pleasing one. Some beautiful shots and the male lead is fine.—A. S. Widaman, Centennial theatre, Warsaw, Ind.

Sooner or Later, with Owen Moore.—A good program picture with some good laughs, but Moore does not draw for me.—O. R. Hans, Scene theatre, Hastings, Minn.—Neighborhood patronage.

Everybody's Sweetheart, with Olive Thomas.—A well-liked picture that drew capacity houses.—H. V. Friedrich, Majestic theatre, Sheboygan, Wis.—Downtown patronage.

Marooned Hearts, with Conway Tearle.—An ordinary picture to ordinary business two days.—Fred S. Meyer, Palace theatre, Hamilton, O.—Transient patronage.

Sealed Hearts, with Eugene O'Brien.—A good play, but Lucille Stewart spoils the whole play. Not the kind of leading lady for Eugene.—O. R. Hans, Scenic theatre, Hastings, Minn.—Neighborhood patronage.

She Loves and Lies, with Norma Talmadge.—Dandy picture. Placed 100 per cent.—R. R. Gribble, Grand theatre, New Hamburg, Ont., Can.—Small town patronage.

12:40, with Marie Doro.—A poor picture. Did not please.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Neighborhood patronage.

The Spite Bride, with Olive Thomas.—Good picture. Select has some good ones.—F. C. Burr, Orpheum theatre, Lancaster, Wis.—Neighborhood patronage.

The Isle of Conquest, with Norma Talmadge.—Good picture. Norma does some wonderful acting in this one. Well liked.—C. S. Ford, Princess theatre, Reinbeck, Ia.—Neighborhood patronage.

The Poor Sint, with Owen Moore.—Best Owen Moore picture we have run. Good comedy and sure to please.—R. O. Rhoades, Orpheum theatre, Converse, Ind.—Small town patronage.

His Wife's Money, with Eugene O'Brien.—A dandy, good picture. Just enough Western to make it spicy. Pleased a fair crowd.—Jno. I. Saunders, Cheney theatre, Cheney, Kans.—Neighborhood patronage.

Piccadilly Jim, with Owen Moore.—Several knocks on this one. We call it only a medium production.—C. T. Metcalf, Opera House, Greenfield, Ill.—Small town patronage.

Break the News to Mother, with a special cast.—Special in six reels. Very good.—Many favorable comments. Did not raise admission as the two previous Saturdays—Christmas and New Years—we had advanced admission. It will stand a slight raise.—Mrs. Lloyd Kinlin, Queen theatre, Aspermont, Tex.—Small town patronage.

The Spite Bride, with Olive Thomas.—A good picture. She is my best lady drawing card. Everyone loves her. Sorry of her tragic death.—Jno. I. Saunders, Cheney theatre, Cheney, Kans.—Neighborhood patronage.

Stoll


Squandered Lives, with a special cast.
Squandered Lives pleased my audience 100 per cent and held them to their seats till the last minute and packed house all evening.—Lindell & Peterson, Hippodrome theatre, Omaha.

Mr. Wu, the EXHIBITORS Gribble, a picture. Sure Gouverneur packed—admission.


Down on the Farm, a Mack Sennett production.—Pleased about fifty per cent. The dog and the baby worth price of admission, but not the sort of crime that is usually associated with pictures. —From Jackson D. Haag's review in the Detroit News.

United Artists

When the Clouds Roll By, with Douglas Fairbanks.—Very ordinary picture. Story lacks punch but picture has some good flood scenes.—R. R. Gribble, Grand theatre, New Hamburg, Ont., Can.—Small town patronage.


Sundown Slim, with Harry Carey.—Not up to the standard of Carey pictures. Pleased about 60 per cent. Too tame for Carey.—Spalding Bros., Gem theatre, Taylorville, Ill.—Neighborhood patronage.

ONCE TO EVERY WOMAN, with Dorothy Phillips.—Everything that has been said and written about this picture fails to do justice to the truly remarkable attraction this really is. The first picture that stood up for four days and did as much business on the last day as on the first. Censorship and blue laws would have to go out of business if we could get offerings like this. Very proper regualtity. Exploitation possibilities great. Put it on with a singer and watch 'em break down your doors.—Fred S. Meyer, Palace theatre, Hamilton, O.—Transient patronage.

The Path She Chose, with Ann Cromwell.—Would not say much for this. Did not draw or did not satisfy those who went. Her last for the Majestic Scenic theatre, Hastings, Minn.—Neighborhood patronage.

The Heart of Humanity, with Dorothy Phillips.—Very popular.—Mr. Small Town Exhibitor, of seeing, in my honest opinion, the greatest picture ever filmed. It's old, sure enough, grant you an ordinary picture. This solidification does not lessen its greatness.—W. W. Sirleen, Alhambra, Delta, T. A.—Neighborhood patronage.

Blue Streak McCoy, with Harry Carey.—Good, but not as good as some of Carey's pictures. Some of the finest night scenes in this ever put in a picture. This is a very good night scene picture. Most night scenes are too dark. You can boost this picture. Did very good business on two-day showing. 10-20c.—William Thacher, Royal theatre, Salina, Kans.

Everything but the Truth, with Eddie Lyons and Lee Moran.—Same as all other Lyons-Moran comedies. Good actors, but stories sadly lacking. This is nothing better than their two-reelers.—R. R. Gribble, Grand theatre, New Hamburg, Ont., Can.—Small town patronage.

The Marriage Pit, with Frank Mayo.—A good society drama that holds the attention and will be produced. Will make good on regular program.—F. L. Clarke, Cozy theatre, Hazen, Ark.

Everything but the Truth, with Eddie Lyons and Lee Moran. Having read some knocks on this, was a little afraid, but our audience applauded considerably, so I take this as a favorable sign.—Mrs. Lloyd Junkin, Queen theatre, Aspermont, Tex.—Small town patronage.

The Virgin of Stamboul, with Priscilla Dean and Lee Moran. A better picture played. Splendid acting. Please most of our patrons, about 90 per cent.—Edwin Lake, Lake theatre, Baker, Mont.—Small town patronage.

The Devil's Passkey, with Eric Von Stroheim.—A sure money-getter in every respect. A wonderful production. Worth of being called a masterpiece. Big business four days. By all means grab it.—

FRANK CLARK

Is some aviation. He jumped his biplane from the roof of a 10-story Los Angeles building for a thrill in "Stronger than Fiction," Katherine Mac-Donald's new Associated First National feature.

Fred S. Meyer, Palace theatre, Hamilton, O.

The Adorable Savage, with Edith Roberts.—Poor house on account of stormy weather, but everyone liked it.—O. R. Sennett, Strand theatre, Davis, Calif.—Small town patronage.

Everything but the Truth, with Eddie Lyons and Lee Moran.—Fairly good comedy-drama, not as good as Fixed by George. A fair drawer.—T. N. Magruder, Elite theatre, Iola, Kans.—General patronage.

The Virgin of Stamboul, with Priscilla Dean.—This is a wonderful picture, and the climax is a sure thriller. However, oriental plays are not very strong with us.—Royal theatre, Lodi, Utah.

The Forged Bride, with Mary MacLaren.—Fair. Nothing extra. Fair program picture.—T. N. Magruder, Elite theatre, Iola, Kans.—General patronage.

Vitagraph

Trumpet Island, with a special cast.—Tom Terriss sure rings the bull's eye with this production. One of the best Sunday attractions we have played recently. By referring to Governor Morriss' successful picture, The Penalty, we put this picture over with a bang.—Harry M. Palmer, Liberty theatre, Washington, Ind.—General patronage.

Trumpet Island, with a special cast.—A very good picture. Good story, good acting and good direction. Drew well.—H. V. Friedrich, Majestic theatre, Sheboygan, Wis.—Downtown patronage.

Dead Men Tell No Tales, with a special cast.—Drew well. Played two days. Very fair picture.—Gus Starnes, Classic theatre, Brooklyn, N. Y.

The Flaming Clue, with Harry Morley.—An interesting detective story that held interest well.—Bert Norton, Koye theatre, Eureka, Ill.—Neighborhood patronage.

The Sporting Duchess, with Alice Joyce.—Very good picture and gave satisfaction.—Peter Krauth, Denison thea-
tre, Denison, Ia.—Neighborhood patronage.

The Gauntlet, with Harry T. Morey.—Serial will get by. Don't make any fuss over it, though.—O. R. Hans, Scenic theatre, Hastings, Minn.—Neighborhood patronage.

The Golden Shower, with Corinne Griffith.—Story not suited for discriminating audiences. Off color.—Bert Norton, Kozy theatre, Eureka, Ill.—Neighborhood patronage.

The Wolf, with Earle Williams. Exhibitors who are building for the future will book pictures like this production. It is quaint and entertaining with educational features. A picture well received.—W. W. Sturle, Alhambra theatre, Delta, Ia.—Neighborhood patronage.

The Wreck, with Anita Stewart.—Keep away from The Wreck. Danger, even if it is six or seven years old.—Grand theatre, New Hamburg, Ont., Can.—Small town patronage.

God's Country and the Woman, with William Duncan.—Fine. Drew a good house and pleased.—L. N. Kuhns, Gibson theatre, Gibbon, N. M.—Mining camp patronage.

The Birth of a Soul, with Harry T. Morey.—Dual role of star, in my opinion, killed picture. Picture is worth while in its entirety except as above stated, which makes picture go flat.—W. W. Sturle, Alhambra theatre, Delta, Ia.—Neighborhood patronage.

The Sea Ride, with Harry Morey.—Rather old, but excellent picture. Best program picture for a long time.—O. W. Jasram, Strand theatre, Pecatonica, Ill.—Small town patronage.

Specials

Thoughtless Women (Pioneer), with Alene Osgood. Picture is very poor. The only reason that I had a big audience was the fact that I had a personal appearance at the evening show of Miss Ruben,—Charles Steinman, New Atlantic Theatre, Brooklyn, N. Y.

The Phantom Honeycomb (Hallmark), with Mae Marsh. Fairly entertaining ghost picture. Though screen showings of the snape was repulsive to 75 per cent of the audience, as it shows the revolting as biting two lovers and killing them both.—J. J. Kusture, Swanton, Neb.—Neighborhood patronage.

Silk Husband and Calico Wives (Equity), with House Peters. A good, clean story.—F. W. Winsple 97% Good for any house.—S. Olson, Pastime theatre, Delavan, Wis.—General patronage.

Dangerous Trails (Aywon), with Rex Ray.—Not much to this one. Did not please. Some of my patrons walked out. Comment, poor picture.—Spalding Bros., Gem theatre, Polk, Ia.—Neighborhood patronage.

Sky Fire (Independent), with Neal Hart.—Finest photography in first part of this I ever saw. Night scenes at last too dark. Good pulling Western. No kicks from anybody.—F. L. Clarke, Cozy theatre, Hazen, Ark.—Neighborhood patronage.

The Confession (Pioneer), with Henry B. Walthall.—A sure-fire hit in a Catholic community. A picture that will satisfy any fan. Did more on second night than on first. Had the priest here help me put it over.—O. R. Hans, Scenic theatre, Hastings, Minn.—Neighborhood patronage.

Bubbles (Pioneer), with Mary Anderson. A great disappointment. Absolutely nothing to this picture, and the only thing that got them in was the title.—A. S. Widaman, Centennial theatre, Warsaw, Ind.

Hell's Oasis (Pinnacle), with Neal Hart. A fine Western star. Star now here, but drew well. Picture was rather slow.—H. J. McBeth, Gem theatre, Ord, Neb.—Neighborhood patronage.

Girls Don't Gamble (D. N. Schwab), with David Butler.—Man, this is a stunner. Don't be afraid to advertise it, as it will make good. Will stand small raise in admission.—F. L. Clarke, Cozy theatre, Hazen, Ark.—Neighborhood patronage.

A Western Adventure (W. S. P. C.), with William Fairbanks.—If your people like Western pictures, book this. It is one of the best I have ever run.—E. Saunder, Palace theatre, Harvard, Ill.—General patronage.

Serials

The Son of Tarzan (National), with a special cast. I'm on the eighth episode. It's no good. Business falling off with each episode.—Ed. J. Fuchs, Opera House, Marion, Wis.

A Bride 13 (Fox), with a special cast.—Worst serial ever run here. Losing money on it.—E. A. Baradel, Palace theatre, McGehee, Ark.—Small town patronage.

The Lost City (Warner Bros.), with Juanita Hansen. —Tenth episode. Serial is headed O. K. We can't do anything big on it, but no fault of serial. Got a bad start.—C. Hales, Rivoli theatre, Altun, Ioa.—Neighborhood patronage.

The Lost City (Warner Bros.), with Juanita Hansen.—Just finished episode No. 15. This is some serial when it comes to getting money. Run it two days. Friday night and Saturday night. Have some hope to see it go off. Wish it was thirty episodes. Have run serials for ten years, but this is the best. Entirely pleased.—William Thacker, Royal theatre, Salina, Kan.

Thunderbolt Jack (Arrow), with Jack Hoxie.—Now on sixth episode and going strong. Jack Hoxie is quite a picture.—H. J. Dorley, Ada theatre, Chicago, Ill.—Neighborhood patronage.

The Lion Man (Universal), with a special cast.—Just finished this splendid serial with enthusiastic audience. Used opening episode of King of the Circus on last episode of Lion Man and two-rel Century comedy. The applause and comments indicated a high degree of satisfaction. In spite of spelt in cotton market our crowds have held up fine on this serial.—Mrs. Lloyd Junkin, Queen theatre. Aspen, Colo.—Small town patronage.

Elmo the Fearless (Universal), with Elmo Lincoln.—Poorest apology for a serial ever filmed. Mostly connected thrills. Lincoln struts and poses, but Miss Loraine does some real acting. Can this serial.—Harry Nym, Pastime theatre, Granville, N. Y.—Neighborhood patronage.

Thunderbolt Jack (Arrow), with Jack Hoxie.—Positively the greatest serial we ever had. A box office attraction of merit.—Sam Shlerts, Pastime theatre, Hamilton, Ind.—Neighborhood patronage.
Short Subjects

Number, Please (Pathe), with Harold Lloyd. —The Lloyds are all good. This one doesn't fall behind. —F. C. Burr, Orpheum theatre, Lancaster, Wis.—Neighbourhood patronage.

Robin Comedies (Pathe), with special cast. —Miss Margaret O'Neil, “The Smiling Liar,” very good comedies and better than a good many. Pathe

Topics of the Day the best spice on any program. Enjoyed by young and old. —E. H. Hanazek, Opera House, Clarkson, Neb.—Small town patronage.

Chester, Christie, Mermaid Comedies (Educational). Most consistent line of comedies we ever had. Every one good. New gags and real plots to most of them. Both Chester and Christie are good. —O. W. Jastram, Strand theatre, Pecatonica, Ill.—Small town patronage.

The Good Ship Rock and Rye (Universal), with Joe Martin. —This was certainly a good one. We are strong for Joe Martin. One of the best drawing cards we can get.—Mrs. Lloyd Junkin, Queen theatre, Aspermont, Texas.—Small town patronage.

An Overall Hero (Educational), with a special cast. —This monkey truly does everything but talk. Contrary to expectations, our patrons like these Chester comedies more and more with each showing and they are a great asset to every high-class program. —Fred S. Meyer, Palace theatre, Hamilton, O.—Transient patronage.

The Scarecrow (Metro), with Buster Keaton. —Still he goes good. Patrons ask, “Can he keep it up?” —O. R. Nation, Strand theatre, Davis, Cal.—Small town patronage.

The Live Wire (Reelcraft), with Billy Franey. —This bird will draw them in. Franey is a strong favorite with my people. —D. W. Eakin, Mystic theatre, Rushville, Ind.—Small town patronage.

The Slacker (Fox), with a special cast. —This is as good as St. John ever worked in. It will please all. It is clever. —H. J. Longaker, Howard theatre, Alexandria, Minn.—Neighbourhood patronage.

THE TROUBLE BUSTER (Vitagraph) with James Aubrey. —Went up into the operator's booth to see how he weathered this comedy and found him convulsed with laughter. When the hard boiled operator enjoys a comedy it must be a good one and this one is very good. —Harry M. Palmer, Liberty theatre, Washington, Ind.—General patronage.

The Race of the Age (Educational), with Man O’War and Sir Barton. —Played this four days and by advertising it extensively on the sporting page got what few sports there are. It failed to justify the way we went after it in exposition but a great picture in every sense of the word. —Fred S. Meyer, Palace theatre, Hamilton, Ohio.—Transient patronage.


Betty's Green-Eyed Monster (Arrow), with Margaret O'Neill. —This is the second of these comedies run and find them to be dandy comedies. Went big. Clean story. —Very good. They have no pulling power, but they sure are good. —William Thacher, Royal theatre, Salina, Kan.

Why Pick On Me? (Pathe), with Harold Lloyd. —This is the first of the one-reel Lloyds brought back during Lloyd Tribute Month and it went over with a bang. While it's not a "mirthquake" it gave universal satisfaction and pleased everybody. —Fred S. Meyer, Palace theatre, Hamilton, Ohio.—Transient patronage.

His Royal Synness, with Harold Lloyd. —Good comedy. The double exposure being unusually interesting, but have a serious complaint against the advertising furnished. None of the scenes illustrated on the one-sheet, three-sheet, six-sheet, slide and live of the 11x1 photos actually took place in the picture. What are we going to do to prevent producers resorting to dishonest methods in their advertising? If only some of them did it we could easily remedy this by withholding our business from them, but all of the producers whose products we use have done it some time or other. I am getting to be afraid to use any advertising for fear of betting. Added as a last line.—J. J. Kudlacek, Swan theatre, Swanton, Neb.—Neighborhood patronage.

LARRY SEMON COMEDIES (Vitagraph) with Larry Semon. —Have this to say concerning Larry. He's got all the comedy kings and queens backed up in a corner and they are eating out of his hand. Semon comedies radiate fun as the sun radiates light. —W. W. Stirrins, Alhambra theatre, Delta, Ia.—Neighbourhood patronage.

Mongrels (Fox), with a special cast. —Dandy comedy. Everyone liked it. Sunshines all good comedies. Find them the best comedies on the market, not being specials or so-called specials. —William Thacher, Royal theatre, Salina, Kan.

Moonshine (Paramount), with Roscoe Arbuckle. —Paramount has released brand new prints of all these older Arbuckle comedies and if your competitor beats you to them, why, it's your loss. Arbuckle seems to be one comedian who never loses. This is as flat as it is true. —Harry M. Palmer, Liberty theatre, Washington, Ind.—General patronage.

Don't Tickle (Fox), with Clyde Cook. —Clyde Cook has something new, different and very entertaining in this comedy. It is a good one. —H. J. Longaker, Howard theatre, Alexandria, Minn.—Neighbourhood patronage.

Bumping Into Broadway (Pathe), with Harold Lloyd. —Very good comedy that goes well with any program. Lloyd is a big favorite here. Always goes over in fine shape. —Fred S. Meyer, Palace theatre, Hamilton, Ohio.—Transient patronage.

One Law for All (Universal), with Hoot Gibson. Good. Hoot goes big with our audience. Hoot always pleases. The kids are wild over him. —William Thacher, Royal theatre, Salina, Kan.

A Homespun Hero (Educational), with a special cast. —Christie has redeemed himself for some of his past weak offerings. A clean comedy with plenty of laughs. Of course it's an Educational and one of the best. —Fred S. Meyer, Palace theatre, Hamilton, Ohio.—Transient patronage.

Betty's Green-Eyed Monster, Ship Ahoy, LARRY SEMON COMEDIES, USE THIS BLANK

Box Office Reports Tell the Whole Story. Join in This Co-operative Service Report Regularly on Pictures You Exhibit And Read in The Herald Every Week What Pictures Are Doing for Other Exhibitors Fill in this blank now and send to Exhibitors Herald, 417 S. Dearborn St., Chicago.

Title ___________________________

Star ___________________________

Producer _______________________

Remarks ________________________

Exhibitor ________________________

Name of Theatre __________________

Transient or Neighborhood Patronage __________________

City ___________________________

State ___________________________
AUGMENTING THE SYMPHONY ORCHESTRA WITH THE PIPE ORGAN

Top Row—New Mission Theatre, San Francisco; La Petite Theatre, Ocean Park, Calif. Center—Queen Theatre, Denver, Colo.; Liberty Theatre, Fresno, Calif.; Kinema Theatre, Los Angeles, Calif. Lower—Auburn Theatre, Auburn, Wash.; Palm Theatre, Pueblo, Colo., where Robert-Morton organs have been installed, the evolution of which for the theatre is explained in Mr. Werner's article.
Evolution of the Pipe Organ for the Theatre

At the Present Time It Is an Orchestra in Itself—Every Instrument Reproduced

By H. J. WERNER

(President American Photo Player Company)

With the advancement of scenic lighting and other mechanical features of the photo drama including all the essential attributes of making pictures and presenting them, the sense of sight was necessarily considered because of its solitary appeal.

The very nature of the speechless drama, however, demanded a contributing sense of sound to complete the illusion of the screen. Tone is essential to shadow and music was therefore introduced.

The evolution of the photoplay music necessarily passed from the cheap electric to the crude "slap bang" piano and violin and syncopated beats of the trap drummer, through the average small theatre orchestra to the finale of a fifty-piece symphony. The efforts to meet the music necessities of the small theatre with a single instrument was the mission to furnish noise rather than the emotional tonal quality necessary for the more accurate interpretation of the various phases of screen action. The logical step therefore for the artistic development of the photoplay necessitated technically correct music in the matter of relief, substitution, or that of augmenting the public orchestra. This condition gave rise to the installation of the pipe organ, the "king of instruments," both for its solo possibilities and its ability to combine its tonal qualities with that of the symphony orchestra.

Evolution of Organ

The evolution of the organ itself from its churchly dignity in ecclesiastic surroundings to its present orchestral tone in a theatrical atmosphere represents years of intensive technical skill in combination with artistic performance. From the resonance of the deep, vibrant diapason tones of antiquity to the modern brilliance of strings and high pressure windwood and brass, accompanied by the syncopated beats of the drum and other orchestral adjuncts, the organ has surely passed through every phase of music experience.

However, it is well to understand that in the combination of the cathedral and orchestral-toned organ, such as the Robert-Morton, that the dignified diapason is one of the most outstanding features of this instrument which should be the background of every organ and in addition the full-throated vox humana is not neglected. The flute family is well represented by the concert flute, orchestral flute, piccolo, tibia, cello piccolo and doppel flute. The string family represented by the first violin, viola, cello and double bass, together with the octave violins, add greatly to the brilliancy of the organ.

All Instruments Available

The oboe, saxophone, clarinet and bassoon are all available for the organist to use in weaving tone fabrics. The brass section contains cornet, trumpet, tuba and cornet, which produce a fitting climax hereafter belonging only to symphony orchestras. Thus in addition to the harp, orchestral bells, xylophone, bass drum, snare drum, etc., all arranged so that the expert musician can find them just when he wants to, the organ is surely an orchestra in itself.

In theatres of the more limited seating capacity using an eight or ten-piece orchestra the combination of the organ affords the power and variety of an orchestra several times its number, thereby giving greatly enhanced artistic performance with a limited expense of operation.

Recently the organ has become an added member to the orchestra pit in vaudeville theatres, where the instrument will be played in combination with the orchestra itself. The Pantages circuit is now equipping its new theatres with Robert-Morton organs.

WURLITZER AT PANTHEON

(From Staff Correspondent)

VINCENNES, IND., Jan. 23.—The new Pantheon theatre at Fifth and Main streets, will be completed within a few weeks. The local representative of Wilkeson-Lyons Enterprises, which is erecting the house, at a cost of $250,000, says a Wurlitzer Hope-Jones pipe organ will be installed soon and theplayhouse should be ready for the opening performance not later than March 15. L. A. Wilkerson, president of the company, says he has not decided on the opening attraction.
Exhibitors use Chicago Concern’s product in new Peoria theatre.


ARE SPECIALLY DESIGNED

Harmonize Completely with Rest of Architecture

Ascher Brothers new theatre at Peoria, Ill., "The Palace," has been completely equipped with "Bilt-Rite" display cases, the product of the Consolidated Portrait & Frame company, Chicago.

The nature of the theatre especially lends itself to a striking display. Two corner cases similar to the cut accompanying this article were installed on the Main Street side so that they catch the eyes of pedestrians coming and going along this busy thoroughfare.

Other Cases Installed

Two more cases similar to those on the front of the theatre were installed on the exit side which opens onto Madison Street. These cases on Madison Street are used exclusively for future productions, the psychology being that as the people leave the theatre they quite naturally will come in contact with this future production literature and, as a consequence, will desire to see the pictures scheduled for future showings.

The designing department of the Consolidated Portrait & Frame Co. designed cases that completely harmonize with the rest of the architecture. Each case is equipped with rich velour covered backboards, onto which are mounted the small gold burnished frames for displaying 11x14, 8x10 or 22x28 photographs.

Lobby Equipment

The inside of the lobby is equipped with cases with velour covered backboards and gold photo frames, similar to street display. The whole thought in the designing of the outfit was to get a display that would be practical and yet entirely in harmony with the rest of the beautiful equipment installed at the theatre.

The cases are a dream. I never thought that such a good, practical display could be handled in so admirable a fashion," was the comment of Manager Menzing.

One of the Bilt-Rite display cases in use at the Palace, Ascher Brothers' new theatre at Peoria, Ill.

MILLER'S TEST OF BLUE LAW

Theory Provides Campaign Data

Figures that provide foundation for a campaign of enlightenment well qualified to counteract such influence as may be brought to bear by blue law or Sunday closing advocates were obtained by S. C. Hagan, manager of the Elks Theatre, Mound City, Ill., when he made a personal canvass of his Sunday patrons ascertaining the pursuit to which each would devote his time were the theatre closed on that day.

The answers received constitute an argument for Sunday shows which should be used with good effect in an advertising or newspaper interview in silencing agitators. Any exhibitor can conduct a similar test and utilize the results in protecting his interests. Mr. Hagan's letter follows:

"I have investigated the blue law question, having a talk with all of my customers and finding out actual facts in the case. Of course this is a small town, but people are alike everywhere.

"Yes, we are keeping a few people from going to church on Sunday. I am sorry this few don't go to church, but here is the following true example:

"One-fourth of the people attending Sunday shows would go to church if there were no shows. Three-fourths would go to gambling places and all other places that are forty times worse than a picture show.

"Now, then, the picture show can save three-fourths, and if closed the church can save one-fourth, so what is the best for the public? Three-fourths of the people or one-fourth?

"Nearly every picture play is a perfect sermon and I am sure the picture show is doing more good than any other place for the people in the world. This true argument should be shown to the public everywhere."

MARKET NEW PROJECTOR

Exhibitors Machine Corporation by Eliminating Tension Springs Gets Good Results

Elimination of the tension spring is the outstanding feature of the Professional Projector, a new device now being put on the market by the Exhibitors Machine Corporation of Chicago.

The doing away with the tension springs which is accomplished by means of two intermittent sprockets, gives the manufacturer a chance to speed up the intermittent to a speed where it is possible to use a shutter with very narrow blades, which increases the light on the screen nearly 100 per cent, it is claimed.

Another advantage claimed for the new projector is that the pictures projected are absolutely flickerless. This, it is said, was clearly brought out during a demonstration held at the Covent Garden.

The men who invented the machine are veterans in projection work. Andrew Shustek, who is president of the firm, made his first projector twenty-six years ago, and John Proksa, a brother of Mr. Shustek and Carlton C. Stewart of the firm have been associated with Mr. Shustek for the past few years in perfecting the present model. It requires six years and an expenditure of more than $200,000 to perfect the Professional Projector, officials of the company claim.

SYMPHONY REDECORATED

Outlay of More than $20,000 Expended—Color Scheme Is of Old Rose, Dull Blue and Ivory

The Symphony theatre, Los Angeles, has been redecorated at an outlay of almost $20,000, with a color scheme of old rose, dull blue and ivory, with old rose as the dominating note.

New hangings of rich old rose are in the lobby, new carpets pass down the aisles and the wiring system of the theatre has been completely changed.

On the stage, a rich old rose velvet curtain replaces the blue one, and across the screen is a gold gauze veil as light and filmy as the web of a spider.

The walls have been re-decorated with a lattice work effect with colorful tassels which resemble flowers, and the subdued lighting presents a picture that is most pleasing and unique. The woman's rest room resembles a boudoir with new rugs, furniture and lighting, an old crone pit has been enlarged and ventilating system also has been enlarged.

Sells Music Territory

M. J. Mintz of Synchronized Scenario Music Company Reports Keen Interest in Project

M. J. Mintz, recently appointed sales manager of the Synchronized Scenario Music Company, is at the present time on a very extended trip through the west allotting territory on the new Synchronized service. He has advised the home office that he has already closed up state rights with the Theatre Service Company of Kansas City for Kansas and Western Missouri and with H. A. Kuyler of Denver, Color. New Mexico, Wyoming, Montana, Utah, Idaho, Washington and Oregon.

Mr. Mintz reports that exhibitors wherever he has visited, have taken up the new music service very enthusiastically and are eager to book it.
FITS MUSIC TO PICTURE

Dave Love, Criterion Theatre, Atlanta, Believes Music Should Not Upset Patron Interest

Dave Love, who conducts the orchestra of the Criterion theatre, Atlanta, Ga., is a talented musician, and a man who, it is said, "turned down" the opportunity of a wonderful career in Russia. Mr. Love sees no reason why he should not adapt his music to the picture, rather than trying to adapt and warp the picture to his music, as seems to be the ideal of so many really great musicians.

It is his theory that, for every picture ever made that was worthy of being screened, there is, somewhere, music that just fits it. It is up to the orchestra leader to find that piece of music, adapt it, revise it, and build it up into a central theme for the musical setting of that picture. The music, according to Mr. Love, should never be noticed above the picture—that is, the music should not call attention to itself as anything more than a setting for the picture—and the more perfect the setting, the less it will be noticed, consciously.

Dave Love was born in Roswell, Ga., in 1893. He studied the violin with Geraldine Morgan, of New York, and theory with Mortimer Wilson. At the age of nineteen, he was leader of Atlanta's Symphonic orchestra, and at the age of twenty-seven he had won a gold medal for his playing at the old Lyceum theatre in Edgewood avenue.

PRESIDENT SANIEL QUITS

PITTSBURGH, PA., Jan. 25.—S. Saniel has resigned his position as president of the S. & S. Film & Supply Company after two years of active participation in its affairs.

Mr. Saniel has as yet made no announcement of his future plans, but it is understood that he will remain in the film business.

Film Supply Dealers Organize

H. H. Cudmore, Cleveland, Ohio, Is Chairman of Executive Board of Association-Comprehensive Program Is Outlined

Following numerous meetings attended by the managing directors of twenty-four representative supply dealers and jobbers, the Association of Motion Picture Supply Dealers has been formed. H. H. Cudmore, 623 Prospect avenue, Cleveland, O., is chairman of the executive committee.

Incidental with the permanent organization, the new association launched an advertising campaign in the trade papers explaining the object of the new body and also extending an invitation to others in the industry to join.

A constitution and by-laws have been drafted and adopted, some of the committee have been named and the new association is already well under way with a comprehensive program which promises to result in accomplishing big and important work.

Aim of Association

It is announced by those back of the project that it is the desire and aim of the association to list as its members all the representative dealers and jobbers of motion picture supplies. "The association can reach maximum efficiency," reads the announcement in this connection, "only when it has the cooperation of all those engaged in this important and rapidly growing business."

Some of the other points brought out in the public announcement of the formation of the new organization are:

Age of Cooperation

"This is the age of cooperation in business. The old adage 'Competition is the life of trade,' has been changed to read 'Cooperation is the life of trade.'

"The biggest advances made in business during recent years have been due to cooperation. The best cooperators is the best operator of a business."

"The objects of the Association of Motion Picture Supply Dealers are to promote the welfare of its members and to distribute among them the fullest information obtainable in regard to all matters affecting the motion picture supply business; to aid in bringing about more friendly relations between the motion picture supply dealers; to assist in standardizing and marketing high-grade motion picture supplies; to improve the quality of motion picture supplies and apparatus and the service rendered by the various branches of the motion picture industry."

Delft Theatre Opens At Marquette, Mich.

Delft Theatres, Incorporated, added a second theatre in Marquette to its chain of Michigan houses when the Delft was opened recently. The new theatre is the most attractive of the five houses operated by the company and in point of decoration and appointments is said to compare favorably with any theatre in the Middle West.

Agnes Foster Wright of New York designed and supervised the decorations, with the exception of the stage settings, which were designed by Joseph Platt, also of New York, and painted by the Lee Lash studios. The lobby is decorated with several Chinese panels which are imported from the Defosse studios in Paris, and in the foyer is a velvet panel brought from Watanabe, Yokohama.

BLOWER FAN INSTALLED

(From Staff Correspondent)

EVANSVILLE, IND., Jan. 25.—A new exhaust and blower fan has been installed in the Woodlawn theatre. The fans have a displacement of more than 90,000 cubic feet of air a minute.

Frank Lacey, manager of the Majestic theatre, Portland, Ore., produced this excellent lobby effect for "Godless Men," the Goldwyn production, by artistic lighting of well-mounted material and a minimum of foliage decoration.
Theatres
Providing Comfort for Fans Is an Asset. Exhibitors Know This.
Palaces Are Going Up. Only the Latest Equipment Is Being Installed

New Projects
Henry Schoenstadt's new Brighton theatre at 4241 Archer avenue, Chicago, opens in about two weeks.

A. L. Robarge of Wausau, Wis., and James Streeter of Tomahawk, Wis., have purchased a site in the latter place on which they will erect a $12,000 theatre this Spring.

The new Grand theatre at Noriolk, N.H., has been opened. Jack Howard holds the lease on the house.

William J. Sarres, real estate broker, is erecting a $60,000 theatre at Thirty-fifth street and Lisbon avenue, Milwaukee, Wis.

The Hauber-Gem theatre at Camden, Ark., has just been opened. It was built by O. C. Hauber of Pine Bluff for $25,000.

The new $300,000 Liberty theatre at Great Falls, Mont., will be opened in May. Jensen and Von Herberg of Seattle are building the house. It will seat 1,550 patrons.

Seagram Amusement Company of New Orleans, La., will build a $50,000 theatre in West Shreveport. Howard L. Swain is the Shreveport manager of the company.

Albert E. Morelock, with offices in the Carleton block; St. Louis, Mo., has purchased a site for the erection of a $500,000 theatre.

Loew's new Palace theatre at Main and Union, Memphis, Tenn., has been opened under the management of Frederick B. Klein.

James B. Clark of Clark & Rowland will begin construction of a new theatre at Fifth avenue and Sinclair street, McKeesport, Pa., about May. Clark & Rowland is a Pittsburgh enterprise.

Allen brothers' new Allen theatre in St. Catherine street, Montreal, Que., will be opened early in March. It will seat 2,000 persons.

New Management
R. Rouse has sold his Colonial theatre at Osage, Ia., to V. B. Valean of Austin for $40,000.

George Coval has assumed management of the Majestic theatre at East Moline, Ill.

Allen Foster has bought the Texas theatre at Carthage, Tex., from Kabbott Baker.

Victor Beal is the new manager of the Jackson theatre at Heber Springs, Ark.

The Riviera theatre building at Peru, Ill., has been purchased by Sam Scholesser.

 Fires
The Isis theatre at Paragould, Ark., was destroyed by fire. Loss was estimated at $30,000. Jim Hays owned the structure.

The damage to the Landers theatre, Springfield, Mo., by fire has been adjusted for $35,000. Mr. Wilhoit will rebuild.

Remodeling
J. Wicks will remodel the Strand theatre, Rock Rapids, Ia., immediately.

The Bijou theatre at Fond Du Lac, Wis., is being renovated by Manager Smith.

Avert Fire in Theatre
DARLINGTON, WIS.—The Rodman picture show was the scene of a recent fire that destroyed a number of feet of film, but resulted with no additional damage. Quick work on the part of the operator, Joseph Daily, prevented a serious conflagration.

 Gets Enid, Okla., Theatre
ENID, OKLA.—Frank Lang of Tulsa has purchased the Majestic theatre from Dewey Printy and C. G. Harriman. The new owners of the theatre, located in Grand avenue between Broadway and Main streets, have taken possession.

Exhibitors and Supply Dealers!
We have just purchased all the rights and are now manufacturing, ready to sell and distribute throughout the United States

The Leland Film Cleaner
It Is The Only Cleaner
That has ever been invented which will remove all dirt, grease and grit, at the same time adding flexibility to the film.

Simple and Inexpensive
Dealers wanted Everywhere

Exhibitors Supply Company Inc.
Chicago 843 S. Wabash Ave. St. Louis 3318 Lindell Blvd.
Indianapolis Minneapolis
137 N. Illinois St. 133 Second St.

Hazel Home
Metro’s New Electric Plant

The largest portable electric plant in the world has been completed and put into service at Metro’s West Coast studios. This power plant was given its trial run at Whittier last week when it was used to supply electricity for night scenes of “Home Stuff.” Viola Dan’s new starring vehicle. The plant consists of a 300 horse power Liberty motor and two 50 kilowatt submarine type of generators. These are mounted on an especially built Mack truck. The plant will supply enough electricity to light a small city.

Brunton Adds to Staff

Additions have been made to Benjamin B. Hampe, Stockvine’s technical and scenario departments. Those added to the art department are Robert Odell and H. W. Libbert, well known motion picture art directors. Mrs. Joseph L. Percy and James Townsend complete the department. Rex Taylor, the popular continuist and story writer, makes Mr. Hampton’s trip of noted screen quartet. William H. Clifford, E. Richard Schayer and Elliott Chauvin are the other members of the staff, with Blanche May reading.

Burglars are Active

Burglars entered the home of Victor Schertzinger, well-known Goldwyn director, recently, taking nearly $2,000 worth of jewelry and other personal property belonging to Mr. Schertzinger and to his assistant, Wyatt Brower, who makes his home with the director. The thieves made their entrance through the cellar while nobody was in the house.

Bebe Daniels is back from two weeks in Dallas, Texas, her birthplace. Dallas, according to all accounts, rose nobly to the occasion in welcoming the Realart beauty whose fame has added luster to the civic name.

Edith Roberts has just given a house-warming to celebrate her entrance into her new home, in Laurel Canyon, in the Hollywood foothills. The list of the names of the people who called to pay their respects to Miss Roberts would sound like a “Who’s Who in Filmland.”

As soon as Carmel Myers returns to Universal City from New York, where she has been since Christmas, she will begin work on “The Dangerous Moment,” a story by Douglas Doty, under the direction of Mardel de Sanis.

Katherine Newlin Burt, author of “Snow Blind” and “The Branding Iron,” which were filmed by Goldwyn under the direction of Reginald Barker, is the first of the recent additions to the string of authors writing for Goldwyn, to arrive at the Culver City studio.

Benjamin B. Hampe, after launching “A Certain Rich Man,” his photoplay of William Allen White’s famous novel, well on its way toward completion, has taken a few days off for a vacation in the mountains with Zane Grey, the novelist.

“Wanted—A place to go. Tony Moreno.” The Vitaphone star has a four weeks’ vaca-

With the Procession in Los Angeles

By Harry Hammond Beall

Clyde Cook, the Fox comedian, in his specially constructed flivver, which he uses in “All Wrong,” a new comedy directed by Jack Blystone.

Escondido Theatre Opened

On the California Coast

ESCONDIDO, CAL.—The new Kinema theatre, one of the most attractive houses on the Pacific Coast outside the large cities, recently was opened by Manager O. N. Emeret. The house has a seating capacity of 1,000. The theatre is located at Grand avenue and Kalina street on the site of the old Avenue house. It represents an investment of more than $50,000.

Plan Oswego Improvements

OSWEGO, N. Y.—Contracts for alterations to the Orpheum and Hippodrome theatres have been awarded and work has begun. Charles P. Gilmore is in charge of the theatres.

Huron Lyric to Open

HURON, S. D.—The new Lyric theatre will be opened for business on February 1, according to S. A. Goethal, proprietor of the Lyric and Bijou theatres. It has a seating capacity of 480.
They'll Smash Your Box-Office Records

12—5 Reel
Western Features
Starring
LESTER CUNEO
Supported by
FRANCELIA BILLINGTON
First Two Releases
“Lone Hand Wilson”
“The Ranger and the Law”

4—5 Reel
Western Features
Starring
JACK HOXIE
Directed by
FRANCIS FORD
First Two Releases
“A Man from Nowhere”
“Cyclone Bliss”

Big Spectacular Feature
“A Common Level”
Starring
EDMUND BREESE and CLAIRE WHITNEY
in
6 Reels

A Dramatic Triumph
“The Unfortunate Sex”
Featuring
FRANCES EDMONDE and GEORGE LARKIN
in
5 Reels
Thrills that Bite — Action that Chills
Romance that Warms the Heart

DISTRIBUTED
NORTHERN ILLINOIS AND INDIANA
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FRANK ZAMBRENO, President
207 So. Wabash Avenue
Chicago, Illinois
Rozelle Now Managing
Metro in Windy City
Change in Branch Direction
Effective January 17—
Is Capable Official
Among the changes made in the personnel of Chicago exchanges recently was the appointment of L. A. Rozelle as branch manager of Metro. Rozelle succeeded J. A. Greiver who was to have taken active part in the management of three Chicago theatres, the Rose, Alcazar and Boston.

Was First With World
Mr. Rozelle first entered the motion picture field in 1910 when he joined World Film Corporation and was soon appointed Chicago branch manager under Ricord Gradwell, then president and general manager of World. He and Gradwell had previously been engaged in the typewriter industry and his thorough knowledge of salesmanship acquired in that line stood him in good stead in his new field of endeavor.

He held this post until the World exchange was taken over by Selznick Enterprises and later joined Robertson-Cole as assistant manager.

Prominent With Exhibitors
Following through with an established business policy, Mr. Rozelle applied the motto of “a fair and square deal for everybody” at the start of his film career and it has gained for him a reputation for honesty and fairness among the exhibitors of the Central West that will long endure.

Mr. Rozelle was born in Brentwood, Tenn., is a great lover of golf and when not in his office spends his time on the links of the South Shore Country Club.

Frank Zambreno Buys
New Cuneo Production
Frank Zambreno, president of the Unity Photoplays exchange, has purchased the rights for his territory to "The Ranger and the Law," Lester Cuneo's latest starring production. He will back it with an elaborate exploitation campaign.

Si Greiver on Trip
Si Greiver of Russell-Greiver-Russell is in the East disposing of rights to two Lester Cuneo productions, "The Ranger and the Law" and "Lonely Hand Wilson."

Universal’s Showing
Arrangements have been made to give a special showing of "Outside the Law," the big Universal feature starring Priscilla Dean, at Barbee's theatre on Thursday, Jan. 27. It is expected about 400 exhibitors will attend.

Times Changing
A few years ago home offices of film companies used to look to New York, Philadelphia and Washington for men to fill responsible positions.

During the past year there has been a series of drafts on Chicago talent for the big places. One of the latest to "go up" is Stan Waite, who has been named manager of Pathé's Boston exchange. A half dozen others are scheduled for something big.

Look over Chicago's collection of live wire exchange men and guess who's next.

Band Box Theatre Safe
Is Looted by Burglars
Cracksmen broke into the safe of the Band Box motion picture theatre on the third floor at 127 West Madison street and took $830. Mrs. Catherine Carpenter, manager of the theatre, discovered the loss.

Paralysis Causes Death
Of Fred Aiken's Mother
Fred Aiken, vice president of Superior Screen Service, has returned from La Crosse, Wis., where he attended the funeral of his mother, who died recently from paralysis. Mrs. Aiken was past 70 years of age.

Rothacker Addresses
Publicity Men's Club
Semi-monthly Meeting Enlivened by Interesting Talk from Chicago Manufacturer
The Chicago Motion Picture Press Club turned out in force at its regular meeting last Friday at the Stratford Hotel to greet Watterson R. Rothacker, president of Rothacker Film Manufacturing Company, who gave an interesting talk on matters pertaining to the industry. He also suggested methods to combat adverse legislation and uplift the screen.

President Daniel Roche presided at the meeting and the following were elected to serve as officers: Irving Mack, secretary, to succeed Barney Ziv; Ralph Kettering, treasurer, and Harry Rice was made chairman of the entertain ment committee, to arrange for speakers and provide entertainment.

After the luncheon was disposed of Mr. Rothacker in an impromptu address outlined a plan by which the club could become a valuable adjunct to the motion picture industry. He suggested that the club's president get in touch at once with the N. A. M. P. I. and throw its strength into the present local censorship fight by offering the national body every assistance in its national campaign. Mr. Rothacker also outlined a plan whereby the club could become a valuable booster for the screen and counteract much of the adverse criticism that is leveled at individuals and companies in the field. Mr. Rothacker was tendered a vote of thanks by the members at the conclusion of his remarks.

Sidney Goldman Places
Ince's "Lying Lips" in Barbee’s Loop Theatre
"Lying Lips," the special made by Thomas Ince for Associated Producers, has been booked by Barbee's Loop theatre, Chicago, for an indefinite run. Sidney Goldman, local manager for A. P., announces that the feature will open on February 6.

Florence Vidor is one of the principal characters in the picture, about whom advance reports have been highly enthusiastic.

Ascher Peoria House
Reports Big Business
Ascher's Palace theatre, Peoria's newest playhouse, which opened January 6, is doing a record business, according to the announcement of Ascher Brothers. "The Branding Iron," "Dinty," "Scratch My Back" and "Dangerous Business" have been shown. The playhouse cost $500,000.
SHOTS AND MISSES

By Mac

We note Joe Gilder is buzzing around the local exchanges seeking an opportunity to get into the film business again. Many of the oldtimers will recall the Gilder boys, who formerly operated the old Forum theatre at 56th and Calumet Avenue. Best of luck, Joe.

Another of the ‘Hodah clut’ is now in our midst, Art Hodah being transferred from the Boston Pathe office to relieve Stan Warte, who leaves for the East to become the Pathe Boston manager. Welcome to our city, Art, and our best wishes to you, Stan.

With all arrangements of the new Associated Producers exchange now completed, Manager Sid Goldman is a beaming with the off smile as of yore. And by the way, have you all noticed ‘Bravette Tim’ stepping about. We thought Devon Bowman was a Pathe fixture. Looks like Sid is starting a little league of nations all his own.

J. Whitley has just purchased the Redart theatre from the Sultan Amment Co and contemplates overhauling the house and adding many new features for the comfort of his patrons.

The bowling teams of the local Vitagraph and Unity Photoplay exchanges will cash on the Bensinger alleys January 24 for a purse of $1000. This gala event will be reported minutely in our next. May the best team win.

With Bob Lucas reporting Kisner taken care of throughout this territory, looks to us as though Division Manager Hansen dropped off at Chicago to give the booking sheets the once over and show the other boys how to put the big money getter across.

The sale of the Grove theatre by E. E. Dorris to Max Rubin of Chicago was reported effective last week.

If you want to see a poppy sales team go into action just give that Robertson-Cole gang your attention when the charming Stella Jacobs comes around to tell the boys to get their expense accounts ready. Makes those West Point cadets look like a flock of depot brigade rookies on parade.

With the city telling the boys they must be out of the Loop by midnight January 31, there should be plenty of fireworks next week in the mad scramble for shelter on the South Wabash avenue sector. Thurot, Robertson-Cole Co, Pathe, Famous Players, Fox, Associated Producers, Pioneer Films, Superior Screen, Blackstone Pictures, Hodkinson, Suhl Films, American Films, and New Era are permanently located. Understand by February 1, Vitagraph, Celebrated Players, Goldwyn and Unity Photoplays will be cared for.

Hunter Bennett, vice president and general manager of the National Exchanges, Inc., is expected to drop in on Chicago for a brief visit in a week or so.

J. Brockett of Chicago, is the new owner of the Park theatre, having acquired this pretty North avenue house a few weeks ago and with the many valuable showmen tips Brother Barney of Moline can slip him should make a big getaway with this theatre.

Neil Duffy, Elite theatre, Appleton, Wis. William Eastern, Colonial theatre, Danville, Ill., and Gus Birkson, Blackstone theatre, South Bend, Ind., were in the city last week sort of giving our leading film men a chance to argue the relative merits of their several offerings.

Oscar Floren is now guiding our driveways a nifty 1921 Lexington sedan, so all in all we agree with Ose—the life of a film purveyor is not the woes of careers.

Report Shubert Seeks
To Buy "Barbee's Loop"

Barbee's Loop motion picture theatre is reported as being sought by Lee Shubert, theatrical impresario, with a view of making it the home of stage productions. It is regarded as unlikely that Shubert will be successful as the theatre has proved a big success as a motion picture house.

Holds Fire Drill

Waterson R. Rothacker held the watch on a recent fire drill at the Chicago Rothacker laboratory. The plant was cleared in fifty-seven seconds. Employees carried practically all of the film in the plant with them. Negative not being worked on is kept in a fireproof vault.

The Only Way

My process of conservation of new films and effective renovating assures the exhibitor a film in perfect condition to the patronage. Increased earnings to exhibitor and producer.

A. TEITEL
112 N. LaSalle St., CHICAGO

CAMERA BARGAINS
Motion Picture Cameras at cash saving prices. Special professional discounts on UNIVERSALS. Make no flags or all waving. Vitagraph kept for special occasions. Send for our new catalog.

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State, H. 100 N. Dearborn St., Chicago, Ill.

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MOVING PICTURE THEATRES
Every State—total, 23,190 by States, $6.00
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1219 Film Exchanges .......................... 17.80
313 manufacturers and studios ............... 4.80
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EXHIBITORS HERALD
"Mother, dear, will our cow go to heaven when she dies?" "No, my child." "Then, will we have to go to hell for our milk?"—Greenville (S. C.) Piedmont.

We wonder if every time there's an earthquake in California the cows give milk shakes.—Cleveland News.

You noticed the difference in your bottle of milk today, of course. More price at the top.—Detroit Free Press.

Senior: "What makes you so little?"
Freschman: "My mother fed me on canned milk and I'm condensed."—Washington Review.

The price charged for cow's milk nowadays is enough to get your goat.—Rutgers.

In these days of adulteration, first thing we know they'll be running milk trains without a cow-catcher.—North Adams (Mass.) Herald.

Some poor city children visited a farm. Each was given a glass of milk. "Well, boys, how do you like it?" "Fine, I wish our milkman had a cow."—Dallas Morning News.

For Sale: Cow that gives five quarts of milk a day, also two grindstones and one set of harness.—Wantage Free Press.

Mistress: "I saw the milkman kiss you this morning. In the future I will take the milk myself." Jane: "It would be no use, mum. He's promised never to kiss anybody but me."—White Boag.

Our idea of a scientific nut is the fellow who tried to graft a strawberry plant to a milkweed to get strawberries and cream.—Pathfinder.

City Guy: "Tell me, how's the milk maid?"
Country Lass: "It isn't made, you poor nut, the cow gives it."—Cornell Widow.

News Item: The crushes on the Selby cars at 6 p. m. are getting to be something fearful. Last night a woman was so jostled that one of her ears became uncovered.—St. Paul News.

It is our masculine notion that fashion might compromise and let the girls wear one ear each.—Toledo Blade.

The way they dress now, some of the girls show about everything but their ears and their judgment.—Ohio State Journal.

Perhaps it is to dispense the saying "little children should be seen and not heard" that modern girls decree their "little ears shall hear but not be seen."—

There, little ear puff, don't you cry; you'll be a bustle, by and by.—Syracuse Herald.

"Will side whiskers ever come into fashion again?" asks a reader. Ans.—"They're in fashion now. The girls are wearing 'em over their ears."—Regina (Sask.) Post.

A donkey has two great big ears, and keeps them standing in the air. I think a girl's a donkey, too, who covers her's with wads of hair.—North Adams (Mass.) Herald.

It is all right for a girl to imprison her ears under her hair, but she ought to let them out sometimes for exercise.—Calverton News.

"I notice Susie's wearing her hair a la Robert." "How's that?" "Bobbed."—N. Y. U. Alumni.

"I'm sure crazy about my gal's puffs." "Wear her hair pretty?" "Nix, cigarette smoker."—The Sun Dial.

From Motion Picture News Review of "Black Beauty"

In picturizing Anna Sewell's famous classic, "Black Beauty," Vitagraph is deserving of unbounded praise. The lovable story, which has been translated into many languages and read by millions all over the globe, has been visualized with genuine artistic appreciation and should meet with popular approval everywhere.

It has been necessary for Mr. and Mrs. George Randolph Chester to incorporate an "inside" story which would strengthen the "outside" story and give it dramatic expression. The tale the Chesters have written is a simple one of heart interest and romance and harmonizes perfectly with the life of the horse. The dovetailing of these stories shows splendid workmanship—a difficult task at best.

Appreciating the fact that "Black Beauty" is remembered even to this day, it is a credit to Vitagraph that it has been able to command and hold the attention by emphasizing the pathos, stressing the sympathy and incorporating a requisite amount of melodramatic incident.

Director Smith has treated the animal episodes like a born trainer. And his handling of the players calls for a word of praise.

The picture carries a thrill in the burning barn episode and another in the horse race across country. "Black Beauty" certainly possesses exploitation possibilities. Those who haven't read it have surely heard of it. And the exhibitor should have no trouble playing to capacity.

Detroit Exhibitor Says So-Called Box Office Titles on Poor Films Are a Detriment to Business

The following communication has been received by Exhibitors Herald from Fred Michelson of the Odeon theatre, Detroit, Mich.:

In looking over my records and paying particular attention to pictures I have played with suggestive titles I cannot help remarking that if more of these so-called "box office titles" are hung on pictures of no real merit the motion picture business is going to take a flop.

My patrons do not wish to be fooled by such bunk, and I feel sure that there are other exhibitors who long for proper titles to pictures in keeping with the plot.

The time has passed when you can fill your house showing such stuff and disappoint your audience and then expect them to rally around one of these "box office titles" in the near future.

More harm has been done to theatres making a practice of booking these pictures than ten breakdowns with the projection machines could do in one night.

Let's stand together, fellow exhibitors, and refuse to play such stuff. I might set down a few examples of pictures in this class, but I do not think it necessary.

"Speaking of ears, of course, you know why they've been keeping 'em covered?" "Yes! Why?"—N. Y. Daily News.
AMERICAN FILM COMPANY
Distributed Through Path Exchanges

FLUXING "A" SPECIALS
The West End, six reels, with Milton Sills.
A Live-Wire Herk, six reels, with Wm. Russell.
A Lion, six reels, with Helen Jerome Eddy.
The Commodore, six reels, with Margaret Fisher.
The Blue Moon, six reels, with Pell Trenton and Elmer Field.
Their Midsummer Child, six reels, with Margaret Fisher and Nigel Barrie.
Sunset Jones, five reels, with Charles Clary.

ARROW FILM CORP.
The Chamber, Mystery, five reels.
Guenther's Evidence, five reels.
The Wall Street Mystery, five reels.
The Unseen Witness, five reels.
The Trail of the Gitanos, five reels.
The Bromley Case, five reels.
Woman's Man, five reels, featuring Romaine Fielding.
Love's Treasure, five reels, featuring Ora Carew.
Bitter Fruit, five reels, all star cast.
The Golden Trail, five reels.
Bachelor Apartments, five reels, with Georgia Hopkins.
Trex, feature series, five reels.
A Man from Nowhere, five reels, with Jack House.
The Way Women Love, five reels, with Ruby De Remer.
La Vamp, six reels, with Ruby De Remer.
The Deceiver, five reels, with Carol Hollywood.
The Tame Cat, five reels, with all star cast.
The Man Who Cropped, five reels, with all star cast.
Before the White Man Came, five reels, all Indian cast.

ASSOCIATED EXHIBITORS
Distributed through Path Exchanges
The Riddle Woman, six reels, with Geraldine Farrar.
The Devil, six reels, with George Arliss.

ASSOCIATED PRODUCERS, INC.
THOMAS H. INCE PRODUCTIONS
Homespun Folks, six reels, with Lloyd Hughes.
Lying Lips, six reels, with House Peters and Florence Vidor.

PINECREST HEAD, JR., PRODUCTIONS
The Leopard Woman, seven reels, with Louise Brooks.
A Thousand to One, six reels, with Hobart Bosworth.
Lynx, six reels, with Claire Glau.

ALLAN DWAN PRODUCTIONS
The Hidden Thing, six reels, with Barbara Bedford.

MAURICE TOUREUR PRODUCTIONS
The Girl Who Made Monaco, six reels, with James Kirkwood.

MACK SEXTNY PRODUCTIONS
A Small Romance, five reels, with Ben Turpin.

C. B. C. FILM SALES
The Victim, six reels.
Dangerous Love, six reels.

CREATION FILMS, INC.
For the Factory Man, six reels.

EQUITY PICTURES
Keep to the Right, six reels, with Ethel Taliaferro.
Whispering Devils, seven reels, with Conway Tearle.
Midchannel, six reels, with Clara Kimball Young.
Hush, five reels, with Clara Kimball Young.

FAMOUS PLAYERS-LASKY
Oct. 1-, An Old Fashioned Boy, five reels, with Charles Ray.
Nov. 1-Be Your Own Judge, seven reels, Geo. Melini.
Nov. 7-—Sins of Reazanne, five reels, with ETHEL REINHOLD.
Nov. 14-—Always Audacious, five reels, with William Prince.
Nov. 11—Her Husband's Friend, five reels, with Dorothy Dalton.
Nov. 21—The Fricassee, five reels, with Lulu Bennett.
Nov. 21-Bargain Proof, five reels, with Bryant Washburn.
Nov. 28—Idols of Clay, seven reels, George Fitzmaurice production.
Nov. 28—A Romantic Adventure, five reels, with Dorothy Dalton.

FILM MARKET, INC.
The House of the Little Children, seven reels, with Richard Travers.

FIRST NATIONAL
Go and Get It, seven reels, Marshall Neilan production.
The Perfect Woman, five reels, with Constance Talmadge.
Notorious Miss Lisette, five reels, with Katherine McDonald.
Jack-Knife Man, five reels, King Vidor special.
Forty-Five Minutes from Broadway, six reels, with Charles Ray.
Good References, six reels, with Constance Talmadge.
In the Heart of a Fool, seven reels, Allan Dwan special.
Curtain, five reels, with Katherine MacDonald.
Harriet and the Piper, six reels, with Anita Stewart.
The Brandied Woman, seven reels, with Norma Talmadge.
The Mister Mind, six reels, with Lionel Barrymore.
What Women Love, six reels, with Annette Kellogg.
Pearl Valley, six reels, with Charles Ray.
Nobles of North, six reels, Curwood production.
Twin Beds, five reels, Mr. and Mrs. Carter DeHaven.
Old Bud, six reels, with Mildred Harris Chaplin.
The Devil's Garden, six reels, with Lionel Barrymore.
Dangerous Business, five reels, with Constance Talmadge.
Love, Honor and Mercy, Mark Sennett comedy.
Unseen Powers, with All Star Cast.
Dirty, seven reels, with Wesley Barry, a Marshall Neilan production.
The Kid, six reels, with Charles Chaplin.

FOURWARD FILM DIST.
Youth's Desire, five reels.

FOX FILM CORPORATION
FOX SPECIALS
The White Wolf, with Pearl White.
If I Were King, with William Farnum.
The Skywayman, with Doris Locklear.
While New York Sleeps, with All Star Cast.
The Fate of a Little Window, with All Star Cast.
Illustrious Wives, with All Star Cast.
A Connecticut Yankee in King Arthur's Court, with All Star Cast.

WILLIAM FAHNUM SERIES
Drag Harlan.
The Scoundrel.

PEARL WHITE SERIES
The Tiger's Cub.
The Thief.
The Mountain Woman.

TOM MIX SERIES
The Unstamen.
The Texan.

WILLIAM HURSTON SERIES
The Man Who Dared.
The Challenge of the Law.
The Iron Rider.

SHIRLEY MASON SERIES
Chin Top.
The Flame of Youth.

GEORGE WALSH SERIES
From Now On.
The Plunger.

CHICAGO CENTURY BRAND
Two Moons, with Buck Jones.
Just Pals, with Buck Jones.
The Land of Jars, with Glenn Perry.
Partners of Fate, with Louise Lovely.

GOLDWYN PICTURES CORP.
GOLDWYN STAR PRODUCTIONS
The Truth, five reels, with Malde Kennedy.
Scratch My Back, five reels (Eminent Authors).
Offer 666, five reels, with Cupid, the Cowpuncher, five reels, with Will Rogers.
Man Who Had Everyone, five reels, with Jack Calcium.
Girl With the Jazz Heart, five reels, with Malde Kennedy.
It's a Great Life, five reels (Eminent Actors).
The Revenge of Tarzan, five reels, with Gene Follard.
Going Some, five reels, Rex Beach production.
The North Wind's Malice, five reels, Rex Beach production.
The Penalty, five reels, with Lon Chaney.
Earthbound, seven reels, with All Star Cast.
Stop Thief, five reels, with Tom Moore.
Maty, six reels, with Pauline Frederick.
The Branding Iron, seven reels, Special Cast.
His Own Law, six reels, with Hobart Bosworth.
Honest Huth, five reels, with Will Rogers.
Milostones, six reels, with Special Cast.
What Happened to Rosa, with Marks Normand.
The Song of the South, with Vivian Martin, a Missmore Kendall production.
Godless Men, seven reels.
The Great Low Six, seven reels.
Just Out of College, five reels.
Roads of Desolation, with Pauline Frederick.
The Highest Bidder, five reels.
Prisoners of Love.
The Convert.
Guide of Women, five reels, with Will Rogers.
Dusty Pulls the Strings, seven reels.
Hold Your Horse, five reels.
The Voice in the Dark, five reels.

W. W. HODKINSON CORP.
Distributed through the Path Exchanges
ZANE GREY PICTURES, INC.
The U. P. Trail, six reels.

BENJAMIN H. HAMPTON PRODUCTIONS
The Dwelling Place of Light, by Winston Churchill.

J. PARSHAK READ, JR., PRODUCTIONS
The Brite Master, with Hobart Bosworth.

DIAL FILM CO., PRODUCTIONS
The Tiller's Coat, with Myrtle Stedman and Lawton Butt.

LOUIS TRACY PRODUCTIONS
The Silent Barrier, six reels, with Sheldon Lewis.

HOBART DUNN SERIES
No. 89, five reels, with J. Warren Kerrigan.

THE KENTUCKY COLONEL, with Joseph J. Dowling.

JOSEPH LEVERING PRODUCTIONS
His Temporary Mistress, with Special Cast.

IRVIN W. VAILL PRODUCTIONS
Down Home, an All Star Cast.

INDEPENDENT FILMS
MEAL HART SERIES
Oct. 1-—Hell's Oasis, five reels.
Sept. 1-—Sky, five reels.
Oct. 1—The Lumberjack, five reels.

GUIDE to CURRENT PICTURES
JANS PICTURES, INC.
Madonna's, seven reels. Love Without Question, seven reels. A Woman's Brilliancy, five reels. Wings of Pride, five reels.
VICTOR KREMER PRODUCTIONS
Video, six reels, with All Star Cast. Mad Love, five reels, with Lina Cavalieri.
BERT LUBIN
Honeymoon Ranch, five reels, State Rights Feature.
METRO PICTURES CORPORATION
METRO SPECIALS
NATIONAL PRODUCTIONS
Madame Peacock, seven reels, with Natasha Riche. Silver, six reels, with Norah. MAURICE TOURNER PRODUCTIONS
The Great Redeemer, six reels. All Star Cast. Love, Honor and Obey, six reels, with All Star Cast.
PATHE EXCHANGE, INC.
EDGAR LEWIS PRODUCTIONS
Lambas, seven reels. A Beggar in Purple, six reels.
J. STUART BLACKTON PRODUCTIONS
Home of the Rolling Bell, six reels, with Bruce Gordon and May McAvoy. Forbidden Valley, six reels, with Bruce Gordon and Mary Mack. JESSE H. D. AMPTON PRODUCTIONS
Half a Chance, seven reels, with Mahlon Hamilton. Just a Man's Work, five reels, with Oates Breckinridge. THE PERSIFILLES, INC.
The Empire of Diamonds, six reels.
ROBT. BRUNTON PRODUCTIONS
The Devil to Pay, six reels, with Fritz Brunette and Roy Stewart.
PIioneer FILM CORP.
Out of the Depths, five reels, with Violet Marrese and Edmond Cobb. My Wife, five reels, with Gall Kane and Thurston Hall. Her Hand, five reels, with Karl Kane and J. Herbert Frank. A Menace, five reels, with Gall Kane and J. Herbert Frank. Thoughtless Women, five reels, with Alma Rubens.
REAL ART PICTURES
S. N. PRODUCTIONS
Deep Purple, six reels. The Stolen Heart, six reels, with Chas. Miller production. The Soul of Youth, six reels, a Taylor production. The Furnace, seven reels, with D. M. Taylor production.
STAR PRODUCTIONS
Sweet Lavender, five reels, with Mary Miles Minter. Seven East, five reels, with Constance Bennett. Heart of Southern Love, five reels, with Wanda Hawley. The Furnace, five reels, Wm. D. Taylor. A Woman's Heart, five reels, with Mary Miles Minter.
Her Beloved Villain, five reels, with Wanda Hawley. Her First Elopement, five reels, with Wanda Hawley. You Never Can Tell, six reels, with Bebe Daniels. Oh Lady Lady, five reels, with Bebe Daniels. The New York House, six reels, with Alice Brady. Blackbirds, five reels, with Lucine Johnston. Something Out of the Blue, five reels, with Constance Binney.
ROBERTSON-COLE PICTURES
The Sirens, eight reels, Cabanne. So Long, Letty, six reels, Christel. A Slave of Vanity, five reels, with Pauline Fredrick. A Lighted Lady, seven reels, with Max Maroh. SPECIALS
Kismet, nine reels, with Oita Slocum.
RUSSELL-GREIVER-RUSSELL
The Ranger and the Law, five reels, with Lester Cuneo.
S. & E. ENTERPRISES
It Might Happen To You, five reels, with Billy Mack. Cowboy Jazz, two reels, stunt novelty.
LEWIS J. SELZNICK ENTERPRISES
REAL ART PICTURES
Everybody's Sweetheart, five reels, with Olive Thomas. Dangerous Paradise, five reels. Special Cost. Red Foam, five reels, special cost production. The Daughter Pays, five reels, with Elaine Hammerstein. Broadway and Home, with Eugene O'Brien. The Road to Ambition, with Conway Tearle. Pleasure Seekers, with Elaine Hammerstein. SELECT PICTURES
The Seeds of Reckoning, seven reels, with Bernard Durning. Two, Outside the Door, five reels, with Edith Hall. Three, Flamingo, five reels, with Grace Davison. Children Left Wanting, five reels, with Edith Day. Mountain Madness, five reels, with special cast. Out of the Snows, five reels, with Ralph Ince. The Palace of Darkened Windows, five reels, with special cast. The Marionettes, five reels, with Conway Tearle. Who Am I? five reels, special cast.
D. N. SCHWAB PRODUCTIONS
Pickel Women, five reels, state right feature.
STOLL FILM CORPORATION
January 1st.—The Hundredth Chance. January—Mr. Wu. January.—The Love of Croonning Water. UNITED ARTISTS CORPORATION
UNIVERSAL FEATURES
Under Western Lights, five reels, with Virginia Fair. Blue Street, five reels, with Henry Carey. In Folly's Train, five reels, with Carmel Myers. Who's a Fool?, five reels, beautifully trimmed, with Carmel Myers. Two though Troubled, five reels, with Edith Roberts. Two Kinds of Love, five reels, with star cast. Hearts Up, five reels, with Henry Carey. Tiger True, five reels, with Frank Mayo.
JEWEL PRODUCTIONS
The Breath of Love, with Tammie Tull. The Devil's Pass Key, seven reels, with special cast. Once to Every Woman, six reels, with Dorothy Phillips. Outside the Law, six reels, with Priscilla Dean.
VITAGRAPH
ALICE JOYNT PRODUCTION
The Vise of Fools, five reels.

From the New York Sunday Telegraph Review of "BLACK BEAUTY":

"It is a picture that shines out like a good deed in a naughty world."

"The picture is just about perfect in its details."

"The picture is a high tribute to the artistic ability and the patience of its director, David Smith."

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WHEN the patrons of your theater exclaim over the wonderful screen effects, they are paying a tribute not only to the director and producer but to the quality of the film that makes such pictures possible—

EASTMAN FILM

EASTMAN KODAK COMPANY
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FAMOUS PLAYERS-LASKY
PARAMOUNT-ABRUCKLE COMEDIES, two reels.
PARAMOUNT DE HAVIN COMEDIES, two reels.
PARAMOUNT-MACK SENNETT COMEDIES, two reels.
CHARLES CHAPLIN COMEDIES, A Dog's Life, three reels.
A Day's Pleasure, two reels.
Shoulder Arms, two reels.
Sunny Side, two reels.
TOONERVILLE TROLLEY COMEDIES, two reels.
PEDEDERAT FILM
MONTA BAYNS COMEDIES, two reels.
FAMILY FILM
SUNSHINE COMEDIES, two reels.
An Elephant's Nightmare.
HOLD ME TIGHT.
His Nappy Self.
Pretty Lady.
Her Scrapbook Wedding.
Pals and Petticoats.
The Slicker.
CLYDE COOK COMEDIES, two reels.
The Huntsman.
All Wrong.
Don't Tickle.
GOLDWYN PICTURES
CAPITOL COMEDIES, two reels.
EDGAR COMEDIES, two reels.
GOLDWYN BRAY COMICS, one reel.
INDEPENDENT FILM ASS.
DAMFOOL TWIN COMEDIES, two reels.
LEO WHITE COMEDIES, two reels.
PATHE EXCHANGE, INC.
VANITY FAIR GIRLS COMEDIES, one reel.
ROLIN COMEDIES, one reel.
ROLIN TWO REELERS, two reels.
HAROLD CLOYD COMEDIES, two reels.
Number Please.
PHOTO PRODUCTS EXPORT
FLAGG COMEDY RENAISSANCE, one reel.
IONOYER.
NICK CARTER SERIALS, two reels.
RADN PICTURES, INC.
JOHNNY DOOLEY COMEDIES.
REALCRAFT PICTURES
ALICE HOWELL COMEDIES, two reels.
WILLIAM FRANK COMEDIES, one reel.
MILBURN MORTON COMEDIES, one reel.
NAPOLEON & SALLY COMEDIES, one reel.
GABLE HENRY COMEDIES, two reels.
MATTHEW ROBERTS COMEDIES.
ROYAL COMEDIES, two reels.
ROBERTSON-COLE
SUPREME COMEDIES, one reel.
RUSSELL-GREVER-RUSSELL TUSUN COMEDIES, one reel.
SPECIAL PICTURES CORP.
COMEDY'ART, two reels.

COMICLASSICS, two reels.
CLAYPOOL COMEDIES.
BORDER COMING OF AGE COMEDIES.
BORDER CONKLIN COMEDIES, two reels.
CENTURY COMEDIES, one reel.
STAR COMEDIES, one reel.
VITAGRAPH
BIG V. SPECIAL COMEDIES, two reels.
LARRY SIMON COMEDIES, two reels.
The Screenlet, two reels.
The Swap.
The Steer House.
The Sportman.
JIM AUBREY COMEDIES, two reels.
The Back Yard.
The Decorator.
His Jonah Day.
The Mysterious Stranger.
The Nuisance.

DRAMAS
ARROW FILM CORP.
BLAZED TRAIL PRODUCTIONS, one every other week, two reels.
ARROW-NORTHWOOD DRAMAS, two reels.
C. B. C. FILM SALES
STAR RANCH WESTERN.
CAPITOL FILM CO.
FRITZI HIGDEN-WAY PRODUCTIONS, two reels.
STAR DRAMAS, featuring Violet Merserue.
Grace Cunard and others, two reels.
AL JENNINGS WESTERN, two reels.
NEAL HART WESTERN, two reels.
C. B. PRICE CO.
INDIAN DRAMAS, featuring Mona Dark.
feather, one reel.
REELCRAFT PICTURES
TEXAS GUNN WESTERN, two reels.
SULZENCK PICTURES
WILLIAM J. FLENN DETECTIVE SERIES, two reels.
UNIVERSAL FILM MFG. CO.
RED RIDER SERIALS (Leonard Chapman), two reels.
WESTERN AND RAILROAD DRAMAS, two reels.

SCENICS
EDUCATIONAL—Robert C. Bruce Scenics Beautiful, one reel (every two weeks).
EDUCATIONAL—RETURN OUTING SCENICS, one reel (every week).
EDUCATIONAL—SCREENICS, one reel (every two weeks).
PARAMOUNT—Burton Holmes Travel Pictures, one reel (every week).
PARAMOUNT—Burlington Adventure Scenics.
PARAMOUNT—PONT Nature Pictures.
REELCRAFT—Reelcraft Scenics, one reel.
ROBERTSON-COLE—Martin Johnston Series, two reels.
ROBERTSON-COLE—Adventure Scenics, one reel.
SPECIAL PICTURES—Sunset Buried Scenic Stories.

MISCELLANEOUS
ARROW—Sport Pictures, one reel.
C. B. C. SALES—Screen snapshots (bi-monthly).
COMMONWEALTH—Spanish's Original Vodka.
MORANTI.
COMMONWEALTH—Spanish's Serenities.
FAMOUS PLAYERS—Paramount Magazine, one reel (weekly).
GOLDWYN—Globyn Brag Pictorographs.
GRIEVER—Griever Educational.
KINETO—Kineto Reviews.
KINETO—Charles Urban Movie Chats.
KINETO—Urban Popular Classics.
PATHE—Topics of the Day.
PATHE—Pathe Review, one reel.
PIONEER—Luke McLoughlin’s Film Opera.
PHOTOGRAPHIC—Life’s Wonders of Nature.
SELECT—Herbert Kaufman Masterpieces.
SELECT—PETRA COLOR PICTURES.
S. & E. ENTERPRISES—Cowboy Jazz, two reels.

SERIALS
ARROW—Thunderbolt Jack (Joe Hone).
FOX—Bride Thirteen.
PATHE—Ruth of the Rockies (Ruth Roland).
PATHE—Phantom Fear (Juanita Hansen and Warner Orland).
PATHE—Violet Fingers (George B. Seitz and Marguerite Courtot).
UNIVERSAL—The king of the Circus (Eddie Polo).
UNIVERSAL—The Flaming Dick (Elmo Lincoln).
UNIVERSAL—The Dragon’s Nest (Marie Wallcamp).
VITAGRAPH—The Silent Avenger (William Duncan).
VITAGRAPH—The Purple Rider (Joe Ryan and Elmer Fair).
VITAGRAPH—Fighting Fate (William Duncan and Edith Johnson).
VITAGRAPH—Hidden Dangers (Joe Ryan and James Paige).
VITAGRAPH—The Veiled Mystery (Anthony Morrow).

NEWS REELS
FOX NEWS (two weeks) at Fox exchanges.
INTERNATIONAL NEWS (Mondays and Thursdays) at Universal exchanges.
KINORAMA (twice a week) at Educational exchanges.
PATHE NEWS (Wednesdays and Saturdays) at Educational exchanges.
SPECKLE NEWS (two weeks) at Select exchanges.

ANIMATED CARTOONS
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M.P. NEWS

"JANUARY 6th is rather early" says MOTION PICTURE NEWS "to make predictions for twelve months, but if "OUTSIDE THE LAW" doesn't prove to be the best straight melodrama of the year then 1921 will see the release of more great pictures than any preceding period of equal length.

"Beginning with some carefully planned scenes that succeed in giving the production atmosphere and establishing sympathy for the leading characters, especially Miss Dean and Wheeler Oakman, the picture builds from sequence to sequence with perfect suspense, good incident and excellent action until its thrilling and dramatic climax, in which Lon Chaney, Mr. Oakman and a dozen others, including Miss Dean, mix it in a way that carries the spectator off his feet and makes him forget that he is looking at a picture.

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IT'S only the dub producer who thinks a serial has to be full of horrible thrills to draw the crowds. Only the dub who relies on his torture chambers to "grip 'em." And it's only the dub producer who gets into trouble with the Censor and finally falls down, with his serial only half completed and your schedule all shot to pieces because of his failure to exercise common sense.

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"The Concert" is adapted from the original play by Hermann Bahr. Mr. Leo Ditrichstein's dramatic version (produced by Belasco) ran one year on Broadway.

by
Hermann Bahr
Directed by
Victor Schertzinger

Martinot, the great pianist, thought he wanted a wife with fire, passion and temperament. What he really wanted was someone to keep his hair cut, his chops well done and his conceit unharmed. The story of how he learned his lesson will make your patrons ache with laughter.

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twice a week—
Sundays and
Thursdays

You get the real
news first—and you
get your prints on
time.
A production so great, a story so powerful, an achievement in direction that stands out so vividly against the hundreds of "just movies" —

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.

Jhos. H. Ince's
Vivid Drama of Life and Love
LYING LIPS

By May Edington
All star cast featuring
HOUSE PETERS and FLORENCE VIDO

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Associated Producers Inc.
HOME OFFICES 729 SEVENTH AVE., NEW YORK CITY
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.

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25 West 45th Street, New York

PATHE Distributors
ROBERTSON-COLE presents

Sessue Hayakawa

in

'The First Born'

From the play by Francis Powers

The Greatest Chinese Drama Ever Made
Sessue Hayakawa in
The First-Born
Through heart-stirring sequences unfolding the depths of a father's devotion, adds his greatest characterization to the Art of the Motion Picture.

The triumph of Chinese Drama.
AN OUTSTANDING EXAMPLE OF SCREEN-DRAMA

SESSUE HAYAKAWA IN THE FIRST BORN

From the play by Francis Powers

ROBERTSON-COLE SUPER – SPECIAL –
"The Morning Telegraph" said of it

"An interesting study of Mother-Love. Unusual in its clear delineation of character. Demands serious thought on the part of the audience. It has the human problem note and the plot is logical."

Under the inspired direction of Paul Scardon Bessie Barriscale rises to superb emotional heights. And a splendid supporting cast, drawn from Screendom's favorite players, lends the added prestige of big names and great ability.

J. L. Frothingham
presents

"THE BREAKING POINT"

starring

BESSIE BARRISCALE

Directed by-

PAUL SCARDON

Scenario by-

H. H. VAN LOAN

with an all star cast including

WALTER McGRAIL • JOSEPH DOWLING

WILFRED LUCAS • PAT O'MALLEY

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527 Fifth Avenue, New York City

Due 8/18 Exchange Inc.
A COMBINATION THAT CAN'T BE BEAT!

Benj. B. Hampton
Production

A HODKINSON RELEASE

“The U.P. Trail”

with a Powerful Cast, including—
Stewart, Joseph J.Dowling, Kathlyn
Williams, Robt. McKim and Marguerite
De La Motte

Directed by JACK CONWAY
– ZANE GREY PICTURES, Inc.

This is just one. We get them by the score. “The U. P. Trail” is a winner. It has made money wherever shown. Benj. B. Hampton certainly knows how to produce pictures. And Zane Grey knows how to write stories. And you must admit that W. W. Hodkinson Corporation knows how to select pictures for you, Mr. Exhibitor. Pictures that bring the dollars into your box-office in a golden stream. Just such a picture is “The U. P. Trail.”

Distributed by
W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City

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“Say It, Yourself—”

—and the Exhibitors, who book SHERMAN ATTRACTIONS through your Exchange, will say it too

Sherman Productions

guarantees

its Franchise-holders a minimum of 12 pictures yearly, of high entertainment quality, at actual producing cost, without advances, thus assuring a larger net return upon their investment, while giving the theatres in their territory the benefit of the liberal Sherman policy in lower rentals.

Final allotment of territory is now being made—For further information address

SHERMAN PRODUCTIONS CORPORATION
Harry A. Sherman, President
1482 Broadway
New York

Every Day
More People Say

“Sherman is Right”
You can bank

On Realart Star Franchise Pictures!

They are Quality Pictures—Quality in stories, stars, scenarios, direction, supporting casts and photography.

A Realart Star Franchise is a box-office bond. You can Bank on it! It provides your patrons with pictures which have that elusive quality—fan-appeal—the quality which induces them to part with the price of admission and to talk with friends about it afterward.

Get a New Pad of Deposit Slips
with your Realart Star Franchise

REALART PICTURES CORPORATION
469 FIFTH AVENUE
NEW YORK CITY
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: "(Their) 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."
GET READY for METRO WEEK

FEBRUARY 27th to MARCH 5th
First reports from the field—

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

E. H. GERSTLE, Mgr.
Valentine Theatre
Toledo, Ohio.

"‘The Love Light’ pleased our patrons immensely."

L. F. EICK, Mgr.
Fenray Theatre
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 Cronjäger

UNITED ARTISTS CORPORATION
MARY PICKFORD • CHARLIE CHAPLIN
DOUGLAS FAIRBANKS • D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT.
EXHIBITORS HERALD is the ONLY trade paper that publishes advertisements of ALL the important motion picture companies.
February 12, 1921

EXHIBITORS HERALD

Biff-----!

Last week I announced "WEST of the RIO GRANDE" as ready for the state right market. Then——

BANG-----!!

Then L. C. BAXLEY, of L. C. Baxley Attractions, Dallas, saw the picture — said it was even BETTER than "HONEYMOON RANCH" — and signed up for the Texas, Oklahoma and Arkansas rights. Baxley knows pictures. He’s a LIVE WIRE BUYER. ARE YOU?

IF SO, ACT QUICKLY.

"WEST OF THE RIO GRANDE"

Starring ALLENE RAY and HARRY McLAUGHLIN

A picture of the real west — fast and thrilling—perfect in story and direction

BERT LUBIN

1476 BROADWAY
NEW YORK
TELEPHONE BRYANT 3271

STATE RIGHTS

P. S. Read the review in the Motion Picture News, issue Feb. 5, 1921
Announcing

National Distributing Rights
Of

CELEBRATED
Single Reel
Comedies

To be shown in America's Leading Theatres!
Produced
Under personal direction of Jay Hunt

Never has there been such an increasing
demand for high class—clean cut—quality—
one reel comedies than at the present time.

CELEBRATED COMEDIES Is YOUR Answer
One-a-Week

For
Territorial rights wire or write

CELEBRATED PLAYERS FILM CORPORATION
207 South Wabash Ave.

CHICAGO, ILLINOIS
The New PRIZMA Photographic Studies

The
Screen's
Rarest
Gem!

PRIZMA
MASTER PICTURES

In
Nature's
Gorgeous
Colors

To be featured in Balaban & Katz's Magnificent

NEW TIVOLI THEATRE
opening early in February

They are ready for your theatre now!

CELEBRATED PLAYERS FILM CORPORATION

ILLINOIS AND INDIANA

Federated Film Exchanges of America, Inc.

207 So. Wabash
CHICAGO, ILL.
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 master piece means!

JOHN M. STAHwä
Directing genius of "Sowing the Wind" and "The Woman in His House"
Watch for the
JOHN M. STAHwä
PRODUCTION's

ANITA STEWART'S MIGHTIEST ACHIEVEMENT.
Look Out

For a Surprise

in Charles Ray's

Forthcoming Special Production

"The Old Swimmin' Hole"

Adapted from James Whitcomb Riley's old-home poem, by permission of the publishers, The Bobbs-Merrill Company

Presented by Arthur S. Kane
Directed by Joseph de Grasse
Photographed by George Bisard
Second Camera, Ellsworth Rumer
Edited by Harry L. Decker
Technical Supervisors, Robert Bennett and Clarence De Witt

A First National Attraction
"The Greatest Comedy"

That's what every reviewer says and many say it is the greatest in entertainment ever presented

All Showmanship

It is only simple justice to congratulate Charles Chaplin on his four-fold role of producer, star, director and scenario writer and to assure the film world that "The Kid" is entitled to a place at the head of the Grade A Chaplin releases. "The Kid," long expected, is worth every second of the waiting. The Charles Chaplin six-reel feature will receive a rousing welcome from public and exhibitors.

"The Kid" is all showmanship. It will delight the boys and girls and their mothers—after their fathers have sampled the picture for themselves and put up the money for a treat for the rest of the family.

Will Set New Records

Chaplin's "The Kid" lives up to expectations, which is saying considerable. Perhaps no picture has ever been ushered into official being with so much to recommend it from an exhibitor's standpoint.

It is actually a drama, developed with a splendid lot of highly original and absolutely new incidents, played in an exaggerated tempo with such skill, not only by the star, but the entire cast so well written, that the result is a high class comedy.

Mr. Chaplin and his principal comedy assistant, the child player, Jackie Coogan, earn their laughs by legitimate methods.

There is no doubt that "The Kid" 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.

Will Live Forever

"The Kid" is worth waiting for. It is Chaplin's best picture.

It will live when other pictures have died. Its pathos is universal in its appeal; its humor is classic.

We think that he is a humanitarian. He understands the hearts of the irresponsible, the children and the willing failures of the world. Even the broadest humor of "The Kid" is touched by the whimsical and the pathetic.

The joys of "The Kid" cannot be catalogued. They must be seen.

Chaplin's co-star is little Jack Coogan, the most delightful child on the screen. Jack is a miniature Chaplin. Some very fine acting also is done by Edna Purviance, who beats the emotional actresses at their own game.

Chaplin's Greatest

"The Kid" leaves little room for argument; there will be few if any who will not regard it as one of the greatest box office attractions since the commencement of pictures. It is that type of picture that can return again and again.

"The Kid" is an extraordinary medley of pathos and humor, accomplishing in no uncertain manner an amount of strength and heart interest that is seldom seen. It is unlike anything that has ever previously been done. It fits under no known classification. It stands alone. Unless all indications fail, this Chaplin feature will be a sensational box office attraction, winning and holding the public's favor for many a year.

Jackie Coogan, that delightful youngster, registers so convincingly that many will acclaim him the real star of the play. The little fellow's scenes are certainly superb. Of considerable pictorial importance is Miss Edna Purviance, who is exceedingly beautiful. It is probably the finest work of her career.

The public will in turn laugh and weep and as the final is flashed on the screen they will regret that the picture is ended—which to our minds is just about the acid test of a great picture.

Chaplin returns to the screen in his greatest picture, great as a comedy and great as a drama. In it he is a master of dramatic as well as comedy situations. "The Kid" hits the bull's-eye as a box office attraction.

A Knockout

"The Kid" is a knockout. That's all. This tells the story in a nutshell.

If you don't get this—it's your own funeral. Because it's all THERE anywhere you look at it.

The story is there with a wallop. A synopsis cannot begin to do justice to the innumerable bits of real humor, of real comedy, that, interspersed as they are, contribute to making this one of the greatest pictures you ever had a chance to look.

Little Jackie Coogan is "The Kid." A newcomer with a real personality, he is immense. Edna Purviance has a mighty good part, and Charlie—well, he is the same old irresistible laugh maker that he has always been.

One of the Big Five Productions

Play it in

A Grand Pictures Season

A Powerful Reason Why

There'll be a Franchise everywhere
Ever Screened"

Charles Chaplin

"THE KID"

6 reels of joy

Written and directed by Charles Chaplin

A FIRST NATIONAL ATTRACTION
NEWS!

Allen Holubar’s “Man-Woman-Marriage,” starring Dorothy Phillips, opened Monday for a trial run at the Regent Theatre, Paterson, N. J.

Less than $600 was spent on advertising.

Monday, Tuesday, Wednesday, Thursday business was the largest in the history of theatre or city for the first four days of the week. At the time of writing (Friday at 4:30 P. M.) they were turning people away.

Mr. Dooley, the Regent’s manager, predicts a new record for the week. This is remarkable as the film’s length is almost nine reels.

Another First National Record Breaker

There’ll be a Franchise everywhere
That Zealous Minority

By MARTIN J. QUIGLEY

The censorship situation now existing in Chicago is typical of the origin, growth and the carrying on of censorship agitation throughout the nation. An understanding of the Chicago matter sheds considerable light on the problem the industry is facing here and elsewhere.

An outstanding feature of the Chicago situation which is characteristic of the agitation wherever it exists is that the entire matter is a product not of public thought and opinion but due wholly and directly to the zealous interference of a little group of professional agitators who are practically without standing or influence in the various professions and vocations with which they are identified. Individually they are the vagrant atoms of humanity that mean little to the community with which they are identified but banded together in the common cause of minding someone else’s business they find themselves in a flattering position of superficial prominence which appeals very much to their own idea of their importance.

It is this type of petty agitator who believes that his individual thought is public opinion. When he discovers by some process of clear thinking, unusual to him, that his notions are at variance with those of the general public he immediately concludes that the public is deluded and forthwith his activities take a spurt with the idea that the benighted public is dependent upon him to lead it out of darkness.

* * *

The writer has more than the ordinary observer’s information concerning the calibre and the activities of the group that has been engaged for some time in censorship agitation in Chicago. At the outset of the work which was represented to be intended to follow lines of sanity and intelligence he was identified with the matter as secretary of the commission which had the inquiry in hand and continued in that capacity until the proceedings took on a farcical aspect and the meeting hall became nothing more than an echo chamber for vapid and bigoted mouthings from persons blinded to any true understanding of the problem by prejudice and misunderstanding and impelled largely by an egotistical desire to dictate to the motion picture industry.

After many months of this sort of thing the commission just naturally died. But a little coterie not content with the natural demise, after many futile efforts to put life back in the body as a whole took it upon themselves to function for the commission that had passed away and proceeded to write a report and prepare a proposed ordinance. The resulting report is an odd document. It is a queer miscellany of random views of many persons who did not even claim to know motion pictures or censorship. Represented in the symposium are such types as Arthur Burrage Farwell, Chicago’s ghost of Anthony Comstock, and specialists on children’s diseases. Careful reading of the report can only cause the reader to wonder what it is all about.

* * *

As a contribution to the literature on the subject of censorship it is utterly valueless, partially because information from persons who did not know was solicited and accepted and partially because preconceived prejudices of the framers of the report made it impossible for them to consider the motion picture in any other light than responsible for juvenile delinquency, the crime wave which had not yet commenced, and possibly the European war.

There is but one weapon with which to combat censorship agitation. It is valid public opinion. The public does not want censorship. If it was dissatisfied with the product as a whole that producers are turning out it would not be necessary for it to await the enactment of any laws because merely by the withdrawal of its patronage at the box office it could effect an immediate and decisive change. If the industry did not have the public’s endorsement there would still be no need of censorship laws because there would be no pictures to censor.

On the censorship proposition all that the industry wants in Chicago or elsewhere is that the voice of the majority, and not that of an infinitesimal minority, be listened to.
INTERESTED

to the declaration of Timothy D. Hurley, grand mogul of Chicago censorship agitation, to the effect that if he was in power he would never pass "The Kid" which is about as vicious as Longfellow's "Evangelie."

We do not agree with those who claim that censorship is a producers' problem nor with those who argue that the defense should be put forth by the exhibitor. Censorship is a menace alike to every branch of the industry and the industry as a whole should and must meet the attack.

Showmanship of a type which is detrimental to the welfare of motion pictures in a degree out of all proportion to the importance of the occasion of its manifestation was observed at one of the big Chicago chain theatres recently when the orchestra, accompanying with properly syncopated music a cartoon comedy, interpolated the national anthem because a cartoon character was delineated as forcing burlesque Bolsheviks to sing it. A capacity audience was brought to its feet protesting and left standing when, after the first few bars had been played, the orchestra again swung into "jazz" measures.

Auditorium comment was of such nature as to counteract the good effect of an otherwise exceptionally well balanced program. The theatre, depending upon the public for support in its fight for freedom from oppression of various types, cannot afford this class of management.

EXHIBITORS HERALD
MARTIN J. QUIGLEY
PUBLISHER & EDITOR

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With the approach of "The Queen of Sheba" a "Big Four" announcement from Mr. William Fox would not be out of order in view of being able to present at a single time a quartet of such attraction magnitude as "While New York Sleeps," "Over the Hill," "The Connecticut Yankee" and "The Queen of Sheba."

Occasionally the industry produces unpretentious little pictures that proceed along quietly until when they finally reach the screen they are found to be just what the public is looking for. Such a picture was "Twenty-three and a Half Hours Leave," which now seems to have a logical successor in "Hold Your Horses."

Students of censorship will be interested in the declaration of Timothy D. Hurley, grand mogul of Chicago censorship agitation, to the effect that if he was in power he would never pass "The Kid" which is about as vicious as Longfellow's "Evangelie."

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EXHIBITORS HERALD
February 12, 1921

Re-Takes
J. R. M.

We Had a Thousand
England is running America a close race on the forming of motion picture companies. Five hundred and ninety-nine were started last year, according to statistics just published, which is just 101 behind the old mark. S. A.

Our Weekly Rumor
"Bill" Hart is going to retire from the screen.

Still Doing It
Yep. We saw a five-reel society drama with an artist in it. And he wore a Windsor tie.

Whose a Liar?
The postal regulations seem to be about the only things that prevent the eastern trade paper editors from expressing their opinion of another. The same enterprise devoted to—ah, well, what's the use.

Society's Note
T. Hurdle, the well-known reformer, addressed the Ladies Art Embroidery Club last Thursday at its regular meeting. The subject of his discourse was "Movies I saw five years ago which I can't forget." The Art Club endorsed T. H.'s candidacy for the office of censor which has a salary attached of $5,000 a year.

At any time now our readers can expect our exploitation editor to present a novel lobby display made up principally of alarm clocks. He is cooking his own eggs and coffee, while his wife is in Florida.

Charlie Chaplin may have received $800,000 for "The Kid" but Jackie Coogan comes in for about $400,000 worth of the applause.

Who Pays?
I have often wondered whether the first-run exhibs, who enthuse over productions and wire congratulations to the producers, tack on that magic word "collect."

They'll Want More
Edison's fifteen minutes of history taught by means of a reel of film, won't be half long enough for the average kid.

Mark Larkin is no mechanical drawing expert but, not overlooking, he's making up a plan book for "The Nut."

Back Up Venus
It has been discovered the planet Venus has the most beautiful picture screen under its influence. We've had a lot of trouble with earthly stars and now just as we're getting things in nice shape, along comes Venus to upset everything.

The high price of meat must have hit J. P. Morgan & Co. See where a member of that firm gave Douglas Fairbanks an Alaskan police dog, feeling, I presume, a film actor could better keep him in the manner to which he was accustomed than a poor banker.
Company Is Organized to Sponsor Theatre Circuit in Leading Cities
To Play Only Big Film Productions

"Exhibitors Herald" Learns That Enterprise Is Headed by Powerful Factor in the Theatrical World

FORMATION SURROUNDED WITH SECRECY

[Copyright by Exhibitors Herald: 1921]

NEW YORK, Feb. 1.—EXHIBITORS HERALD has been reliably informed that a circuit of legitimate theatres has been organized for the purpose of playing the largest and finest film productions after the manner of first class theatrical attractions. The company sponsoring the circuit has already been formed.

Though the company has surrounded its movements with the utmost secrecy, and while its name and the make-up of its personnel are not known, EXHIBITORS HERALD is in possession of sufficient information to say that the circuit is a fact.

According to EXHIBITORS HERALD sources of information, the company is headed by one of the most powerful figures in the theatrical world. This power is understood to own or control a number of theatres in different big cities which are to be linked together to form the chain over which the big film productions are to be routed.

The theatres forming the circuit are understood to be legitimate theatres with an established two dollar patronage which, it is expected, will be ready-made audiences for the type of motion picture shows the circuit intends to present.

The scale of admission prices to be charged, it is said, will correspond with that set up for first class spoken plays. The top price will probably be $2.00.

Such pictures as are booked over the circuit are to be presented in a manner comparable to the presentations given the best traveling shows. Stress is to be laid upon that sort of showmanship which will attract those willing to pay the same prices as those prevailing at first-class legitimate houses.

Bookings will not be made to cover certain periods but for runs which are to continue as long as business warrants.

Anybody who has a picture which is considered by the new company as being big enough for the circuit will be able to obtain bookings. With the number of big productions steadily growing, it is pointed out that the circuit should have no difficulty in choosing its attractions.

The circuit plan, which aims to increase the receipts of meritorious productions as well as to develop a new motion picture clientele, is a subject, however, upon which there is a variance of opinion between producers and exhibitors on one hand and exhibitors on the other. In the past the presentation of big and costly pictures theatrical attractions has always met with strong opposition from exhibitors.

It is no secret that there are analytical film men who feel that unless the costly productions are played in the plan of the theatrical attraction plan before they reach the bona fide exhibitor the time will eventually arrive when the screen will be swept clean of such productions.

The argument is advanced that when a picture represents an investment of from a quarter of a million to nearly a million dollars, the present day rentals from straight motion picture theatres do not reach a volume large enough to bring in a profit and, in some cases, return the cost. Only in the theatrical exhibition method with its high scale of admission prices and long runs can a vexatious commercial problem be solved, it is declared.

To illustrate this argument, the case of "Way Down East" has been cited. This picture was played, for example, in a Brooklyn legitimate theatre where it took for its weekly share a net figure many times larger than that which it could have obtained, it is said, if the film had been booked in a bona fide motion picture house. The difference in intake, as shown in this case, makes it possible for the men with large sums of money involved in a picture to produce with profit, according to the argument made.

On the other hand, the exhibitor has always contended that he has been an instrument in making costly productions possible, and that, having fostered the costly effort through playing the less expensive pictures, he should not be arbitrarily denied the fruits to be derived from the very thing he helped develop.

The number of pictures involving vast sums of money continues to grow. Now showing are D. W. Griffith's "Way Down East," First National's Charlie Chaplin picture "The Kid," and the Kaufman-Holubar-Phillips production of "Man, Woman, Marriage." Metro has just completed "The Four Horsemen of the Apocalypse" at a cost in round numbers of $1,000,000, while William Fox has a new one, "The Queen of Sheba," on which $500,000 is said to have been spent.

Whether any of these pictures will be played over the new circuit remains to be seen. But one thing is certain: the new circuit is a fact. So definite are the company's plans, in fact, that an official announcement will be forthcoming probably within the next two weeks.
Jones, Linick, Schaefer Get Three Chicago Loop Houses

Immediate Transfer of Alcazar, Boston and Rose
Is Made by Saxe Amusement Company of Milwaukee and Jack Grauman

Jones, Linick & Schaefer have acquired and taken immediate possession of the Rose, Boston and Alcazar theatres in Chicago's loop.

This transaction occasioned more or less of a surprise in film circles. The three loop houses only recently had been purchased by Saxe Amusement Company of Milwaukee and Jack Grauman, former Chicago manager for Metro.

Incorporate as Jayeles Theatres, Inc.

The company, which will operate the houses, has been incorporated as Jayeles Theatres, Inc. George H. Moore, for ten years manager of the Orpheum, a State street theatre controlled by Jones, Linick & Schaefer, has been appointed manager of the three theatres.

High class pictures will be given first runs at the three houses. A policy of week runs will prevail. Remodeling and redecorating of the interiors of the three theatres is underway.

Promotions Are Made

In addition to the Madison street theatres, Moore will have the Lyric in State street under his management. Norman E. Field, general manager of Jones, Linick & Schaefer, has appointed George Burdick, former assistant manager of the Rialto, as Moore's assistant and treasurer.

At the Orpheum Walter H. Moore will succeed his father as manager. Starr Walsh, at present second assistant manager of McVicker's, will become first assistant manager of the Rialto. Edward Malone has been selected as second assistant manager at McVicker's.

J., L. & S Building
$1,000,000 Theatre

The first spade full of earth was turned on January 31 for the foundation of a new million-dollar Roseland theatre, which Jones, Linick & Schaefer is building in Michigan avenue at 110th place. The Roseland is the first of four new theatres which the company will build this year. This is another step in the company's plan of expansion.

Pasmezoglu to Build
3,000 Seat Theatre
To Cost $1,200,000
(From Staff Correspondent)

ST. LOUIS, MO., Feb. 1.—Hector M. E. Pasmezoglu, president of the Delmar and Congress theatres companies, announced today that a corporation is being formed to erect a 3,000-seat Theatre at Delmar boulevard and Kings Highway. It will be a $1,200,000 structure.

Plans for the house have been formulated. It will have a frontage of 175 feet. The name will be Trocadero, after the famous exposition hall in Paris.

Construction will commence this spring. A year will be required for completion.

Arrow President Will
Spend Month in West
(Special to Exhibitors Herald)

NEW YORK, Feb. 1.—Dr. W. E. Shallenberger, president of Arrow Film Corporation, left for the Coast last Friday to look at new productions to add to the Arrow releasing sheet. He was accompanied by Morris R. Schlink, who has contracted with Arrow to produce eight features and twenty-four comedies. Dr. Shallenberger will remain on the Coast for about a month.

Admission Prices Are
Lowered at Holland
(Special to Exhibitors Herald)

HOLLAND, MICH., Feb. 1.—J. W. Himebaugh of the Strand theatre has lowered his prices of admission to 10 and 15 cents. Only on special occasions will 25 cents be charged.

The CHICAGO HERALD-EXAMINER Says

The ordinance (censorship measure before the Chicago city council) is unreasonable, and we hope it does not pass. The theory that an adult citizen needs the decision of somebody else concerning whatever he may or may not see or read or hear is not one which is growing in popularity in these parts.
Reports Indicate Industry Oversubscribes Relief Fund

Full Returns Probably Will Not Reach New York for Tabulation Before Another Week—Enthusiasm Shown During Drive

(From Staff Correspondent)

NEW YORK, Feb. 1—Returns received at Motion Picture Committee Headquarters from all sections of the country indicate the industry will go over the top in the drive to raise $2,500,000 for the Hoover fund for the relief of starving children in Europe.

Saturday, with only scattering returns, the total was over the half million mark. Since then, additional reports are pouring in so rapidly that the committee has been unable to tabulate them.

“Invisible Guest” Checks Received from Patrons

Both the motion picture committee headquarters and general headquarters received a flood of “Invisible Guest” checks in envelopes borrowed from theatres where people saw the film. Many theatres also furnished blank checks to patrons.

Unusually gratifying returns from Minneapolis, New Orleans, Indiana, Chicago, Detroit and Eastern Pennsylvania have been received. The returns attest the work the Motion Picture Theatre Owners of America and the National Association of the Motion Picture Industry with hundreds of committees, the Associated Motion Picture Advertisers, producers, exhibitors, exchange men, stars and other film workers.

Reported returns are being received and will be reported in the weekly progress reports that are being sent to all committee headquarters.

Robert Brunton Will Supply Financial Aid To Reliable Producer

(From Staff Correspondent)

LOS ANGELES, Feb. 1.—The Robert Brunton studios have effected banking connections which will enable them to financially assist reliable producers in the making of meritorious pictures, according to announcement by Brunton.

By this arrangement, which marks a distinct advance in the motion picture industry, producers will be able to receive substantial assistance in completing their financial arrangements for capital. In addition to this announcement Brunton said:

“M. C. Levee, our vice president and business manager, will arrive in New York on Monday, January 31, and will be at the Hotel Astor. He will negotiate extensive contracts with well known producing factors of the East.”

Rothacker Company In Annual Election

Watterson R. Rothacker was reappointed president of the Rothacker Film Manufacturing Company for the coming year at the annual election held recently.

Other officers are: Charles E. Pain, vice-president; H. J. Aldous, treasurer; J. G. Mammoser, assistant treasurer; John G. Hahn, secretary, and Edward H. Seifert, assistant secretary.

Those on the board of directors are: Messrs. Rothacker, Pain, Aldous, Mammoser and Hahn.

Ambassador in L. A. Opens on February 5

(From Staff Correspondent)

LOS ANGELES, Feb. 1.—Saturday evening, February 5, has been set for the opening of the new Ambassador theatre, the feature to be “Passion” with Pola Negri the star. Friday evening will be given to a press pre-view at the new playhouse.
Shaw Declares Motion Pictures Serve Great Purpose

Noted English Writer Scores Agitators and Reformers Who Condemn Films on the Assumption They Have Pernicious Effect Upon Youth

GEORGE BERNARD SHAW, famous English writer, in a recent statement upholds motion pictures. In contradiction to the statements of reformers he declares that he has failed to find the immoral films. He says:

"I am glad that the police have at last testified to the civilizing influence of the pictures. I was once invited to a conference of eminent persons, including the headmaster of a famous public school for the purpose of checking the alleged pernicious effects of the cinema on the youth of the country. I heard the eminent persons speak with sincere horror of the immorality of the picture theater.

"I asked where the immoral films were to be seen, as I had visited cinemas in many European countries and had found their morals oppressively conventional, as might be expected from entertainments which have to be pre-suited to audiences of all classes and races, appearing simultaneously in cathedral towns and Chinese seaports, model villages and urban east ends.

"The eminent persons were unspeakably shocked at my assuming that they had actually seen what they were denouncing, or that they had ever been in a picture palace in their lives. Besides myself there was only one man present who spoke from personal experience of the pictures, and he was the master of a school for defective children in a very poor neighborhood. He testified eloquently to the value of the picture palaces as a refuge from the streets for children who had to be locked out while their mothers were out working.

"What other chance have such children of seeing well dressed people in handsome houses, behaving themselves courteously? If it makes them discontented with squalor and poverty and savage manners, so much the better.

"Such restlessness is far more helpful socially than gambling, cruelty to animals and theft, which are the alternative excitements offered by the pious people who would have them banished from the movies."

Adolph Samuels Goes to Europe to Obtain Rights to Negatives

Adolph Samuels, president of South- eastern Pictures Corporation with exchanges at New Orleans and Atlanta, is en route to Europe where he will visit England, France, Italy, Switzerland and Germany.

At the time of leaving, Mr. Samuels in heated that he would return with several negatives of elaborate European productions.

Mr. Samuels is prominently known in film circles. He has been active in the theatre business since the early days of the industry. While at one time he controlled a chain of twelve houses in New York, the company of the picture theater.

OFF TO NEW ORLEANS TO HELP HOOVER

Wesley Barry, the Nelan-First National star, leaving the Nelan studios in a "baby blimp" en route for the station, where he boarded a train for the South, amid cheers of friends and associates.

H. G. BALLANCE

Ballance Succeeds Kent as Sales Head

Former Exhibitor Named to Important Position in Zukor Organization

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.

Started As Exhibitor

The record of Mr. Ballance reads not unlike that of Mr. Kent and others of the prominent younger executives of the industry who have reached the top. He entered the motion picture field some seven or eight years ago as an exhibitor in San Diego, Calif. 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.

Makes Record at Boston

Early last summer Mr. Ballance went 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.

Obtain Theatre Permit

BROOKLYN, N. Y.—Mermaid Amusement Company has been issued a permit to build a $50,000 theatre in Mermaid avenue, west of 28th street.
HE burned with the love of God and man, and misery and disease vanished before him.

Until the love of a woman came between him and his vision.

And she whom he could not save, saved him.

The masterpiece of America's greatest dramatist, made into a marvelous picture by the producer of "Behold My Wife!"

From the play by William Vaughn Moody
Scenario by Mrs. William Vaughn Moody
and Z. Wall Covington

A Paramount Picture

SHE did not realize the demands of youth, and carelessly she sacrificed herself to an older man.

Then, too late, came the call of heart's desire. But the old conflict between youth and age took a new and surprising turn.

The first British production, made with a cast of famous stars in England's most beautiful locations, by a great American director.

From the play by Henry Arthur Jones
Scenario by Eve Unsell

A Paramount Picture
 WHICH woman has the greatest influence in a man's life—the one he loves or the one who loves him?

One woman gave him wealth and freedom, and he found himself worthless, an idler.

The other gave him poverty and suffering and the heart's blood of devotion—and he found himself a man again!

A story with the same big appeal as "The Prince Chap."

With LILA LEE.

From the story by Blair Hall
Directed by Tom Forman
Scenario by Beulah Marie Dix

A Paramount Picture
for March 1921

WILLIAM S. HART
in
"O'Malley of the Mounted"

ON the Northwest Mounted Force he was known as the one who always got his man. So they sent him across the border to get a murderer.

And he faced hell and gunfire to get him—and then he let him go! Why?

As much human interest and thrill as "The Testing Block," and based on the most appealing of all themes—a big man's sacrifice.

By William S. Hart
Adapted and directed by Lambert Hillyer
Photographed by Joe August, A.S.C.
A William S. Hart Production

A Paramount Picture

Adolph Zukor presents
Robert Z. Leonard
Production "The GILDED LILY"
with Mae Murray

SHE was New York's gayest, most daring dancer. And two men loved her.

But one loved the tinsel and the glamour—the other loved the real girl.

Their conflict makes a drama of unequalled power and beauty. Scenically one of the most gorgeous pictures ever made, and Miss Murray's biggest triumph since "On With the Dance."

By Clara Beranger

A Paramount Picture
To save his son from marrying a dancer, he tried to win her himself. And then he fell in love with her!

The drama of a woman whose love set father and son in bitter enmity, it is the biggest of all the best sellers that Louis Joseph Vance ever wrote.

It has been staged lavishly and artistically under the personal supervision of Mr. Ince.

Cast includes LEWIS STONE and LLOYD HUGHES.

Directed by John Griffith Wray
Scenario by Luther Reed
Thomas H. Ince Production

A Paramount Picture

ADOLPH ZUKOR Presents
DOROTHY DALTON
"The Teaser"

IRRESISTIBLE to those who hated her, alluring to those she tricked and cheated, she was queen in the little mining town.

Till the men, in revenge and anger, forced her to marry a good for nothing drunkard.

And her love that had made beasts of men—made a man of this beast.

The best picture Miss Dalton has had since "The Flame of the Yukon."

By J. Clarkson Miller
Directed by R. William Neill
Scenario by Frank Beresford

A Paramount Picture
Wisconsin Exhibitors Take Reform Question to Public
Convention at Milwaukee Condemns Censorship
and Blue Laws—Pamphlets to Be Distributed
to Patrons Throughout the State

(From Staff Correspondent)

MILWAUKEE, WIS., Jan. 27.—The adoption of resolutions condemning the blue laws and censorship, and the obtaining of legal advice to aid in combatants to the motion picture industry, were the two most important matters taken under consideration by the 100 exhibitors attending the mid-winter convention of the Wisconsin Exhibitors Association in the Colonial room of the Hotel Wisconsin on January 26 and 27.

The organization will issue a pamphlet which will contain data for and against the blue laws and censorship. This pamphlet will be distributed throughout the state and will be given to the patrons as they enter the theater.

Resolution Opposing Censorship Is Adopted

In regard to censorship this resolution was adopted: “Resolved, that we realize the necessity for the transmission of thought excels all other mediums of expression, heretofore known. We are fully cognizant of the responsibility which this fact entails upon us and this one organization was formed in part at least, for the purpose of a united and intelligent use of the screen. We believe the public are the sole judges of what goes on our screen and there are sufficient local police powers to keep from the screen obscene films.”

A resolution requesting that schools and churches showing pictures be obliged to operate under the same rules and regulations as the motion picture houses was adopted.

Oppose Music Tax

The attack of Arthur James upon the national organization and various state organizations was condemned by the convention delegates.

Action on the music tax proposition was taken in the following resolution: “Resolved, that this organization urge congress to modify the copyright laws of the United States so as to do away with the unjust tax imposed for the use of music in theaters.”

A resolution was passed commending the fearless stand taken by the editors of the various trade magazines in combating the censorship and blue law propaganda.

Rhode Attacks Reformers

Joseph G. Rhode, president of the organization, in addressing the members, said: “The agitators of Sunday closing laws have developed a strong national organization which is working quietly, but effectively, and they will have the country bottled before the public knows what has happened if something is not done.”

H. E. Schwahn, manager of several houses in Eau Claire, in a special delivery letter to W. F. Bauman, executive secretary outlined the conditions of his town and requested that the convention take some action. He wrote that the agitators in that city had requested the common council to pass an ordinance requesting the closing of motion picture houses on Sunday. The common council refused to pass the ordinance, and the Sunday blue law faction have appealed to the mayor and district attorney. The matter is still pending. When it comes up in the future the association’s attorney will act on behalf of the motion picture men in that town.

Meeting Date Not Fixed

The next meeting of the association will be held thirty days after the national convention in Minneapolis, the date of which has not been fixed.

Following are included some the exhibitors in attendance:

WILLIAM JACOBS, Lexington theatre, Milwaukee.
O. H. BROWN, Palace, Wausau.
F. E. WOLCOTT, Majestic, Racine.
J. N. PHALEN, Wisconsin, Waukesha.
J. H. WOLCOTT, Strand, Madison.
J. H. GILLMAN, Downer, Milwaukee.
NELL CONKEY, Majestic, De Pere.
WILDERD J. CLELAND, Bijou, Kaukauna, Wis.

EXHIBITORS HERALD
Is the One Really NATIONAL PUBLICATION of the Motion Picture Industry.
Famous Players and Koplar Compromise in Dispute Over Control of St. Louis Houses

Approximately 25 Per Cent of Amount Asked Is Paid for Theatres—Litigation Pending Several Months

ST. LOUIS, MO., Feb. 1.—Litigation over the control of seventeen St. Louis motion picture theatres between Harry Koplar and Famous Players Missouri Corporation, of which F. L. Cornwell, an attorney, is president, has been settled out of court, it is learned.

The settlement marks the end of battles—both legal and fistic—which followed a deal made last year by the Koplar interests, by which the control and operation of seventeen theatres was turned over to the Lasky-Missouri Corporation.

Get Less Than Million

Cornwell said today that the Koplars under the terms of the settlement would receive about 25 per cent of the $1,350,-000 which they had demanded. They will be paid partly in cash and partly in mortgages obtained by the theatre properties. The Koplars will receive none of the stock of Famous Players. According to Cornwell, the Koplars will receive for their so-called "little theatre," $240,000. These include the Novelty, Arco, Gravois and Lafayette.

For theatres controlled by the Koplars Greater Amusement Company, which includes the Kings, Pershing and Shenandoah, the Famous Players will pay $80,000. Twelve thousand dollars will be paid for the lease on the Royal theatre.

Depositions and other testimony taken during the progress of the litigation disclosed that the Koplar interests turned over their theatres to the corporation without the formality of a written agreement, having a verbal contract that the Famous Players were to control and operate the theatres for one month.

Details Not Divulged

The details of how the final arrangements for the purchase were to be made have never been divulged. The month during which the corporation was to control the Koplar theatres expired last May 12, when the Koplars tried to regain control of their interests.

At that time Harry Koplar declared he had not been able to collect any money from Famous Players Missouri Corporation, although he claimed it had controlled his theatres for one month and had taken over the receipts from the houses. On one occasion Koplar tried to regain possession of the Arco theatre. A fist fight followed between the Koplars and the employees of Famous Players Missouri Corporation.

Famous Players Missouri Corporation later obtained a temporary injunction to prevent the Koplars from interfering.

Every Showman Should Read—

"Your Picture In the Paper"

(See Page 17)

Indiana Manager Avert's Fire Panic

WASHINGTON, Ind., Feb. 1.—An audience at the Grand theatre sat through a night performance last week unaware that firemen were chopping holes in the stage to put out a fire that started when chimney sparks lodged in an old piece of framework.

Composure on the part of Manager R. H. Winn averted a panic. When he learned of the fire he directed that the orchestra play the loudest variety of jazz music. The crash of the instruments kept the patronage the din created by half a dozen firemen making holes in the metal roof. The odor of smoke was detected in the auditorium but no particular importance was attached to it.

Clergy Raises Fund to Prosecute Exhibitors

PORTLAND, Ind., Feb. 1.—A banquet was held in the basement of the West Walnut Street Church of Christ last week, under the auspices of the Jay County Ministerial Association, for the purpose of obtaining money to defray the expenses of prosecuting Walter Sehner and John S. Hines, motion picture show operators, arrested on charges of desecrating the Sabbath.

Open Crystal, Okemah

OKEMAH, OKLA.—The new Crystal theatre has opened.

Threatens to Close All Theatres if Convicted Of Blue Law Violation

SOUTH BEND, Ind., Feb. 1.—If threats of George J. Breinig, manager of a dance hall, are carried out, South Bend may be thrown into the midst of a rigid blue law observance of Sunday.

Breinig has arrested three times for running his dance hall on Sunday and has been freed twice by a jury in the city court. He says if he is convicted he will file charges against all offenders including motion picture house owners and others.

The state will take the third case against Breinig to the superior court. It is the contention of the prosecution that a jury cannot be picked for the city court that will weigh the evidence impartially, but that in the superior court the case will be heard on its merits.

Cameramen's Dance Is Big Social Event

LOS ANGELES, Feb. 1.—A social event of the motion picture season was the second annual ball of the American Society of Cinematographers held Saturday evening at the Ambassador hotel.


St. Louis Exchange in New Locations

ST. LOUIS, MO., Feb. 1.—Several local film exchanges have moved their headquarters during the past week to improved and larger offices. The Skouras Bros. Enterprises have moved their First National Exchange offices from their second floor quarters at 4509 Locust street, W. Hill of Associated Producer and Tom Leonard of Pioneer have taken offices in an elaborately decorated storeroom at 3533 Olive street.

Federated in New York Capitalizes at $100,000

NEW YORK, Feb. 1.—New York Federated Exchange, Inc., was incorporated at Albany last week with a capitalization of $100,000. The officers are Abe Warner, president; Bobby North, vice-president; Harry Warner, secretary; and L. Lawrence Weher, treasurer. The corporation is distributing independent productions.

The CHARLESTON (S. C.) NEWS-COURIER Says

The patrons of the motion pictures will not thank the legislature for meddling with the business, and the patrons in the communities in which motion pictures are regularly exhibited, are fully competent to fix the kind of pictures to be shown without any assistance from an official board of review supported at their expense.
Recent Transactions Expand S. A. Lynch Theatre Holdings Over Big Territory in South

Another Step Up

Purchase of the Criterion at Chattanooga Gives Company Control of City—Acquires Samuels’ Griffin Alamo

(From Staff Correspondent)

EXHIBITORS HERALD

ST. LOUIS, MO., Feb. 1.—Through a deal just consummated, Marcus Loew has taken a ten-year lease on the Kings theatre, Kings highway and Delmar boulevard, and will operate the house after February 27 as a vaudeville and motion picture theatre, according to announcements issued by William Gold- man, general manager of Famous Players Missouri Corporation, in whose control the Kings has been operating.

The deal involves the closing of Loew’s Garrick in the downtown business district of the city on February 16. Loew told a representative for Exhibitors Herald last week that the easing of the Kings theatre would in no way affect the construction of the proposed $1,000,000 State theatre at Eighth street and Washington avenue, in which work will be started within a few days. "There is going to be a tremen- dous revival in motion picture theatre building in St. Louis," Loew said, "and we are going to give it a good start." The Kings will be known henceforth as "The Kings Theatre Playing Loew’s Vaudeville."

Loew’s New House
In Cleveland Opened

CLEVELAND, O., Feb. 1.—Loew’s park theatre in Euclid avenue near 02d street, has been opened. The Park is considered one of the finest in the new circuit.

Women Incorporate To Choose Pictures

INDIANAPOLIS, IND., Feb. 1.—Arc theatre Company of Lafayette has filed with the secretary of state a preliminary certificate of incorporation. Articles of incorporation have been filed by the Indiana Indorsers of Photoplays. There will be no capital stock in the purpose of the organization is to own the property of promoting wholesome pictures. The directors are Mesdames heodore Wagner, Curtis Hodges, C. L. Davison, Fred Pettijohn, Davis Ross, oy B. Jackson, J. M. Dailey, W. H. eisel and Harry Tutewiller.

The Opens Modern N. Y. Headquarters

One of the most modern and complete buildings of its type owned by any motion picture company in the United States, was opened by Pathe Exchange, inc., at 32 West 45th street, New York, Feb. 1. February 1. The new building houses in the upper stories the home office organization of Pathe in addition to the staff of Pathe with the exception of the positive printing plant. This will continue to copy the Pathe building in Jersey city.

Benefit for Widow Given by Exhibitors

FORT WAYNE, IND., Feb. 1.— Motion picture theatre owners here cooperated with Frank Beemer, manager the Majestic, in a benefit performance in aid of Mrs. William Rehl, whose husband and son were burned to death.

Claude E. Ezell
Who has been appointed personal rep- resentative to Lewis J. Seizliek

Pictures Supplant Legitimate in All San Antonio Houses

SAN ANTONIO, TEX., Feb. 1.—Motion pictures control the entertainment field in San Antonio. No road shows are coming here this winter because all theatres are exhibiting the silent drama. Because of the situation various persons have started a little theatre movement.

Blue Laws and Censorship Meet
With Defeat in Southern States

The legislature of Tennessee by an almost unanimous vote decided to take no action on Sunday blue law and censorship legislation. In South Carolina the senate educational committee reversed a recent decision and voted unanimously against censorship of motion pictures. The committee voted to accept the plan of giving city and town authorities to regulate theatres and films.

Alva Lumpkin represented the exhibitors and Jack S. Connolly the National Association of the Motion Picture Industry in the South Carolina fight.
National Board of Review Lists “40 Best Photoplays”

Scans Productions Published During 1920 for Those of Unusual Merit Which in a Way Peculiar to Each Tells an Effective Story

Another “Big 5”

The critique committee of the National Board of Review has made its selection for the next issue of “Exceptional Photoplays.” They are:

THE KID (First National).

THE GREAT ADVENTURE (First National).

THE FIRST BORN (Robertson-Dole).

OVER THE HILL (Fox).

THE LOVE-LIGHT (United Artists).

The National Board wishes it understood that the pictures chosen for review in this bulletin are “exceptional only with reference to the current run of productions.”

THE National Board of Review of Motion Pictures has issued a list of photoplays, published during 1920, which it regards as having unusual merit, under the general title of “Forty Best Photoplay of 1920.”

Each picture, in a way peculiar to itself, tells an effective story,” the board announces. “There has been no attempt, in such a listing, to analyze carefully the unusual qualities or defects of these photoplays. This list is arranged chronologically and not in the order of importance.”

Other Lists Issued

At the same time, the Board of Review issued two other lists of pictures—one, “Motion Picture Dramas Touching on American Customs, Life and Ideals,” and the other, five additional “Exceptional Photoplays.”

The lists are of special interest to exhibitors who have been cooperating with the National Board.

The “Forty Best”

The complete list of the “Forty Best Photoplays of 1920” selected by the board is as follows:

MARK OF ZORRO. THE—United Artists, with Douglas Fairbanks.

DEVIL’S GARDEN. THE—First National, with Lionel Barrymore.


GIRL OF MY HEART. THE—Fox, with Shirley Mason.

WAY DOWN EAST—Griffith production, with Lillian Gish and Richard Barthelmess.

GODLESS MEN—Goldwyn, with Helen Chandler.

LEOPARD WOMAN, THE—Associated Producers, with Louise Glaum and Hume Peters.

OVER THE HILL—Fox, with Mary Carr.

PAIGE—First National, with Pola Negri.

DEEP WATERS—Famous Players-Lasky.

HOMESPUN FOLKS—Associated Producers, with Lloyd Hughes.

EARTHBOUND—Goldwyn, with Wyndham Standing.

IF I WERE KING—Fox, with William Farnum.

Jack Knife Man—First National.

SOMETHING TO THINK ABOUT—A Cecil De Mille production; Famous Players-Lasky.

CONRAD IN QUEST OF HIS YOUTH—Famous Players-Lasky, with Thomas Meighan.

SOUL OF YOUTH—Realart, with Judge Ben Lindsay.

GREAT REDEEMER, THE—Metro, with House Peters.


ROOKE STREET—Famous Players-Lasky, with Jack Holt and Ethel Clayton.


JEN CALL ME JIM—Goldwyn, with Will Rogers.

HEMORIGUE—Famous Players-Lasky, with Alma Rubens.

DEAIL’S PASSKEY—Universal production.

IN THE DAYS OF ST. PATRICK—Killister.

BOTTOM OF THE WORLD—Roberts-Cole.

The Shackleton Antarctic expedition.

DESPERT LOVY—Fox, with Tom Mix.


DE JUNKY AND MR. HYDE—Famous Players-Lasky, with John Barrymore.

DOWN ON THE FARM—A Mack Sennett production—United Artists.

SHORE ACRES—Metro, with Alice Lake.

TREASURE ISLAND—Famous Players-Lasky, with Shirley Mason.

MY LADY’S GARDER—Famous Players-Lasky (A Tourneur production).

COPPERHEAD—Famous Players-Lasky, with Lillian Gish.

STRONGER THAN DEATH—Metro, with Nazimova.

CUP OF FURY—Goldwyn.

BLOOMIN’ ANGEL—Goldwyn, with Madge Kennedy.

HIG KILBERRY FINN—Famous Players-Lasky.

Practically all of the national distributing companies have at least one photoplay listed.

General Film Handles Output of Nordisk and Swedish Film Concerns

WASHINGTON, D. C., Feb. 1.—Advices to the department of commerce report that General Film Releasing Corporation, Ltd., of London, has concluded an agreement to handle for the United Kingdom all the output of the Nordisk and Swedish Biograph Companies for a period of five years. This output, it is stated, will represent a yearly total of three-quarters of the British market, the turn-over value being estimated at 350,000 pounds annually.

Six super-special and ten ordinary features are required from the Nordisk concern each year, and twelve special Swedish Biograph pictures, in addition to short travel and miscellaneous films. The Swedish company has sent out four film expeditions to Kamchatka, Nova Zembla and the Kara Sea, to Central Africa, and to the fourth to tour the world. The first has returned with pictures of Arctic life.

St. Louis Clergy Backs Sunday Closing Measure

(Staff Correspondent)

ST. LOUIS, MO., Feb. 1.—The Ministers’ Alliance today endorsed the efforts of the Lord’s Day Alliance to have the state legislature pass a Sunday closing measure. Seventy-five ministers attended the meeting and there were only three dissenting votes on the blue law action. The Rev. D. C. MacLeod and the Rev. S. B. Campbell will go to Jefferson City to convey to the legislators the action of the ministers.

Al Kane Producers Will Make Features

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 1.—Al Kane Pictures Corporation soon will resume the production of feature dramas, according to announcement from its Los Angeles office. The number of operating calls for lower and higher grade pictures—Not more than four productions, based on popular book stories, will be made during the year.

Exhibitors Attending Wisconsin Meeting

(Continued from page 29)

ALBERT BIRD, Barleigh, Milwaukee.

J. J. ECKERT, Auditorium, Brill.”

RICHARD LAUFER, Peerless, Milwaukee.

R. LANGMACK, Colonial, Milwaukee.

G. GODBEYER, Waukesha.

STEVE BAUER, Atlas, Milwaukee.

O. K. KELLY, Majestic, Reedsburg.

T. B. BLUMBRUG, Rialto and Palace, Racine.

L. N. NAHEN, Rainbow, Milwaukee.

L. E. BERNSTEIN,IELD.

JOHN LAUBENHEIMER, Opera House, Del.

O. K. MOSIMAN, Rex theatre, Oshkosh.

CHARLES GOLDSCHMIDT, Stoughton.

CHARLES BAUMANN, Star, Oshkosh.

JOSEPH G. RHODE, Rhode’s Opera House, Brownsville.

RUSSELL GREGORY, Strand, Stevens Point.

JOHN B. ANGELL, Rialto, Janesville.

F. BUCKHALT, Library Opera House, Berlin.

K. D. LAGGE, Majestic, Chippewa Falls.

GEORGE W. HUBNER, Crystal, Oconomowoc.

L. F. RICH, Milw.

A. P. DESORMEAUX, Strand, Madison.

O. ANGELL, Grand, Milwaukee.

A. BARTLETT, Opera, Milwaukee.

C. S. CONE, Grand Opera House, Wauwan.

J. B. BJOR.

Two scenes from “Mr. Barnes of New York,” in which Goldwyn presents Tom Moore.
Ohio Exhibitors Investigate Non-Theatrical Distribution

Theatre Men from Southern Part of State Will Confer With the Exchange Managers of Cincinnati on Proposition

(Special to Exhibitors Herald)

CINCINNATI, O., Feb. 1.—The grievance committee of the Motion Picture Theatre Owners of Southern Ohio has been instructed to confer with exchange managers here relative to the distribution of films to non-theatrical institutions. A full report of the situation will be made at the next quarterly meeting.

Perfect Organization of League

A resolution incorporating these instructions was adopted at the first quarterly convention held at the Gibson hotel here on January 26 and 27.

The seventy-five exhibitors present perfected the organization launched at a convention some time ago. The constitution and by-laws were adopted virtually as drafted. President James A. Maddox presided.

F. F. Stoll Is Missing; Director Starts Action To Recover His Salary

(From Staff Correspondent)

NEW YORK, Feb. 1.—The mysterious absence of Frederick F. Stoll, president of the United States Photoplay Corporation, has come to light through action to recover salaries started by Harry McRae Webster, director, and Richard C. Travers, leading man, engaged in the making of the picture "Determination." Mr. Stoll has been absent from his office since December 14.

The directors announced that the corporation is in a sound financial condition and that the production of "Determination" will continue.

It is pointed out that the Capt. F. F. Stoll who has been mentioned in newspapers as "missing" is in no way connected with the Stoll Film Corporation of America which takes its name from Sir Oswald Stoll, one of the most distinguished and influential film magnates of Great Britain.

Mrs. Lillian Wells, president of the Women's Division of the Republican Organization, 13th Assembly District, New York City, made the following statement complementing the expression set forth in the foregoing resolution:

"I cannot understand why some of the women's organizations and clubs throughout the country have taken a stand against motion pictures. Our country is in a state of unrest, many people are unhappy, others are resentful. Some feel that those are being legislated against too strongly.

Lack Feeling of Freedom

"We are rapidly getting away from the great feeling of freedom that is really the backbone of pure Americanism. The things we want are 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 there would be more unanomalous resolutions passed and forwarded to the various legislatures in the various states.

Industry's Cause Just

"The motion picture people have much to offer the world. We frankly appeal to women's organizations and explaining the situation. Their cause is just and the womanhood of America and the men who will love them." The meeting was addressed by Charles C. Pettijohn, chairman of the legislative committee of the National Association.

J. A. MADDOX

Four important bills pending before the state legislature at Columbus were discussed at great length. A decision was reached to place the entire legislative situation in the hands of a committee of three—Harry W. Kress of Piqua, chairman of legislative committee, President Maddox and Henry Lustig, president of the Northern Ohio Association.

Drastic Bills Are Up

One of the measures now before the legislature is an emergency censorship bill, while another is a blue law bill. Both are as drastic as have been introduced in any legislature in the country.

A resolution was adopted setting aside February 5 for the raising of funds for the European Relief Council. Many of the theatres of the Southern part of the state have been prevented from participating in the campaign thus far. Because of the desire of those present to cooperate with the other exhibitors of the country this action was taken.

Endorse Uniform Contract

Endorsement of the uniform contract plan drafted by the Motion Picture Theatre Owners of America and the National Association of the Motion Picture Industry was voted. The resolution read:

"Be it resolved by the Motion Picture Theatre Owners of Southern Ohio that we endorse the uniform contract plan drawn up by the Motion Picture Theatre Owners of America and representatives of the National Association as outlined on page 41 of Exhibitors Herald, dated January 22, 1921." Dr. Alexander of Dayton was instructed to procure a copy of the contract for ratification.

Fred S. Meyer of Hamilton is chairman of the resolutions committee. Other members are Fred Tynes, A. G. Hettusheimer and Tony Zaller.

Resolution Asks Reform

(Worcester, Mass., Feb. 1.—Sunday closing agitation has cropped out here, the Christian Endeavor asking in a resolution that theatres be closed on the Sabbath.

What Exhibitors Are Saying About

EXHIBITORS HERALD

"Of all the trade papers we have, we prefer EXHIBITORS HERALD to all the rest. Your section, 'What the Picture Did for Me,' has been a great help in the booking of pictures, as there are certain people who contribute criticisms to this section regularly whose judgment I have found to be very sound and fair."—E. F. Ekman, Moseley & Ekman, Rialto theatre, Midland, Tex.

"Enclosed find our check for subscription, as we cannot keep house without EXHIBITORS HERALD."—A. W. Barth, Barth Theatre company, Condondale, Ill.

"I do not want to miss an issue of EXHIBITORS HERALD, as it is a very useful guide in selecting pictures."—Henry Mauvin, manager, La Place theatre, La Place, La.

"Best wish to EXHIBITORS HERALD, the best value to the exhibitors."—Sam Bowden, manager, Glen theatre, Glen Ellyn, Ill.
TIGHTENING PRODUCTION MAY STOP HAPHAZARD DABBERS

By C. H. CHRISTIE

Promoters should look first and then leap, says comedy producer

T he narrowing down of film production to a good working level, a process which is undoubtedly occurring at this time, will no doubt be an excellent thing for the industry in that its effect should be an elimination of the "haphazard dabbler," formerly an ever-present evil.

I do not mean to say that there are not new producers who can deliver the goods springing up constantly, but I emphasize the fact that there has been, particularly in Los Angeles, a flood of promoters who have gathered together a "bank roll" which on investigation usually means a stock-selling campaign and have dabbled in film production without the faintest idea as to whether the product is marketable or not, or without an idea as to what market they shall seek when their films are made.

* * *

PARTICULARLY in comedies has this flood been present. There is scarcely a day when we and others are not sought to "loan studio space" or to go "50-50" with some one who has an "idea" and a "little money." They have heard of gold mines in films.

They usually rent a small studio, make from one to three comedies, which usually never see the light of day, and then wake up to the fact that their promotion plans did not include looking over the market.

A former stage worker came in a few weeks ago and declared that he was now "making his own pictures." When asked as to what he was doing, he replied in a deprecating manner, "Oh, I am starting in a few weeks. I guess I'll knock out a few two-reels first!"

A NY sane-minded person knows that nobody with all the combined brains in the industry and a bank roll as big as Morgan's can "knock out a few two-reels" as easy as eating poached eggs for breakfast. But you can't convince the dabbler; and the worst of it is that they usually spend some one else's money—throw it in a rat-hole—and make it just that much harder for a legitimate film producing business to finance itself when it is desired to undertake something on a solid foundation and worth while.

Let's hope the dabbler will take stock of their prospects and in other words look first, and then leap.

Fort Wayne to Have New Modern Theatre

(From Staff Correspondent)

FORT WAYNE, IND., Feb. 1.—Within the next month the Kappel building, 113-117 East Wayne street, will be razed to make room for the proposed new theatre and hotel to be erected by Bankers and Merchants Theatres Company, according to announcement made by Albert F. Brentlinger, president.

The theatre will be a combination vaudeville and motion picture house and with the hotel will cost approximately $400,000.

Clark-Cornelius Company To Buy From Four Units

According to an announcement from Clark-Cornelius Corporation that organization will market during the coming year the product of four producing units. All of these pictures will be handled on the state right plan.

During the last few months the corporation has been marketing the productions of Chinax Film Corporation, "Love's Battle" and "The Fourth Face," as well as the Lejaren Hiller picture, "The Devil's Angel," starring Helen Gardner.

The Lafayette (Ind.) Courier Says

But won't they (reformers and censorship agitators) please permit us to retain that glorious human privilege of liking that which really entertains us? Won't they please refrain from branding us deluded victims of a degenerate age because we want a laugh or a thrill when we go to the theatre?
Chicago Film Men Prepare To Oppose Censorship Law

Fight on Proposed Ordinance to Be on Purely Business Lines—William A. Brady May Address City Council Committee

William A. Brady, president of the National Association of the Motion Picture Industry, is scheduled to arrive in Chicago Thursday morning, February 3, to give every possible assistance to Chicago film men in defeating the proposed new censorship ordinance in Chicago and the series of freak bills aimed at the industry which are to be introduced at the present session of the Illinois legislature.

It will mark the beginning of a tour, which will take him to most of the principal cities east of the Mississippi river and probably to several western states, for the announced purpose of arousing film men to the danger of the proposed legislation and establishing a more intimate contact between the various factors in the picture industry and the organization which he heads.

Will Address Mass Meeting February 4

Mr. Brady will be the speaker at a mass meeting to be held at 12:30 o'clock noon, February 4, at a downtown Chicago theatre, probably the Illinois. He will be the honor guest at a dinner given by exchange men and others at noon, February 3, and in the afternoon will attend the hearing on the proposed Chicago censorship bill at the city hall.

Preparations for the reception of Mr. Brady were made at a meeting of Chicago film men held in the offices of the A. A. A. Monday, January 31. At the same time, preparations for presenting arguments against the censorship ordinance were discussed.

Plan Business Defense

It was agreed that the defense on the censorship ordinance would be purely along business lines and that no time would be taken up with flowery addresses or appeals to sentiment.

Dr. Sam Atkinson will give the principal address to legislative committee of the Chicago city council, pointing out the inestimable damage which the ordinance would do to the film business. He will be followed by exhibitors and exchange men.

The committee in charge of preparing the industry's case includes: Watson R. Rothacker, president of the Rothacker Film Manufacturing company; P. A. Block, Chicago manager for Famous Players-Lasky Corporation; William Ashmann, Chicago manager for Pathe; Harry Rice, representing the motion picture press club; Martin J. Quigley, publisher of EXHIBITORS HERALD; J. L. Friedman, president of Celebrated Players exchange, and Dr. Sam Atkinson.

Dr. Atkinson was placed in charge of the mass meeting at which Mr. Brady will speak. Ben Beadell, Chicago manager for Stoll Films, Carl Harthill, district manager for Reelcraft; Fred Aiken, vice president of the Superior Screen Service, and Maynard Schwartz, Chicago manager for Educational, are in charge of arrangements for the dinner to Mr. Brady.

Brady Itinerary Announced

From Chicago, Mr. Brady plans to go to Milwaukee to spend February 5 and from there to Minneapolis to spend February 7 and 8.

From Minneapolis, his plans are not definite. He will visit Idaho, Nebraska, Missouri and Oklahoma, where state censorship laws threaten. Denver and possibly the west coast may be reached before his return east.

"There is a great need of a full awakening to the necessity for complete cooperation and co-ordination by every branch of the motion picture industry," declared Mr. Brady in commenting upon his trip.

Reichenbach in Chicago

Harry Reichenbach, having seen "Outside the Law" safely launched in Boston, is now in Chicago where he will stay ten days exploiting the Priscilla Dean picture.

Plan to Resume Building

NEWARK, N. J.—Plans are under way for resuming operations in the building of the Newark Beacon Corporation's new picture theatre, halted last June because of excessive costs of building materials.

Royal S. Copeland

Prefers "Sizzling in Hell" to "Blue Laws"

(Special to Exhibitors Herald)

NEW YORK, Feb. 1—"I'd just as soon sizzle in Hell for eternity as to suffer all day Sunday under the blue laws," is the reply of Dr. Royal S. Copeland, health commissioner of New York and member of the Sunday Rights Association to the program submitted by Wilbur Glenn Voliva, overseer of Zion City.

"Blue laws are the greatest blow religious leaders ever received," he added.

The Sunday Rights Association was organized to combat the restrictive Sunday legislation and is headed by Martin Vogel, New York, former assistant secretary of the treasury, and includes Bishop Elect Manning of the Protestant Episcopal Diocese of New York, Major Laguardia, president of the Board of Aldermen, and prominent officials and churchmen.

"Bill" Hart About

To Take Long Rest

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 1—William S. Hart has but one more picture to make under his present contract. With the completion of his ninth feature for Famous Players-Lasky, Hart declared that he would "lay around" for several months and perhaps for the rest of his life.

Mayer Selects Story For Stahl Production

(Special to Exhibitors Herald)

NEW YORK, Feb. 1—"Muffled Drums," an original story by Perry V. Veekroff, has been selected by Louis B. Mayer for the first John M. Stahl production issued through First National. Barbara Castleton, engaged for the leading feminine role, left here Sunday. Stahl is engaging the rest of the all-star cast on the coast.

BERMAN IN HIS OWN HOME TOWN

Exhibitors in every section of the country know personally or have heard of Samuel I. Berman. They know of his signal success in organizing the theatre men of the country. But few exhibitors have seen Berman "in his own home town." Here he is and his Stanley theatre in Brooklyn, N. Y.
Reform Agitation Extends To All Parts of Country

Cities Menaced by Self-Appointed Censors--State Exhibitor Organizations Devise Ways of Combating Move for Regulation

The staff of EXHIBITORS HERALD has undertaken in the accompanying article to show the extent to which censorship agitation has made itself felt throughout the United States.

The reform movement for censorship of motion pictures is not confined to any one locality. It extends from Coast to Coast and from Canada to the Gulf of Mexico. As published in EXHIBITORS HERALD last week the industry must fight five times the amount of co-active legislation as heretofore. This fact is significant.

More statement of this fact, however, is not sufficient. To give an impressive idea of the range of the movement and its menacing influence the statement must be augmented by further details. Censorship legislation is pending in the following states:

- **California**  
- **Missouri**  
- **Iowa**  
- **Oklahoma**  
- **Wyoming**

While this tabulation gives a fair idea of the situation it must be realized that some of the most drastic regulations are sought in many communities.

Censorship agitators are decidedly active in the following cities and towns:

- **Chicago**  
  - Grand Rapids, Mich.  
  - Duluth, Minn.  
  - Wilmette, Ill.  
  - Baltimore  
  - Superior, Wis.  
  - Newton, Ind.  
  - Minneapolis, Minn.  
  - Elgin, Ill.  
  - Harrison, N. J.

A movement running parallel with the agitation for legal regulation and which is as menacing as censorship and might eventually lead to it has become prevalent in several cities. In these communities reformers have appointed themselves as censors. Especially is this true in Atlanta, Minneapolis and Baltimore.

Censorship has become an actuality recently in Elgin, Ill., Superior, Wis., and Abilene, Tex. Either passage of ordinances or police orders have made regulation effective.

The reformers have not contented themselves with the introduction of one legislative measure in the various state legislatures. Four bills are up in Nebraska and two in both Indiana and Minnesota. So drastic are some of these measures that operation of motion picture theatres would virtually cease were they adopted.

State Meetings Held

Proof of the alertness of the state exhibitor organizations to the seriousness of the situation is shown by the recent conventions in Ohio, Missouri, Wisconsin, Louisiana, Mississippi, Virginia, Washington, D. C., Maryland and Massachusetts.

Dazey Loses Finger

In Motor Accident

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 1.—Frank Dazey, stage and screen playwright, was victim of an accident that cost him the index finger of his right hand.

While driving to the studios, his motor car collided with a truck. The finger was all but amputated by the ends of pipes that crashed through the windshield of his car and struck his hand as he clutched the steering wheel.

Opens in Lisbon, Ia.

LISBON, Ia.—G. M. Samson has just opened a new motion picture theatre here.

Nip Plot to Rob 15 Theatres in Chicago

Two Bandits Cracking Safe of Harvard Caught—One Is Wounded

Apprehension of two bandits, one of which was wounded in a running battle with police, is believed to have frustrated plans of burglars to rob at least fifteen Chicago theatres having heavy receipts over Sunday.

Lookout Yells Warning

The two bandits were working on the safe at the Harvard theatre, Sixty-third street and Harvard avenue, where the police were discovered in the alley. The alley aroused the suspicions of Mrs. H. G. Gaines, 341 West Sixty-third street. She notified the Englewood police station.

As the police drove up the lookout yelled a warning and the three fled. After a running fight with the police one of the fugitives surrendered. Another was killed with a shot from Patrolman Charles May, while the third escaped.

Carry Theatre List

Had it not been for Mrs. Gaines’ dog the three might have looted the safe of its $1,600. After midnight the dog began barking and refused to be silenced. Mrs. Gaines went to a window looking out on a private alley. There she saw a lookout. After watching him for several minutes she called the station.

In the possession of one of the cracksman was a list of fifteen odd theatres.

Burglars were also successful in robbing the Commercial theatre, 9148 Commercial avenue, and escaping with $1,492. The money was in a vault, and instead of forcing the door, they used a pickax on the wall and broke through.

Fox Stakes Much on Mark Twain Feature

After L. A. Success

Spurred by the success of “A Connecticut Yankee in King Arthur’s Court,” in Miller’s theatre, Los Angeles, where it was given a preview, Fox officials are preparing and planning for one of the biggest booking campaigns of its career.

According to the Fox officials, no exhibitor will be allowed to book the feature until he has seen it screened at one of the Fox branches, desiring that the enthusiasm the patrons themselves have for this Mark Twain pictured story and then go out and put it over in the biggest possible way.

Harry Myers, who plays the Yankee, is said to have done admirable work and among the others whose work stands out are Pauline Stark, Rosemary Theby and Charles Clary. The scenario was written by Bernard McConville. Lucien Androit was in charge of the camera work.

Capital Moves Office

Capital Film Company has transferred its Chicago headquarters from the Consumers building in State street to the Hartford building, 8 South Dearborn street.

Seeking Closed Sunday

(Special to Exhibitors Herald)

JEFFERSON CITY, MO., Feb. 1.—A blue law measure has been introduced in the legislature. It would permit Sunday baseball but would close all theatres.
Will Public Pay More For Mostly Pictures? First National Says That on Answer Depends Progress of Producer

(From Staff Correspondent)

NEW YORK, Feb. 1.—Does a big, worth-while production deserve to command higher prices at the box office than the average picture, or doesn’t it? Will the theatre-going public cheerfully pay more to see such productions in proportion to their increased ex- pense, or does it prefer the more common run features, or will they rebel against an advance in admission price?

First National asks these questions as the most important confronting the industry. It holds that on the answer depends the producers’ ability to continue progress as during the last twelve months exhibitors’ ability to continue showing attractions of the caliber to meet the public’s most fastidious demand.

First National holds that the outstanding productions this season proved the power to please at advanced prices in every case where the exhibitor had enterprise and foresight. As an example the response given Harry Crandall of Washington when he played “Passion” at his Metropolitan Theatre.

Crandall increased his admission price 10 cents per night with a night admission of 85 cents. He declared that the only mistake he had made was in not charging $1. During one week’s run Crandall took in $28,589 in receipts. The picture was held over for another week.

**Cochrane Arrives At Universal City For Survey of Work**

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 1.—R. H. Cochrane, vice president of Universal, arrived at Universal City today. It is his first visit here in several years. Both he and Carl Laemmle, president, will be at the studios during the coming month.

Hereafter, Universal announces that either Mr. Laemmle or Mr. Cochrane will be in Universal City most of the time. This will assure complete accord between the studios and the executive and distributing ends, which will result in greater efficiency and better pictures.

Universal now has the rights to “The Conflict,” the novel by Clarence Budington Kelland. Priscilla Dean will be featured in the production.

**Lichtman and Feist Open Offices in N. Y.**

(From Staff Correspondent)

NEW YORK, Feb. 1.—Al Lichtman and Felix Feist have opened offices at 409 Fifth avenue. Lichtman is away from New York for a month’s visit in Hollywood. The plans of the two are not divulged.

**Change Publication Data**

(From Staff Correspondent)

NEW YORK, Feb. 1.—First National announces that the publication date of Allsop’s “Husbands and Wives” has been changed to April.

**Three Leagues Meeting In Washington Join National**

Maryland, Virginia, District of Columbia Theatre Men Vote Unanimously to Endorse Cohen and the M. P. T. O. A.

(From Staff Correspondent)

NEW YORK, Feb. 1.—Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, announces that the Motion Picture Theatre Owners of Maryland, Virginia and the District of Columbia in convention at Washington, D. C., voiced approval of the national league and voted unanimously to affiliate with it.

**Jake Wells Permanent Chairman at Meeting**

The convention was held on January 26 and 27 at the Hotel Arlington. A. Brylakowski, vice-president of the District of Columbia organization, was named temporary chairman. He immediately gave way to Jake Wells, president of the Virginia league, who was elected permanent chairman.

Well extends the thanks to the success in forming the national association under the leadership of Cohen. The national president then addressed the convention.

“We are organized not for profit but for protection,” he declared. “We have for the first time in the history of motion pictures a powerful and virile national organization consisting of thirty-eight states, none having a representation of less than 50 per cent, and the most ranging between 75 and 95 per cent.”

**Cites League’s Purposes**

Cohen said the purpose of the organization was first to make an effort to modify the 5 per cent film rental, the music tax and to fight Sunday legislation.

An attack on William A. Brady, president of the National Association of the Motion Picture Industry, was launched by Julian Brylakowski because of a few days previously by Brady before exhibitors of Baltimore and Washington. Brylakowski declared that Brady is using bolshievik methods to disrupt the M. P. T. O. A.

**Varner Makes Accusation**

“Evidently he and his employers are afraid of us and are trying to discredit our organization and leaders,” he stated. “They found out in New York that our organization stands 100 per cent back of its leaders which makes them all the more afraid.”

H. B. Varner also accused Brady and his cohorts of trying to influence some exhibitors with pretended friendship. He declared that they were more interested in creating dissension in exhibitor organizations than in co-operating with them in Sunday opening and censor- ship fights.

**Goldberg Tells Incident**

Thomas Goldberg, vice president of the Maryland exhibitors, said he had called the exhibitors together on January 25 at the request of Brady. He said Brady spoke supposedly for co-operation and on censorship. Brady, however, ad- vised Goldberg, according to the later, that he (Goldberg) had misunderstood him (Brady) and that Brady was against the M. P. T. O. A. and that there was no way to make a tour of a number of states.

Goldberg told the assembled exhibitors that he had to give Baltimore theatre men known Brady’s intention and feeling in the matter they would never have called a meeting and invited Brady to be present.

Harry Crandall talked on the practice of exchanges and manufactures furnishing films to non-theatrical organizations. Samuel I. Berman also talked.

**Add Tiny Theatre To Metro Studios**

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 1.—Metro lays claim to the smallest theatre in the world. It has a seating capacity for three persons, can be emptied in half a minute, and advertises only to keep patrons away. It has been dubbed “Viel- ler’s New Hundred Dollar Theatre.” The tiny playhouse was built adjoining Bayard Veiller’s offices at the Metro studios to permit the director to per- sonally supervise the titling of pictures.

**Picture Men Join The Eagles’ Order**

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 1.—Several well known members of the Hollywood Film colony were initiated into the Order of Eagles last Saturday night. Among the joiners were Charlie Murray, Buster Keaton, Eddie Lyons, Lee Moran, Roscoe Arbuckle, Billy West, Glen Cavan- der, Larry Semon and Leo White.

**Go East to Premiere Of “Four Horsemen”**

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 1.—Rex Ingram, who directed the Metro special production of “The Four Horsemen of the Apocalypse,” and June Mathis, who prepared the screen version of Vicente Blasco Ibanez’ popular story, have left for New York where this picture will have its first showing.

**Theatre for Lepers**

PORT OF SPAIN, TRINIDAD.—A motion picture theatre is now in operation in Trinidad’s leper colony. Visiting Americans made the first showing. The orchestra is composed of girl lepers.

**Adler Goes West**

Bert Adler has succeeded Helen Rock- well as publicity man for Allan Dwan on the West Coast.
New Bay State Association Faces Revived Censor Fight

Jacob Lourie of Boston is President of Branch of National Organization—League Will Hold Convention Shortly

(Special to Exhibitors Herald)

BOSTON, MASS., Feb. 1.—The Motion Picture Theatre Owners of Massachusetts is facing a revival of the censorship fight of 1920.

Though only recently formed the organization has well developed plans for counteracting the sponsors of a new regulatory measure. Agitators believe they have eliminated the objectionable features upon which Governor Coolidge based his veto last year.

**Operation of Law Would Cost $40,350**

Provision is made in the measure for legal regulation under the supervision of the department of public safety, with a salaried official directly in charge. Three censors would review films, two appeals being granted from their decision. The third appearance would be made to the director and one to the commissioner of public safety.

The expenditure necessary to maintain censorship for one year under the provisions of the bill as drafted would total $46,350. It is estimated that the annual revenue, taxing $2 a reel for reviewing, would be $62,400.

**Affiliate with National**

The new league, which is affiliated with the Motion Picture Theatre Owners of America, is directing considerable attention to its membership. Each is expected to enroll every exhibitor in the state so that a united front can be presented if the legislative situation warrants. A convention is expected to be called shortly.

Executives of the new organization include:

- Jacob Lourie, Boston, president.
- C. H. Ross, Boston, secretary.
- G. A. Ramsdell, Malden, treasurer.

In addition to the local committee on organization includes L. Boas, Mrs. Ayres, Boston, and Thomas Soriero, Lowell. The entire state is being canvassed for organization purposes.

**Many Have Joined**

Included in the membership are:

- New York, public theatre, Everett.
- ERNEST H. WHITE, Pastime theatre, Mass.
- GEORGE HUSON, Royal theatre, Lowell.
- LOUIS BOAS, representing twelve theatres in Massachusetts.
- NATHAN YAMINS, Plaza theatre, Fall River.
- CARL ALBERT, Xavonthea theatre, Auburn.
- GEORGE WRIGHT, Pull's theatre, Springfield.
- RAY W. AVERELL, Inn Square theatre, Cambridge.
- C. H. ROSS, Lancaster theatre, Boston.
- K. O. SMITH, Corner theatre, Boston.
- FRED HARRIS, Natick.
- JULIA RICHARD, Congregational, Lowell.
- JACOB LOURIE, Modern, Beacon and Shaw theatres, Boston.
- JOHN JOSEPH, New Haven, Malden.
- JOHN J. LEONARD, Town Hall theatre, Amherst.
- PHILIP DAUVILLE, Globe theatre, Holyoke.
- JULIUS MEYER, Mis Amusement Company.
- THOMAS SORIERO, Strand theatre, Lowell.
- MORRIS ORRICK, Colonial theatre, Lowell.
- SIMON RUBINSTEIN, Bay State Cinerama, Lowell.
- MRS. AYRES, Essex St. theatre, Boston.
- JOHN L. COOK, Park theatre, Boston.
- MISS PINKELSTEN, Fenway theatre, Boston.
- GEORGE F. BROWN, New Bedford theatre.
- POL'S THEATRE, Worcester.
- MICHAEL O'LEARY, 92 Old South Rd., Boston.

O'Reilly in Attendance

Charles L. O'Reilly of the executive committee of the M. P. T. O., New York, and Samuel I. Berman of the national organization, attended the meeting in Boston at which the state league was formed.

**S. R. Kent Is Given Testimonial Dinner By Paramount Force**

An impromptu testimonial dinner was given in honor of Sidney R. Kent, general manager of distribution for Famous Players-Lasky Corporation, on Monday evening, recently, in the Gothic Room at Murray's, by a number of the members of the Paramount distribution organization, and a busy week in close business association with him.

Besides Mr. Kent, those present were: Assistant Treasurer Emil E. Shauer, H. G. Ballance, general sales manager; Frank V. Chamberlin, general service manager; H. M. Lewis and John W. Sparks, assistant managers; George W. Weeks, general manager, Canadian exchanges; Fred F. Cresswell, field sales supervisor; Melville Shauer, assistant sales manager; W. E. Smith, district manager, Philadelphia: H. H. Buxbaum, branch manager, New York exchange; Lester Rose, branch manager, Washington exchange; John D. Clark, branch manager, Philadelphia exchange; Jerome Beatty, director of publicity and advertising; Cloud Saunders, exploitation manager, and Oscar A. Morgan, editor of 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.

**"Morosco" Opening Building in L. A.**

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 1.—"Greenwich Village," the tiny city being constructed by Oliver Morosco, J. Harvey McCarthy and other associates, at the corner of Western and Melrose avenues, will be called "Morosco-town." The announcement was made following a recent conference of organizers of the novel community. It was announced, also, that a contract has been let for the construction of a six story block of studios there. Since the beginning of the work in that locality, real estate values are said to have increased 100 per cent.

Selznick to Widen News Weekly Scope

Myron and David Selznick to Supervise—Durinig Is Named Editor

Selznick News in View 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 Motion Pictures organization, and will be edited by E. V. Durinig under the direct supervision of Myron and David Selznick.

Elimination from the Selznick output of all other publications which might in any way conflict with Selznick News has been made. From Magazines the new news weekly less than a year ago, Mr. Selznick's instructions have been that nothing should be spared to make it the world's greatest news reel.

**Seek Wide Distribution**

Having become convinced that this screen newspaper is entitled to the undivided attention of all the department of this organization, for the promotion and distribution, Mr. Selznick has disposed of his conflicting interests and a drive has been launched to get Selznick News in every established theatre in the United States and Canada.

The production department of the weekly, in charge of Myron and David Selznick, will have the benefit of the studio organization which will cooperate constantly in working out features.

**Durling Is Well Known**

E. V. Durinig, the editor, is a graduate from the newspaper and magazine business and has a wealth of information as to the things the public wants. He was originally 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 17. Early issues of the film weekly are to uncover a lot of new ideas which have been incubating for some time.

**Home Town Folks to Greet Will Rogers**

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 1.—According to reports received, a Broadway theatre is planned for Will Rogers in his home town in Oklahoma which he will visit on his return from New Orleans. He is editing the organization house organ, "The Brain Exchange."

**Introducing a Newcomer**

(From Staff Correspondent)

ELIZABETH, N. J., Feb. 1.—The "tork was a visit of the home of Henry P. Nelson, manager of the Capitol theatre, last week. The newcomer is a boy weighing 9½ pounds.

**Circulate Petitions**

(Special to Exhibitors Herald)

WACO, TEX., Feb. 1.—Petitions have been circulated in the churches here asking that the city officials close all theatres on Sunday.

**Johnston Back at Desk**

(Special to Exhibitors Herald)

NEW YORK, Feb. 1.—W. Ray Johnston, vice-president of Arrow Film Corporation, who underwent a minor operation last week, has returned to his desk.
Mastbaum Opens $2,000,000 Stanley Theatre, Philadelphia, Beautiful Playhouse Which Represents the Most Advanced Ideas in Construction Will Accommodate 4,000 Persons

(Special to Exhibitors Herald)

PHILADELPHIA, PA., Feb. 1.—The Stanley theatre at Nineteenth and Market streets was opened on January 28.

Erected as a memorial to the late Jules V. Mastbaum, the structure represents the latest in theatre construction. Perhaps no theatre in the state surpasses it. It is doubtful if any playhouse in the country devoted to the silent drama is finer.

Beautiful Structure Seats 4,000 Persons

The mammoth auditorium seats 4,000 persons. From every seat the patrons get a clear and unobstructed view of the screen. From the entrance to the auditorium the theatre is furnished for the comfort of the theatre-goer. The richness of the decorations and appointments in itself will attract many persons to the house.

In addressing those attending the opening Jules E. Mastbaum, president of Stanley Company of America, said of this great achievement:

Satisfied of Support

"Your support of this company in the past has made all this possible. This achievement has been created for you to enjoy, and it belongs to you."

"We were satisfied when we contemplated the erection of this theatre that you would give your unqualified approval and support of our efforts, which we trust will be in line with you, to ourselves and to the city of Philadelphia. All of this has been made possible entirely through your appreciation of our efforts.

First House Seated 60

"The Stanley company came into existence with a small picture house at the corner of Eighth and Market streets when the industry was still in its swaddling clothes. My recollection is that it had a seating capacity of about sixty people, and the performance lasted about five minutes. Through the merging of individual interests and affiliations with other exhibitors, it has become one of the leading organizations in the motion picture field."

"That it has grown, widened its scope of enterprises, extended and is extending its field of usefulness, has been due to the fact that the policy of the Stanley company has always been to give the public the very best in entertainment, courteous treatment and clean and well ventilated houses.

Paintings Adorn Walls

"Without you, our efforts would be in vain, but with you, we hope to go on running a successful business, and each member of the Stanley organization will do his part for your benefit and approval."
Censorship Loses by Committee Resolution
Redraft in South Carolina
Would Give Local Officials Regulation

NEW YORK, Feb. 1.—By a unanimous vote, the senate committee on education of the South Carolina legislature reported unfavorably on the bill introduced by Representative Rogers of Spartanburg, which provided for the creation of a state censorship board. This action, which kills the measure, was taken four days after the same committee had reported favorably on the bill.

Rehearing Is Held
The reversal was the result of a rehearing at which film men presented arguments. The committee then modified its previous action by voting to draft a bill, which would allow each town and city in the state the right to punish an exhibitor showing an objectionable film. When the representatives of the committee appointed a sub-committee to frame a bill that would become a part of the penal code if passed. It will subject an exhibitor to a fine and imprisonment for showing an immoral or cruel picture.

May License Houses
The subcommittee may also incorporate a license for operating theaters, which may be revoked for showing prohibited subjects. Senators Hart, McColl and Rogers are on the sub-committee.

Herbert Brenon Appeals Case in Arlis Decision

NEW YORK, Feb. 1—Herbert Brenon, who conducted the Herbert Brenon Film Corporation in 1917, has appealed against a decision by which George Arlis, the actor, was granted a judgment for $22,500. The case has been pending since 1917 when Arlis sued to recover on an agreement whereby he was to play the lead in a screen version of "Faust." The film was never made.

Juanita Hansen to Have Own Company

LOS ANGELES, Feb. 1—Juanita Hansen is back in town. She brings with her a contract providing for her own producing company. Miss Hansen has been in New York for the last year making serials for Pathé. She expects to begin filming with her company within a few weeks, probably on space at Universal City.

Niblo Will Direct Read's Masterpiece

LOS ANGELES, Feb. 1—J. Parker Read, who is planning what he considers the production of his career, has announced the signing of Fred Niblo as director.

Picture Colony to Have Masked Ball

(Los Angeles Herald)

LOS ANGELES, Feb. 1.—Thirty leading Los Angeles theaters will participate in the entertainment to be given for the release of "Mardi Gras" and "Valentine Masque" balls at the Ambassador hotel, Saturday evening, February 12.

Sid Grauman, chairman of the arrangement committee, has been in San Francisco for the last week arranging for special features. Illumination by 12,000 Japanese and Chinese lanterns will create a scene of Oriental brilliance on the gaily decorated Carroll Ford "Mardi Gras Lane." Hernández Villa, the Spanish artist who has been making art titles for Cecil B. De Mille's latest picture, has completed a color design for the cover of the souvenir program. The musicians' union has informed Secretary Woodward of their intention to provide a jazz orchestra of twenty pieces for the festivities, gratis.

Record Sales Are Reported by Lubin
Five Territories on "West of the Rio Grande"

Disposed of
Bert Lubin, who made record sales with "Honeymoon Ranch," his first state right picture, has started another record drive on "West of the Rio Grande," his second Allene Ray feature in which Harry McLaughlin plays a co-star part.

"West of the Rio Grande," a five reel Western-comedy-drama adapted from a Tex O'Reilly story under direction of Robin H. Townley, was announced by Bert Lubin only recently.

Five Territories Sold
Within four days Lubin claims to have sold five territories. These include: Eastern Pennsylvania and Southern New Jersey to 20th Century Film Company, Philadelphia, District of Columbia; Maryland, Delaware, Virginia and North Carolina to Reliance Film Exchange of Washington; Iowa and Nebraska to Pontenelle Feature Film Company of Omaha; Colorado, Wyoming, Utah, South Idaho and New Mexico to C. C. McDermont Theatre Amusement Company, Salt Lake City; and Texas, Oklahoma and Arkansas to L. C. Baxley Attractions of Dallas, Texas.

Buy Rights In N. Y.
Mr. Baxley bought the picture while in New York. In commenting on "West of the Rio Grande," he said, "I was determined to get this picture as soon as I saw the wonderful success 'Honeymoon Ranch' was having in my territory. After having seen Lubin's second picture I am convinced it is one of the best westerns of the year. It is even better than 'Honeymoon Ranch.'"

Polly Moran Will Go Back to Stage

(Los Angeles Herald)

LOS ANGELES, Feb. 1.—Polly Moran is planning to quit pictures within the next few weeks and return to vaudeville. She expects to play the Keith circuit in New York in April.

Hutchinson Enthusiastic By New Production

American President Regards "Their Mutual Child" as Exceptional Offering

American Film Company, Inc., has recently published another special in which Nigel Bruce has the leading male role. It bears the title, "Their Mutual Child," and is claimed to be fully as amusing as "The Blue Moon," the preceding "Flying A" subject, is dramatic. "Their Mutual Child" is a story of modern society life.

The balance of the company is comprised of Joseph Bennett, Margaret Mitchell, Robert J. Flaherty, Harvey Clark, Andrew Pollock, Beverly Taverners, Thomas O'Brien, William Lloyd, William Marion and Stanhope Wheatcroft.

"I feel sure," says President Samuel S. Hutchinson, of American, "that every exhibitor who praised 'The Blue Moon' will find 'Their Mutual Child' to his liking. It is a story that for humor has seldom been equalled. The interest of the spectator is maintained throughout reel on Kirk Winfield, an artist, and from that point on to the very end there is never a let-down in the suspense element of the plot."

A critic, who looked at the film at a pre-release showing, said, "I don't recall having seen a film in over a year in which the humor and pathos have been so excellently blended. When it goes on the theatre screen, I am certain it will meet with the approval of the audience." P. G. Wodehouse, who is the author of several successful novels, wrote "Their Mutual Child" and Daniel F. Whitecomb adapted the story to the screen.

Willman Is in Charge of "Big Four" Office

INDIANAPOLIS, Ind., Feb. 1.—W. W. Willman, formerly associated with First National Co., has been appointed resident salesman of the United Artists office at 21 Dolly Madison apartments. He has complete charge of the Indianapolis territory, although films and accessories must come from the Chicago exchange.

Drascona Producers Will Make Comedies

LOS ANGELES, Feb. 1.—Drascona Productions has just announced preparations for a series of two reel comedies to be produced at its temporary studio in Boyle Heights. The pictures will feature Hal Stephens and will be directed by Stuart Featherstonhaugh with Paul Hosier assisting.

Independent Films to Have Griffith Studios

LOS ANGELES, Feb. 1.—The Independent Films Association has taken over the D. W. Griffith studios here, according to Eddy Eckels, Pineapple productions, pineapple comedies, Gooden productions and Tattenham productions will be accommodated.
EXHIBITORS ADVERTISING
A DEPARTMENT OF MOTION PICTURE EXPLOITATION

Your Picture in the Paper

The Butte Daily Post, Butte, Mont., printed in the issue of January 22 a two-column portrait of H. A. Albright, manager of the American theatre, interposing it between a two-column, two-line head and a story of approximately 1,000 words. Mr. Albright's showmanship, as attested by comments appearing from time to time in this department and preserved in the American theatre scrap book, was the subject of the story, a genuine newspaper feature.

The idea was suggested by Mr. Albright, who wrote a story for the purpose, but the city editor saw the feature value of it and rewrote Mr. Albright's original in terms more glowing than the most optimistic exhibitor would have confidence to employ. (Excerpts are hereinafter reproduced.)

The line of procedure followed to such satisfactory end by Mr. Albright is open to every exploitation exhibitor. The value to the theatreman in thus having his efforts in behalf of his patrons made the subject of a special newspaper feature is obvious.

All exhibitors should digest carefully the details of the Albright achievement and act upon his suggestion that they utilize it for their own benefit.

"In the manner of presentation and class of pictures shown," the Daily Post story begins, "Butte ranks high among the other cities of the United States, according to Manager H. A. Albright of the American theatre. In fact, Mr. Albright contends, Butte is in reality setting the pace for many of the larger towns and cities not only in the west but in the entire country. "Butte is right at the top and in some respects is helping to set the standard," said Manager Albright. "For instance, take the American theatre. Doesn't it show signs of life and of pep? Isn't it just as we advertise it to be, a leading theatre?"

"And, as if to prove his assertion, Manager Albright brought forth a book of clippings gleaned during the past year and a half which told of the progressive work being done by the American manager. All praised Mr. Albright's showmanship and the American's progressiveness in general.

"A COUNT showed that Manager Albright had been brought into the limelight forty-seven times," the story continued. Clippings from the "Pathé Messenger" and similar publications were also kept in Mr. Albright's scrap book. "The Exhibitors Herald, the progressive motion picture exhibitors' trade paper published at Chicago, alone ran twenty-one stories of Mr. Albright's innovations and originalities. Stories ranged from one column by two inches to one and two pages, making a grand total of seven hundred and ninety-six magazine pages."

In commenting upon this phase of the published story Mr. Albright writes, "You will note how far away the editor got when he improved my reference to inches. I'd given the total as 796 column inches." The story continues, in error as to figures.

"Were these assembled in one continuous story and printed in book form on five by seven inch book stock, one hundred and sixty pages would be required to carry it. That would be a good-sized text book and a complete treatise on theatrical advertising, exploitation and showmanship.

"But Mr. Albright is not interested in writing a treatise. His efforts are rather centered on giving Butte the best available entertainment presented in the most artistic manner, to keep the American, as he says, 'in its position as Butte's leading photoplay house and the home of Butte's best music.'"

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The abridged reproduction of the newspaper feature supplies practically all the material necessary for its duplication by any exhibitor who has exploited his attractions in such manner as to receive the required comment and has preserved the clippings. Such an exhibitor has but to prepare a story similar in general outline to that accorded Mr. Albright—a mere sketch which will be rewritten by the newspaper staff is preferable—and present it to the city editor of his paper.

The feature angle will not be missed if the sketch is properly written, and it is more than likely that request for a photograph will be forthcoming. At any rate it is well to have one in readiness, unless the newspaper has already been given a cut.

The figures in the Daily Post story, though greatly in error, give added strength to the narrative. A certain dignity attaches to figures in any such composition, and when tradeins are employed in moder-
Showmanship Suggestions in the Stills

"THE FOUR HORSEMEN OF THE APOCALYPSE," a forthcoming Metro production, indicated by advance report as worthy of elaborate presentation, contains the scene shown above. The special drops required for such a setting may be prepared without great expense, and necessary tables and chairs may be borrowed for the occasion. Two professional dancers may be employed for the prologue or interlude, amateurs supplying the "atmosphere." Characteristic music is available in quantity, allowing great latitude in selection.

THE opening scenes of "The Gilded Lily," a Paramount picture featuring Mae Murray, are in Prizma color photography, the background of the above being deep blue and the star's costume gold tinsel cloth. A stage setting modeled closely after the still should serve admirably for a spoken prologue employing a reader or singer.

LARRY SEMON'S Vitagraph comedy, "The Hick," as represented by the advance still reproduced above, offers opportunity for exploitation similar to that widely employed in behalf of "Down on the Farm." An impersonator in characteristic Semon costume may be sent upon the street carrying bucket and milking stool and leading a balky bovine. Attempts to milk the cow at busy intersections should attract general attention.

A GIRL attired as the above still shows Priscilla Dean appearing in Universal's "Outside the Law," may be sent about the city in a newspaper-store-theatre cooperative stunt of the "mystery girl" type. A Rockford, Ill., department store, theatre and newspaper experienced marked success with the enterprise, the store donating tam-o'-shanters for the purpose.
Showmanship Suggestions in the Stills
Adopted by First National Pictures, Inc.

The publicity department of Associated First National Pictures, Inc., has displayed commendable enterprise and appreciation of exhibitor requirements in inaugurating a policy of supplying well in advance of publication date stills from forthcoming productions accompanied by stories pointing out presentation possibilities, adopting the method originated by this department in the page headed "Showmanship Suggestions in the Stills."

The adoption of the idea reflects credit upon the organization, the success of the original page of exploitation and presentation suggestions having thoroughly demonstrated its practicality. With still camera men especially commissioned to obtain photographs for the purpose designated great practical assistance may be given the exhibitor in planning his advertising campaign and presentation in advance of playing date.

The initial effort of this type by First National has been made in behalf of "The Old Swimmin' Hole," Charles Ray's forthcoming production. To show the sincerity with which the work has been undertaken an established rule has been set aside and the story issued, with the reproductions of stills concerned, follow exactly as received.

The old-fashioned village school suggests itself less obviously, perhaps, for use in a prologue with the Charles Ray-First National feature, "The Old Swimmin' Hole," than does the stream named in the title itself, yet it affords an opportunity for a pleasing contribution to the program capable of easy and inexpensive construction, and with the double advantage that it would revive tender and intimate memories in the minds of the women as well as the men in the audience.

The teacher in the Ray picture is a hard taskmaster, just as are the teachers of all village and country schools, in fiction at least. Such a one was the instructor in Edward Eggleston's "The Hoosier School-Boy." Clutching a switch or a ruler—he uses the ruler on Ernie's (Charles Ray's) hand in "The Old Swimmin' Hole"—"he would walk up and down the schoolroom seeking a victim." Such is the perversity of human nature that the effect, inevitably, was to arouse the youngsters to additional acts of mischief and even downright meanness. "The brutality of a master," says Eggleston, "produces like qualities in the scholars. The boys drew caricatures on the blackboard, put living cats, or dead ones, into the teacher's desk, and tried to drive him wild by their many devices."

Both "The Hoosier School-Boy" and "The Hoosier School-Master," each revealing the small, old-fashioned school in all its primitive picturesqueness, abound in suggestions appropriate for a prologue to precede the picturization of Riley's masterpiece. In all probability the school that Riley attended as a youngster was very like the one that Eggleston describes. It was in the same state and in a rural district of the state. There is no cat to be seen in Mr. Riley's film story, but Ezra, by "swapping" loose ends of cord and a top or two with "Skinny" (Lincoln Stedman) acquires a white mouse, which he conceals beneath his shirt, and which, of course, escapes. The ensuing scene may be easily and effectively reconstructed—the disappearance of the innocent four-footed culprit, the wrath of the teacher, as he charges about in quest of a victim; the terror of the little girls, who, drawing their skirts about them, seek safety on the benches, and the frank delight of the boys in their successful efforts to heighten the general confusion.

There are suggestions, too, in "Ye Old Deestrick-Skule" which, a few generations ago, was popular with
amateur "talent" in small towns. Strictly speaking, the
school in "The Old Swimmin' Hole" is not a district
school, yet the similarity is so strong that it is difficult
to draw a line of distinction. The blackboard must be
much in evidence, of course, and besides the caricatures
of the master it will be well to have a picturization of
"teacher's pet," the unconscious model for which prob-
ably was the only youth who wears a necktie. The
girls should be in short frocks, naturally, and with their
hair down their backs, and besides the presentation to
the more favored ones of candy hearts with "I Love
You" inscriptions there should be an occasional yanking
of braids by the "bad boy" of the class to make the situa-
tion realistic. Most of the boys should be barefoot,
and one, at least, should be bandaged as to his great
toe, to indicate contact with cockleburs. The crude
benches should be of the crudest and marked with ini-
tials. And, on the school door or in some other con-
spicuous place might appear two chiselled hearts, each
initialled, and the two pierced by a single love-dart.

The old-fashioned spelling bee, in which the pupils
choose sides and "spell down" is capable of reproduc-
tion, or, better yet, a few minutes might be devoted to
"speaking day," when the budding Ciceros strive to
orate and declaim but actually give a much more nearly
perfect demonstration of stammering, the other scholars
aiding and abetting them in this meanwhile. A few
lines from "Curlew Shall Not Ring Tonight," and "A
Soldier of the Legion" are certain to strike responsive
chords in every audience.

And when school "breaks up" for the day and the
"bad boy" is kept in, some of his more fortunate class-
mates are certain to call back, from their positions of
safety outside the building "O—O—O—Skin-nay!" and,
as particularly appropriate to the picture about to be
shown, "Come on in, the water's fine!"

Illuminated box banners carrying simply the title of the pro-
duction in engagement were used in great number by the
management of the William Penn theatre, Chester, Pa.

**Lighted Announcements Give Title of Vitagraph Feature**

"**DEAD MEN TELL NO TALES,**" the title of the Vitagraph production, was made the chief
center of exploitation in a campaign recently conducted
by the William Penn theatre, Chester, Pa., and
illustrated herewith by a photograph taken during the
period of engagement. There are features of interest
in the methods used.

A strong drive was made on the title. No other
word matter was used prominently, and lighted an-
nouncements put forth that phrase, a potentially sig-
ificant one, with exceptional force.

The boxed announcements used in great number
in front of the theatre are shown in the accompanying
illustration. Their effect upon passersby can be sensed
rather more effectively than described. The showman-
ship sense will bring home to readers the effective
appeal exerted by the display.

Report does not give other details of the campaign.
It is not stated that similar boxes were displayed
throughout the city, but the fact that such methods
would have heightened the effectiveness of the stunt
is sufficient unto itself. The box idea permits of ex-
tensive elaboration.

Any title of similar forcefulness may be used by
exhibitors who adopt the William Penn idea. The
boxes are easily constructed of wood which is at hand
and muslin or other cloth obtainable at little expense.

Upon the outside of these the title of the picture
may be outlined in whatever color is chosen, red being
the obvious selection. Other copy may or may not be
added, according to individual taste.

It may be possible in many cases to gain permission
of the city to utilize certain electrolites for the purpose,
such a course being practical with attractions which
justify the end in some manner, as "What's Your
Hurry?" though "Dead Men Tell No Tales" is readily
identified with a traffic campaign where newspaper and
police co-operation is obtained.
“Curtain” Accorded First Prologue Staged By S. Barret McCormick at New Ambassador

S. BARRET MCCORMICK, a national figure by reason of his spectacularly effective showmanship methods applied at the Circle theatre, Indianapolis, Ind., and later at the Rivoli, Toledo, O., thoroughly satisfied West Coast expectations when citizens of Los Angeles were shown his first prologue staged at the New Ambassador theatre, illustrated herewith. “Curtain,” Katherine MacDonald’s First National attraction, was the production accorded the presentation.

The photograph reproduced above, showing the New Ambassador stage with the prologue in progress, is ample proof of the reported fact that McCormick standards prevailed in the introductory feature. The back drop fade-in, which may be seen in the illustration, is not the least novel or adaptable feature of the prologue. It is in itself a stunt of such promise that exhibitors everywhere may benefit directly from the suggestion.

The initial McCormick presentation is in keeping with past accomplishments, familiar to readers of this department by reason of many illustrated stories printed in past issues. Such a circumstance was entirely according to expectations.

Los Angeles theatre managers, among the most uniformly progressive in the world, will undoubtedly exert every effort to parallel or eclipse the work of the newcomer.

An interesting contest should be the result, and in that contest should be produced many innovations of great value to the theatre field. Exhibitors throughout the nation will watch closely the developments of the situation and gain therefrom ideas of great practical value.

Indianapolis and Toledo theatregoers have been deprived of Mr. McCormick’s genius. That is regrettable as concerns them, but good for the trade.
Straight Display of Paper Draws for "Devil's Angel"

This is a story of possibilities, and of success that might have been sensation. The scene is the Lyric theatre, of Reading, Pa., and the time is indefinitely established but recent.

"The Devil's Angel," the Clark-Cornelius production, is to be advertised. It has been booked for a three-day run.

A quantity of excellent paper is available for lobby use and the lobby opening paragraph are practically unlimited. There was material at hand for extraordinary display of originality and the exertion of tremendous drawing power through carefully prepared and displayed advertising in lobby and about the city.

Such was not done; yet the picture drew three days of big attendance.

Speculation as to what the box office record would have shown had other methods been used is interest-

is architecturally well suited to display purposes. An ornate composition of cutouts can be placed to advantage, or specially mounted posters can be effectually illuminated and advantageously displayed.

But these tactics are not used. Instead, the paper at hand is used in the most convenient manner, the 24-sheet being given the central position and the lesser posters set up where least effort is required to place them.

The picture opens. The first day it is attended by big crowds. The second day that experience is repeated, and the third sees no decrease in patronage.

The engagement is set down as thoroughly successful.

The picture won its way.

The possibilities mentioned in the

Front of the Lyric theatre, Reading, Pa., architecturally ideal for advertising purposes, during the engagement of "The Devil's Angel."

Cinderella Slipper in Milwaukee Window Convention Tie-Up

A convention of the National Shoe Retailers' Association recently held in Milwaukee, Wis., was capitalized by Ed. J. Weisfeldt, manager of Saxe's New Strand theatre, in the exploitation of "Cinderella's Twin," to be shown at the theatre the following week.

One of the novelities at the convention was an especially ornate slipper, such as might have been worn by Cinderella of the fable at the grand ball, and this was obtained by Mr. Weisfeldt for display in a window of the Walk-Over shoe store.

With it was displayed a card stating that it was the slipper worn by Viola Dana in the production of the picture.

The idea may be adopted generally.

Personal

S. B. M.—A splendid start.
M. L. K.—Setting almost perfect. Playlet sounds promising in pen and ink.
R. W. B.—Universal said it: "Once a Plumber."

Cutout lobby display for Fox's "The Face at Your Window," at the Lincoln theatre, Union Hill, N. J.
“Kismet” Exerts Stimulating Influence
On Theatre Exploitation and Presentation

A thing that has not been done is contemplated by man with doubt and trepidation. Impractical, unadvisable, unnecessary and pointless are words popularly employed as camouflage for that state in which the exhibitor who has not tried exploitation and presentation exists.

A thing that has been loses its terrors. It is done again, and better, and rapidly improved upon until satisfactory standards are established.

Powerful stimulant is necessary occasionally. An occasion which moves the exhibitor to precedential effort is of many-sided value.

Many exhibitors who have not heretofore tested exploitation or presentation with more than lukewarm enthusiasm, if at all, are making their engagements of “Kismet,” the Robertson-Cole production, the occasion for unparalleled exploitation and presentation. Full page advertisements are being used by men to whom a quarter page formerly appeared unreasonable extravagance. Street exploitation is being tried out by showmen who formerly regarded the idea as unfit for various reasons for their adoption.

Presentation has reacted even more noticeably to the stimulating effect of the attraction. Exhibitors who have never before devoted the slightest effort in this direction are making thorough test of it with “Kismet” and reaping the normal reward. Theatres without stages are overcoming this difficulty by various interesting means, and the “Kismet” engagements reported show marked uniformity in the matter of methods employed.

Accompanying photographic reproductions show the stage of the Trent theatre, Trenton, N. J., with the prologue for “Kismet” in progress, and the exterior of that playhouse while the picture was in engagement.

Though scenery was not at hand for prologue purposes, the management was not stayed in its determination to present the picture under the best possible circumstances.

This spirit of showmanship is essential to definite progress. Obstacles must be overcome if advance is to be made, and the effort required to surmount them develops the strength and resourcefulness of the man who puts it forth.

“Kismet,” were it one-tenth the production that it is, would be one of the most valuable pictures of the year, solely because of its marked effect upon theatre exploitation and presentation. Such pictures are good for the motion picture.

Every Showman Should Read—

“Your Picture In the Paper”
Curtained and Illuminated Lobby Stage Is Innovation

PAUL E. NOBLE, managing director of the Liberty theatre, Portland, Ore., a master of stagecraft as applied to presentation, accomplished a distinct innovation recently in behalf of “Curtain,” Katherine MacDonald’s First National vehicle, transferring his attention for the occasion to the lobby.

Above the box office Mr. Noble suspended a box stage of unusual characteristics. The photograph reproduced herewith shows the general effect obtained, but does not reveal the fact that a curtain was installed in such manner as to ascend and descend at appropriate intervals, disclosing and screening a scene showing Katherine MacDonald in cutout directing attention to a sign announcing the engagement of the picture.

Footlights and borders of standard design were also used in the lobby stage, the effect of the rising curtain being materially heightened by this device. The test of the stunt is, of course, the business experienced, and in this case report is to the effect that the test showed the stunt valuable.

Mr. Noble’s work has been reported in this department frequently. The method he has perfected of deciding upon and producing presentation features was set forth in detail some months ago. Other achievements have been recorded with uniform praise for work well done.

His newest accomplishment is none the less distinctly an achievement. It has the unmistakable marks of the showman, the thorough treatment and the clearly defined purpose effected by decisive action.

There is no reason why the stunt cannot be duplicated by other exhibitors, and with other attractions, though the title, “Curtain,” lends it particular effectiveness in this instance. Indeed, it may well be made a permanent feature of the advertising policy.

Drawn Diary Cards Prepared To Advertise New Ray Film

Lobby display cards of unusual design have been prepared by Brakenhoff for Associated First National Pictures, Inc., to be distributed in connection with “The Old Swimmin’ Hole,” Charle’s Ray’s production based upon the poem by James Whitcomb Riley. Reproductions presented herewith give in miniature the designs provided.

Exhibitors will doubtless achieve lobby novelty of unusual degree. A new type of poster representation, the unique designs will doubtless be extensively employed.

In design a fine effectiveness has been accomplished. The pictorial aspect of the whole is such as to attract without divulging a great amount of the subject matter. Closer inspection is necessary for the complete grasping of the information presented, and such is the display of the whole that closer inspection is easily forthcoming.

The cartoon and the straight pictorial attraction combine to produce doubly strong appeal. On lobby stand or in wall frame the cards are certain to attract considerable attention. When that is accorded them the business of convincing the beholder that the picture is worthy of their attendance is passed on to the text.

A box stage, with foot and border lights and a curtain that rose and descended at intervals, was effectively employed by Paul Noble, manager of the Liberty theatre, Portland, Ore.
February 12, 1921

EXHIBITORS HERALD

"A Fool There Was"

Artistry in Advertising

M. LEONE BRACKER, well-known poster artist, has done his first motion picture work in behalf of "Man, Woman, Marriage," Allen Holubar's First National production, reproductions presented herewith showing results gained.

One thousand stills especially posed in original sets served as models for the artist, and reproductions in color for lobby frames will be provided in addition to billboard paper of all sizes. M. Bracker's titles are given in accompanying reproductions.

"She Taught Them to Pray for Their Father."

"I'd Love to Wear It Always."

"The Dance of Folly."

"When Men Fought Women"

"Cup to Cup and Lip to Lip."
Freckled Newsboy Featured In Branford "Dinty" Stunt

The Branford stage setting, fashioned after one of the scenes in the picture.

The Branford theatre, Newark, N. J., a leader in successful showmanship despite the brevity of the period of its operation, conducted an effective and easily adaptable presentation stunt for "Dinty," Marshall Neilan's First National attraction. Accompanying illustrations show the essentials of the feature.

The Branford stage was set to represent the background against which much of the action is produced. In producing this set no great amount of ingenuity was required and a minimum of expense was entailed. The materials used are such as any exhibitor has access to and the scene does not require a deep stage.

The freckled newsboy who impersonated "Dinty" is shown in another illustration. The make-up is simple and effective, every city containing a youngster who possesses the proper appearance. It is conveniently true that a boy of the proper appearance is generally of the proper temperament for the work in hand. No great amount of training is necessary to prepare him for the work, reversion rather than stimulation being required in the coaching of such a youth.

The form which such a prologue takes is almost entirely a matter of exhibitorial choice. Whatever such a boy can do best is doubtless the best thing to have him do. Naturalness is thus obtained, and for purposes of presentation in this case the natural things that a boy of proper qualifications likes to do are precisely the things that are best suited for introductory requirements.

The Branford method, use of the natural, is the best method of presentation.

One of the most effective lobby displays in recent exploitation, arranged by the Strand theatre, Nashville, Tenn.

"Fortune Teller" Inspires Artistic Lobby Decoration

"The Fortune Teller," the Robertson-Cole production featuring Marjorie Rambeau, has produced since publication some of the most artistic lobby displays in theatre history. A number of these have been reproduced in this department and were the subject of close study by exhibitors everywhere who realize the importance of an attractive theatre front.

Excelling in artistry and attractive power all that have gone before, the display reproduced herewith, that used by the Strand theatre of Nashville, Tenn., represents the best type of lobby endeavor.

The product shows plainly the important fact that great effort was involved in its manufacture. Careful assembling of parts, minute attention to detail and mass effects, elimination of the cheap and concentration upon general purpose, were necessary.

The work and thought that went into the display might have been devoted to other channels, newspaper advertising, for instance, with telling effect. It is doubtful if such a campaign would have exerted better effect than the display which it produced.

The display is a worthy work.

Every Showman Should Read—

"Your Picture In the Paper"
Plunkett’s “Great Adventure” Prologue is Contribution to Exhibitor Stagecraft

With the steady improvement of presentation the motion picture exhibitor, in the majority of instances unprepared by former theatre experience, has found a cultivation of stagecraft necessary. The legitimate theatre itself has given valuable experience to many showmen who have gone to it frankly for the knowledge of working principles required, but not all motion picture men have seen fit to seek it at that source.

The accounts of practical presentation carried in this department are written with this condition in mind. The terms utilized are the terms that any exhibitor can understand rather than the technical ones that might be employed for the few.

In such accounts the fund of exhibitor stagecraft is constantly added to. There is no occasion for any exhibitor to seek elsewhere the supposedly intricate but in reality simple knowledge which is of practical use to him in preparing and executing prologues and other stage features.

JOSPEH PLUNKETT, managing director of the Strand theatre, New York, contributed valuable data to the general fund of exhibitor stagecraft when he staged his prologue for “The Great Adventure,” the First National attraction starring Lionel Barrymore. The photographs reproduced herewith are rich in informative power, showing the two important stages of the prologue from the stagecraft viewpoint.

At first glance the two pictures appear identical. A second inspection discloses the fact that the figure in the frame has taken on life in the second photograph, a fortunate circumstance of photography retaining just a suggestion of the original figure, a suggestion not discernible in the actual staging of the transformation.

The mechanics of the transformation are simple, though technical terms and line drawings might be employed to clothe them with such forbidding aspect as to discourage the most courageous. A box frame, with muslin or some heavier stuff stretched tightly across the opening, is the first requirement. It is easily constructed by any carpenter.

The figure of the girl is then painted upon the cloth and the curtain draped across the front.

Lights are mounted upon the front of the frame, or a spotlight may be employed as effectively, though the latter arrangement renders a bit more difficult the transformation.

Lights are likewise placed within the box in such position as to throw the figure of the singer there concealed into high relief, the inside lights coming into full brilliance as the exterior lights are dimmed. The dimmer apparatus used in effecting this change is a part of practically every theatre’s equipment, or can be dispensed with without great loss of effect, the transformation in that case being instantaneous instead of gradual.

The prologue may take whatever form talent at the exhibitor’s disposal dictates. A dream feature is the obvious suggestion, in which case the dark opening, the fireplace solo, the vision and the reversion to the familiar closing, is suggested. Both players may be required to sing suitable numbers, or the man alone may carry this portion of the work.

The actual form that the prologue shall take may be determined after the picture has arrived at the theatre and a private screening has been had. The affair can be managed without one or two rehearsals to thorough satisfaction.
Exploitation Stories
Showing the Trend of Advertising Activity
Recorded by the Lens

HARRY SWIFT, Paramount exploitation representative at Albany, N. Y., arranged this display for “Humoresque” in the only music store in Oneida, N. Y., despite the fact that the store is also an undertaking establishment. The window display was maintained over a period of four days.

WAYLAND H. TAYLOR, Paramount exploitation representative at Seattle, Wash., evolved this window stunt for advertising “Idols of Clay.” The studio furnishings were obtained from stores in the neighborhood and a sculptor worked with clay in easy view of the street from 11 a.m. until 5 p.m. daily.

WHEN Abner Robinson, New York exploitation representative for Paramount, effected an arrangement whereby the “New York Telegram” used “Something to Think About” as the name of a new editorial feature, the delivery wagons of the publication carried banners announcing the innovation.

“SWEET SINGERS OF THE STREET,” recently staged at Grauman’s Million Dollar theatre, Los Angeles, gave opportunity for entertainment of various types by thirteen performers. The general style of the feature is such as to recommend it for use when an added attraction of no specific purpose is desired.

THE Majestic theatre, Reno, Nev., owns a number of attractive special billboards which are utilized for display of matter permitting of infrequent change. The copy for the Mary Pickford productions is characteristic.
A STORM at sea was graphically represented in the entrance-wide display constructed by Ascher's Merril theatre, Milwaukee, Wis., prior to the engagement of “Godless Men,” the Goldwyn production. An effective method of making advance announcements.

A CUTFOUT strikingly mounted and prominently displayed served as centerpiece in the lobby display of the Queen theatre, Houston, Tex., for Goldwyn's “Earthbound.” Specially designed cards were utilized for the side panels and a specially painted banner carried the big line.

A CUTFOUT made up by Verner Hicks, manager of the Family theatre, Marion, Ill., to advertise “Dead Men Tell No Tales,” the Vitagraph picture. The newspaper clippings tie up the picture with a local murder trial and suicide.

N extraordinary cutout display made up by the management of the Orpheum theatre, Scotts Bluff, Neb., for the engagement of “Forty-five Minutes From Broadway,” Charles Ray’s first National attraction. The display provides new angles for adaptation.

ROY H. HAINES, manager of the First National branch at Cincinnati, O., arranged with the “Cincinnati Post” for a parade of newsboys to the Boulevard theatre to a showing of “Dinty,” Marshall Neilan’s First National attraction.

THE Alamo No. 1 theatre, Atlanta, Ga., photographed at 10 a.m., half an hour after opening, showing the attendance drawn by properly advertising “Vanishing Trails,” the Selig serial starring Franklyn Farnum, which divided space with a Fox Sunshine comedy.
Chicago Exhibitors Respond to Demand
For Better Presentation of Features

Despite unity February neighborhood reported use

The Pantheon's school room prologue used for presentation of
"The Jucklins."

Exhibitors visiting Chicago have commented variously upon the apparent discrepancy existing between operation methods in use and patronage experienced. Despite a seeming indisposition toward the more sensational type of exploitation and presentation, practically every theatre is found crowded to capacity upon any and all occasions.

The indisposition is not one of choice, but in most cases of necessity. Recent events prove this conclusion beyond question.

Chicago theatres are, for the most part, constructed in such manner as to practically forbid presentation save of the more modest variety. Comparatively few houses have stages of any sort, and those properly equipped are being put to use with more and more regularity.

Photographs reproduced herewith show the stage of the Pantheon theatre, the leading Lubliner & Trinz house, upon three recent occasions, the Christmas, New Year's and "Jucklins" features being in progress. They are typical of the work which is done in this phase of the theatre when occasion is such as to warrant it.

Perhaps the most notable step forward in presentation was recorded at the Ziegfeld theatre, on Michigan Avenue, when "Kismet," the Robertson-Cole production handled for the premiere by Roderick Ross, was put in engagement on Saturday, January 22, at an admission charge of $1.10 for the main floor. Full performances were advertised at 2:45 and 8:45, and half an hour before the first performance the long lobby of the building was filled with waiting patrons.

The stage was hung with black and gold drops and cushions were placed about the floor. Two huge incense pots flanked the proscenium and others were distributed throughout the auditorium. Attendants and ushers were dressed in Oriental costumes.

A concealed orchestra, advertised as consisting of twenty pieces, introduced a contralto singer who sang "Kismet," one of the few genuinely musical compositions published in connection with motion pictures, in excellent voice. Following her exit, nine classic dancers performed a pantomime which lasted some ten or twelve minutes, after which the drop was parted and the picture screened.

Another sign of the increasingly favorable trend of theatre thought was seen in the presentation given a two reel Sennett comedy in which the bathing girls figured prominently in the Shakespeare theatre, a neighborhood house, where six girls in appropriate costume sang, danced and paraded upon the stage, unfortunately not equipped with scenery or provision for the same.

At the Covent Garden, another Lubliner and Trinz house, "The Mark of Zorro" was presented with more pretentious special features. The costumes worn by the cast were made the connecting link in this instance, and considerable enthusiasm is reported as being aroused by the innovation.

All are favorable indications of the proper exhibitorial attitude. The tendency toward genuine presentation was never so marked as at present. And the course followed in other cities will be traversed rapidly by Chicago theatre men, necessary remodeling and other preparations being dependent solely upon the forming of the inevitable determination.
STUNTS

Fay Tincher appeared at the Rialto and McVicker's theatres, Chicago, during the week of January 24-30, following screening of selected scenes from a recent comedy, under the auspices of the Pioneer Film Corporation of Illinois. Following several minutes of comment upon studio conditions she concluded with a request that patrons ask proprietors of their favorite theatres to book her pictures.

Classical music is being capitalized as a special feature of programs at the Strand theatre, Brooklyn, N. Y., which gives E. L. Hyman, manager, opportunity to write letters to school teachers in his territory, as well as music teachers, encouraging attendance of their pupils especially interested.

"The Love Light," Mary Pickford's United Artists production, due to the success experienced with "The Mark of Zorro," was exhibited simultaneously at the Clemmer and Winter Garden theatres, Seattle, Wash. The box office record set by the Fairbanks vehicle was broken, a new record for both houses being established. The theatres combined their advertising in a single full page and small boxes throughout each edition called attention to that display.

A folder constituting six pages and listing current attractions at "loop" theatres is being published by Jones, Linick & Schaefer, four pages being devoted to advertising the theatres controlled by that concern in Chicago.

A Prizma prologue for George H. Davis' feature, "Isobel or the Trail's End," is being sold to independent distributors through the C. B. C. Film Sales Corp. The Standard Film Exchange of Kansas City, Mo., which also handles the feature, has purchased distribution rights to the prologue for western Missouri and Kansas.

A red card upon which was printed "You Are Wanted at Headquarters" was distributed in automobiles parked in Casper, Wyo., by Rae Barnes, manager of the Hub theatre, in advertising the Universal attraction, "Wanted at Headquarters." Police arrested Mr. Barnes, but explanation of the purpose of the stunt obtained his release—and considerable newspaper publicity.

Brooklyn Theatre Crowded As Star Makes Appearance

(Photograph by EXHIBITORS HERALD staff photographer)

CHAS. STEINMAN, manager of the New Atlantic theatre, Brooklyn, N. Y., experienced marked success with the specially arranged personal appearance of Alma Rubens, star of "Thoughtless Women," the Pioneer production, at a recent showing of that attraction. The photograph reproduced herewith shows the arrival at the theatre of the star, accompanied by Chas. Goodman, her director.

In a report printed in the "What the Picture Did for Me" department of this publication, issue of Feb. 5, Mr. Steinman characterized the attendance upon that night as "a big audience." That is the sort of attendance invariably reported when stars are present at the screening of pictures in which they appear.

It is significant in this connection that recent news of the industry has contained a larger percentage of personal appearance stories than met with at any previous period in theatre history. In this connection the personal appearance tour of George Beban comes readily to mind, and similar events of lesser magnitude follow.

The proposition of established custom arises naturally. Little difficulty seems involved in the standardization of a definite star appearance policy by any standard producing or distributing company.

Were each such organization to keep but one of its stars upon the road, alternating to conform to production schedule, every theatre in the country could be accommodated at reasonable intervals. Too frequent stellar appearance is not conducive to the best results. The arrangement suggested should just about satisfy all parties concerned.

The proposition is interesting. It is only a proposition, but it will not be surprising if announcement to the effect that such a course has been adopted is made at any time by one or more companies.
John M. Stahl
A Director Whose Rise in the Film Industry Has Been Decidedly Meteoric
BY W. H. LEAHY.

No motion picture director has ever forged to the front with such startling rapidity as John M. Stahl, whose special, "Sowing the Wind," starring Anita Stewart, has been selected by Associated First National Pictures as one of the "Big Five" productions of the coming year, thereby ranking it with "Passage," "The Kid," "Man, Woman and Marriage" and "The Oath." His rise to prominence in the cinema world has been decidedly meteoric, but by no means transitory, for in a quiet way Stahl has for some time been turning out fine productions.

But it has only been within the past year that his work has attracted from producers, distributors and exhibitors the attention it deserved. Previous to that he had produced under his own direction such box office winners as "Wives of Men," "The Woman Under Oath" and "Women Men Forget," and those on the inside recognized in him a genius that was sure to land on the top.

"Then came the "Woman in His House," which on its previews brought forth the production that it would prove one of the really big productions of which the screen has boasted. This production has already been borne out in a dozen or more clues.

It was at a showing of this production at Hotel Alexandria, Los Angeles, the other evening that Stahl offered one of the rare opportunities of getting him to talk about his work and ambitions.

"I have never really known why any director should talk about his work, for in no line of endeavor does a man's product speak for itself so eloquently as does that of a motion picture director," he said. "Whether that product be well or ill of itself does not matter. The fact remains that millions of picture fans are aware, and even eager to listen, and regardless of what the director himself may say, it is only what his production says that counts."

"I have been trying to make good pictures for a long time, and I say trying advisedly, for despite the generous reception accorded by the public to some of my productions, I have never succeeded to the point where I felt satisfied. The problem that most directors feel is how to do this in this regard, and I venture the opinion that even Griffith is not wholly satisfied with his "Way Down East," although the public has enthusiastically placed its stamp of approval upon it."

"The first great difficulty, a director finds is the apparent inability of the average continuity writer to produce a perfect script. It is true that some of our greatest writers are not especially good in this line of work for the screen, but no matter how great a writer may be, he must have a thorough knowledge of screen technique in addition to his literary talents. The writing of a continuity is simply the cutting of a picture before it is shot, and unless a writer has vision enough to do this he cannot possibly succeed."

"Another difficulty encountered is the lack of time allowed a director to prepare his story before shooting. No legitimate producer with as little as $100,000 invested would think of launching his production without rehearsing his players for several weeks. Yes, the picture producer, with ten times that amount at stake with his director a script, assembles a cast and starts an actual work to begin almost immediately. This is all wrong for when the camera starts to grind the players should be as familiar with the story and their lines and business as a legitimate company is when staging a first-night performance."

"But if the preparation of a story is important the cutting of the picture is even more so. I consider this operation quite as important as the actual shooting. For no matter how effective the photographed scenes are, the whole punch and drama of a story can be lost by misplacing them. And the cutting of a picture, just as much the work of the director as the actual shooting. A director may delegate this work to another, but you may be sure the result is never as satisfactory as if the director had done it himself."

"I would like to say a word about the exploitation and distribution of pictures. I've noticed that many companies spend fabulous sums in popularizing a trade-mark of some kind, after the fashion of Sterling in connection with silver, Tiffany as regards jewelry, etc. But I do not believe this kind of advertising can ever be effective in connection with pictures. For motion picture production is not a mechanical process. There can never be a uniformity of standard such as you find in silver jewelry, clothing and other trade-marked goods."

"Picture making is an art despite its commercial aspect that has not been and never will be standardized. Each picture must be made to order on schedule as to expect a producer to maintain a fixed standard in his pictures. He may strive hard to do so, but temperament is such an element in his calculations that he himself is not sure of the result. The producer roughly realizes this fact and are no longer influenced in its selection of motion picture entertainment by trade-marks. They will flock to see good pictures made by a new or unknown producer and stay away from the bad picture offered under some well-known trade-mark."

"Stahl is now at the Louis B. Mayer studio in Los Angeles, working on the first of a series of pictures to be issued through Associated First National as John M. Stahl specials."

"A Slave Of Vanity" Said To Be Generally Popular
As the time for the publication of "The Mistress of Shenstone," Pauline Frederick's second Robertson-Cole special, approaches, the distributing company reports an increasing satisfaction in the manner in which the first production, "A Slave of Vanity," is paving the way for the second.

Everywhere the first picture, which is based on "Irish," by Arthur Wing Pinero, is said to be pleasing exhibitors and their patrons. The star is supported by Steel, Willard Louis, Maude Allen, Daisy Robinson, Arthur Hoyt, Ruth Hanfords and Howard Gaye.

Ziegfeld's First Feature Is Ready for Distribution
W. K. Ziegfeld's initial production has reached the screen.

After filming at the Peerless studios: Fort Lee, N. J., titling and cutting. The Black Panther's Cab," starring Reed and directed by Emile Chautard, has just been completed. Others of the cast are Tyrone Power, Earle Foxe, Norman Trevor, Henry Stephenson, William Rosell, Paula Shay, Mlle. Davie, Ernest Lanibar and a score of others. The story was written by Ethel Donohue, a stage writer, and the scenario prepared by Philip Bartholomew, celebrated playwright.

Plan February Opening
DES MOINES, IA.—According to plans, the Strand theatre will be opened on or about February 1.
Production Work Refutes Statements of Depression

Interests Declare That Report of Confusion and Chaos Is a Malicious Misrepresentation of a Natural Readjustment

Stories of depression, even chaos, in the motion picture industry have been published broadcast in the daily press. Such statements have not been disseminated unheeded. Production interests have taken stock of themselves. They have summarized following surveys the situation as it now exists within their own organizations.

The consensus of opinion is that calamity howlers are behind the reports. Such rumors of depression and chaos are branded as "malicious misrepresentation of a natural readjustment of abnormal conditions."

First National Points to Great Activity

Associated First National declares that statements made in the daily press are "ridiculous and misleading." As a foundation for this belief, a summary of the work being carried forward in eight independent studios on the West Coast is cited. On the assumption that the activity at these eight plants is representative of the general situation, First National executives see no cause for concern.

Robert W. Priest, president of the Film Market, in the other who has an optimistic view of the condition and of the future of the industry.

Reports Are Exaggerated

"Any depression in the motion picture business at this time," he stated, "is exaggerated in its importance and is the result of wilful and malicious misrepresentation, ignorance or selfish aggravation of a natural readjustment of abnormal conditions."

The First National summary shows that Marshall Neilan, in producing his latest picture for the company, "Bob, Hampton of Placer," required the services of 2,000 persons and used a dirigible balloon for photographing large scenes which extended over miles of country.

Big Sets Are Used

In producing Katherine MacDonald's next picture, "Stranger Than Fiction," First National points out that a large amount of talent is employed. Several big sets are used.

At the other studios where First National stars and producers are working there is an equally extensive activity. In several of the productions extraordinary sets are required. No effort to arbitrarily economize is in evidence.

Among the productions being made for First National, in addition to those already mentioned, are Charles Ray's "Scrap Iron," the Louis B. Mayer picture, "The Tornado," starring Anita Stewart, supported by several hundred extras; "The Sky Pilot," which is being directed by Norman Tea; Sidney Franklin's adaptation of Andrew Soutar's "Courage," and Mr. and Mrs. Carter De Haven's "The Girl in the Taxi."

Business Is Good

President Frieda stated, in continuing his optimistic expression of the present situation, declared:

"Motion picture theatres everywhere are doing business and consequently require good pictures to supply their demands. Film rentals unquestionably are more than exhibitors for the first time, find it possible to fill their needs without submitting to oppression and dictation. State right buyers are directly responsible for this position of the exhibitor."

"The wonderful prosperity of the past three years served to promote an unusually large number of good, as well as mediocre, pictures, all of which could not possibly be absorbed by the regular distributors, and so it was that the state right buyer or independent exchange made it into his profit. Excess of production in motion pictures creates the same result as excess of production in any other business—the less desirable product necessarily becomes a drug on the market."

"Forbidden Fruit" Breaks Records At N. Y. Rivoli

Cecil B. DeMille's newest Paramount production, "Forbidden Fruit," which opened its New York pre-issue 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" for the previous Sunday record holder, by $584.

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

Universal Prides Itself On Gladys Walton Film

"Rich Girl, Poor Girl," the five-reel feature just issued by Universal, with Gladys Walton in the starring role, is said by Universal executives to be one of the best pictures ever offered to exhibitors by that company. The star's two leading men are Astin Short and Harold Austin. Others in the cast are Gordon McGregor, Wadsworth Harris, Joe Neary and C. W. Herzinger.

Victor Fleming In East With "Wife Insurance"

After a two months' stay in California and Mexico, where the mob scenes of "Wife Insurance," the John Emerson-Anta Loos special production, were filmed, Victor Fleming, director, has returned to New York. He brought with him approximately 12,000 feet of film, which will go to the cutting rooms of the Talmadge studios for condensation to five reels.
New York Notes About Film Folk

By J. B.

NEW YORK CITY, Feb. 1, 1921.

Henry Cole, the genial and "spiritual" host at the Bronx Motion Picture Theatre Owners Association ball, which was held at Hunts Point Casino, has recently been given the sobriquet of "Cuck-Coo" by his intimate friends.

John Bolte, vice-president of the Bronx M. P. Association, looked the part of one "to the manor born." His dignity was refreshing and all told he is one of the most cultured looking gentlemen we have seen for a long time as a V. P. of a motion picture association.

Ruby DeRemer was the shining light at the ball, and as usual she captivated all by her personal charm and physical perfection.

J. C. Jossey, special representative of Arrow Film Corporation, has made good at Broadway and returned to his headquarters in Chicago. Mr. Jossey has been East since the holidays.

M. B. Flowitz, who operates six theatres in the city, has opened among the out-of-town visitors to Broadway.

Eulalie Jensen, playing the leading role in the all-star David G. Fischer special, "In the Shadow of the Dome," shortly to be released, and now engaging in portraying the Nance O'Neil role of Raimunda in the picturization of "The Passion Flower," looks at first considered too young for this role. But Miss Jensen cleverly tricked Time by applying, with assiduous care and much skill, a ten-cent piece to the makeup under her eyes. She brought into vivid relief shadows that did the ageing work of years. And this is no dime novel story, either.

Robert Schable, who plays the heavy lead in a big episode of "Blind Wives," the Fox special, and who has just completed work as the heavy lead in "Wing and Limbs," a George B. Baker production, has not been always the disliked third of the screen triangle. For ten years Schable was John Drew's stage director, and acted in a similar capacity for Ethel Barrymore, Nazimova, Marie Doro and others. Schable's drifting into heavy leads in motion pictures was an instantaneous matter—George Fitzmaurice, Charles Maigne, and other noted directors recognizing in 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 "O. P. With the Dance," "The Stolen Kiss," "The Romantic Adventurers," "Blind Wives" and others.

Vignola Back From Bahamas

Robert G. Vignola has returned to New York with his company from the Bahamas Islands, where he spent three weeks shooting exterior scenes for his next Cosmopolitan-Paramount special, "Redemption Come." He spoke of his experience: "I have nothing to say about the trip," said Mr. Vignola. "Nothing unusual or worth mentioning happened. We met no título piratical; we were not 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, including our imported porcelain necktie; we weren't presented with the key to the city, nor were any holidays declared in honor of our arrival; we weren't attacked by giant sharks while bathing in the well known surf; nor were we saved by a beautiful maiden with a million dollars in the bank and no living relative. Seriously, it was a quiet, uneventful 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 when a cliff collapsed, Mr. Vignola deprecated the incident and said: "We're back in little old New York, safe and sound, aren't we? What else is there to say? Besides, what's an unexpected ducking or two among friends anyway."

The weather was so hot that all of us except Mr. Lincoln and Miss Owen worked in our bathing suits. Can you imagine anything sweeter when you're in a bathing suit than a dip in the tropic surf?"

In the Vignola party were E. K. Lincoln and Miss Seena Owen, who play the male and female leads, Phil Carle and Russell Mathias, assistant directors; Al Liguori, cameraman, and a staff of technical aids. Mr. Vignola is now putting the finishing touches to the production, the release date for which will be announced later.

Charles J. Geigerich is again with Lee Keedick, for whom he publicized Guy Ump's "Over the Top," and Lincoln Pat O'Brien. He is looking after the publicity for the lecture tours of Gilbert K. Chesterton, the noted English author, and Claire Sheridan, the sculptor, who modeled Lenin, Trotsky, and other revolutionary leaders.

Maurice Meyers will leave for Los Angeles on a business trip within the next two weeks.

My wireless correspondent flashes the following: W. A. Gibson of the Australasian Films, Ltd., and S. F. Doyle of Union Theatres, Ltd., expect to sail on the S. S. Niagara about February 3 for the United States on a tour of inspection of American theatres.

"Passion Flower" Ready For Issue in February

In "The Passion Flower," scheduled for February issue, Norma Talmadge is prepared to offer one of the most interesting roles of her career.

The story was written by Jacinto Benavente, hailed as Spain's greatest living novelist. Nance O'Neil is this season playing the part of Rainumba, the mother, in the stage interpretation of the play. Miss Talmadge will appear as Acacia, the daughter, whose prominence is stressed in the picture. The story is a romance of Castilian peasantry.

Adjust Theatre Insurance

SPRINGFIELD, MO.—The damage to the Landers theatre building by fire on December 18 has been adjusted for $35,000. The rebuilding of the theatre is expected to start at an early date.

New York's Livest Pick-up Service

The one important link between the exhibitor and the producer is the fellow who delivers the theatre's daily show, and no city in the world boasts a better service than that furnished by the Prudential Film Delivery Co. of New York. This company, of which Joseph M. Seider is general manager, serves theatres in Brooklyn, Hudson county, Essex county, Elizabeth, N. J., and Orange, N. J., besides Manhattan proper. It also owns and operates the New Amsterdam theatre, Newark, N. J., and the Pearl and LeRoy theatres, Brooklyn.

In addition to picking up and delivering films, Mr. Seider often renders the theatremen valuable service by paying for his films in case he has neglected to send a check for them, thus obviating the closing of his house. In all of these transactions, involving thousands of dollars, Mr. Seider has never lost a cent.

Fleet of autos used by Prudential Film Delivery Company, New York city, standing in front of the Mecca building, Longacre Square.
Authors Laud Goldwyn for Giving Them Supervision Over Production

President of Company in Reply Declares Prominent Writers Have Made It Possible for the Industry to Score Achievements

In laudatory terms members of Eminent Authors, at a luncheon tendered at Culver City, Cal., by Samuel Goldwyn, president of Goldwyn Pictures Corporation, declared that the president was the first producer to bring authors into close personal touch with the production of their stories.

Present at the luncheon and among those who talked were Rupert Hughes, Mary Roberts Rinehart, Gertrude Atherton, Rita Weiman, Leroy Scott, Gouverneur Morris and Katherine Newlin Burt. They declared that they had been won over to an enthusiastic support of the screen and that they were ready to give the fullest cooperation in developing motion pictures as a medium for artistic expression.

Studio Is Activity

The keynote of Mr. Goldwyn’s reply was that “had not prominent writers come to the screen we would not have made the progress which we have achieved.” In addition to the authors and other members of the Goldwyn producing forces, some twenty-five magazine and newspaper writers attended.

There is no indication of any lull in activities at the Culver City studios where two productions have just begun, They are “The Old Nest” and “The Bridal Path.” Rupert Hughes, who is supervising the editing of “Dangerous Curve Ahead,” wrote the continuity for “The Old Nest” from his novel of the same name and turned it over to Reginald Barker for production with a cast including Mary Alden, Dwight Critten- den, Johnny Jones, Lucille Rickson and Buddy Messenger.

Moore Back in West

E. Mason Hopper was chosen to direct “The Bridal Path,” in the cast of which are May Collins, Richard Dix, Stuart Holmes, Raymond Hatton and Marcia Moran. Will Rogers, producer Clarence Badger and members of their company are in New Orleans taking exterior scenes for “Unarmed Heroes.”

Tom Moore and Director Victor Schertzinger have returned from New York where they took exteriors for “Made in Heaven.” Rapid progress is being made on Charles Kenyon’s “The Alibi,” directed by Frank Lloyd, with House Peters, Irene Rich, Sidney Ains- worth, DeWitt C. Jennings, Gertrude Claire and William Friend in the cast.

Leroy Scott is assisting in the production of his first screen story, “The Night Rose,” which Wallace Worsley is directing. Leatrice Joy plays the leading feminine role and Louis Chaney has a part similar to his Blizzards in Gouverneur Morris’ “The Penalty.”

New York Scenes Being Made by Emerson-Loos

Members of the cast of the John Emerson-Anita Loos special, “Wife Insurance,” have arrived in New York from the coast to make Eastern scenes. Included in the company working in the East are Basil Sydney and Tom Wilson. Emerson and Miss Loos arrived ahead of their company to prepare the scenes. Meanwhile, other parts of the picture are being filmed in California and Mexico under the direction of Victor Fleming.

English Shakespearean Actor in “Great Day”

When “The Great Day,” one of the productions Hugh Ford made for Paramount at the London studio of Famous Players-Lasky British Producers, Ltd., is shown in this country, the American public will see as the featured player a prominent English stage actor, Arthur Bourchier. He has gained wide fame throughout the British Empire as a Shakespearean player and an interpreter of comedy roles in lighter drama.

Universal’s “Outside the Law” Is Booked Over Entire U. B. O. Chain

“Outside the Law,” the Universal-Jewel production starring Priscilla Dean, has been booked over the entire U. B. O. circuit in New York City, comprising twenty-six first-class theatres. The opening run of the feature in New York was at B. S. Moss’ Broadway theatre, where the picture drew large crowds during the week of January 16.

This run was preceded by the unique premiere arranged by Universal, whereby “Outside the Law” appeared simultaneously in the Lyric, the Astor, the Longacre and the George M. Cohan theatres, New York City, for one day only—Sunday, January 16.

Plays Simultaneously

Following the successful week at the Broadway, the new Priscilla Dean picture was shown during the week of January 23 at the Eighty-first Street theatre, New York, and at the Flatbush theatre, Brooklyn. “Outside the Law” was the only picture booked in New York City in two leading theatres at the same time during that week. In addition to its two-seven-day showings, it also was exhibited for four days in the Prospect Theatre, Brooklyn.

The next big presentation of the film was made at the Park theatre, Boston, where it opened January 24 to a morn-

Dorothy Gish in a scene from “The Ghost in the Garret,” a New Art Film Company picture for Paramount issue. E. Richard Jones directed.

ANNA G. NILSSON

Lead in the all-star production “Temple Dusk,” made by Sawyer and Lubin and distributed through Metro.

OMAHA, Neb.—W. R. McFarland and Sam H. Goldberg, representing the World Realty Company, are making an extensive trip to gather ideas for construction of the motion picture theatre that they expect to build at the north- west corner of Fifteenth and Douglas streets. Construction will begin in the spring. The company now operates the Sun, Moon and Muse theatres.
Goldwyn Issues List
Of Films Available

For Current Booking

Goldwyn directors are now putting the finishing touches on seven interesting productions, while six other pictures are either in production or about to get under way. The pictures now being finished are Reginald Barker’s production, “Snowblind,” with an all star cast including Russell Simpson, Mary Alden, Cullen Landis and a Pauline Starke; Frank Lloyd’s production of “A Tale of Two Worlds,” with J. Frank Glendon, Beatrice Joy and Wallace Beery in the leading roles; “Don’t Neglect Your Wife,” with Mabel Julianne Scott and Lewis S. Stone heading the cast, directed by Wallace Worsley; “Boys Will Be Boys,” story starring Will Rogers, directed by Clarence Badger; “Mr. Barnes of New York,” starring Tom Moore, directed by Victor Schertzinger; “Dangerous Curve Ahead,” with Helene Chadwick in the featured role, directed by E. Mason Hopper, and the twelfth of the Booth Tarkington “Edgar Comedies,” featuring 12 year old Johnny Jones, directed by Paul Born.


Johnny Hines Scores Hit
With Cleveland Patronage

Reports from Cleveland, where Johnny Hines made personal appearances in the Loew theatres and other principal houses, was that he drew crowds which tested the capacities of the theatres. The Torchy comedies, published through Educational, have proven popular in the Cleveland territory where they have reached almost a 100 per cent bookings, it is announced.

Following a week in that section, Hines went to Cincinnati to appear at the Libson and other principal theatres, devoting a portion of the week to appearing in Dayton, Akron, Hamilton and several other cities. He will later appear in the Pittsburgh territory and then he will return to New York to complete the tenth of the comedies made from the stories by Sewell Ford.

Reelcraft to Distribute
Alt and Howell Comedies
In Series of Twenty-Six

Reelcraft Pictures Corporation will publish, on February 12, a new two-reel comedy series featuring Alexander Alt and Helen Howell, vaudeville and screen actors. Alt Martin will direct the series.

“Marked Women,” is the title of the first issue. Union Film Company is producing the series at its studio in Sherman, California. There will be twenty-six comedies, one to be issued every other week.

Bethany to See Pictures

BETHANY, MO.—The Bethany band boys, who have leased the Auditorium for the season, have embarked into the motion picture business. H. A. Kelly is manager of the house.

Hammons to Consider Acquisition
Of Additional Subjects on Coast

President of Educational Will Visit Several of
Company’s Exchanges While En Route
West and on Return East

E. W. Hammons, president of Educational Films Corporation of America and its distributing subsidiary, Educational Film Exchanges, Inc., left this week for Los Angeles on the most extensive trip he has made since the establishment of the exchange system. He will visit branch offices en route West and on the return East.

In Los Angeles he will have important conferences with the producers of Chris- tic, Mermaid, Vanity and Gayety comedies, which Educational distributes. Mr. Hammons in going West 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.

Meets Outside Interests

Many other producers of one and two-reel subjects of much variety have made appointments during the last 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 been Mr. Hammons' policy to consider pictures within his company's scope that meet its quality standard. However, in every case he has declined to make contracts until he has seen the product itself and been satisfied the standard of production can be maintained.

"There is no change in policy involved in my trip," said Mr. Hammons. "As you know, the policy 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 were sure that we selected the best. Not a week goes by that we are not offered much other material, but we have resisted any temptation to acquire quantity at the expense of quality.

Consider Additional Product

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."

Mr. Hammons went to California by way of New Orleans, stopping there and in Dallas. He will return by the Northern route, visiting the Seattle, Minneapolis, Milwaukee, Chicago and probably a number of other branches.

Will Open Athens Palace

ATHENS, GA.—The Palace, Athens' fourth theatre, located at College avenue and Washington street, will be formally opened about February 4. It is one of the Loew circuit in Memphis, Atlanta, Knoxville and other southern cities.

One of the big moments in "The Price of Silence," the first Sunrise publication in which Peggy Hyland is featured.
Hodkinson Would Limit Production

Tells Missouri Exhibitors That Every Concern Distributing Pictures Must Reorganize and Readjust Its Business

W. W. Hodkinson delivered an address at the recent convention of Missouri exhibitors which is of interest to every theatre owner in the United States. So that all exhibitors may have the privilege of studying his ideas, the address is here printed. It is well worth the reading.

Producers-Controls of This Phase of Industry Is Fatal—Looks for Big Decrease in Number of Concerns Handling Distribution

I AM here to address you on the relationship of the producer, distributor and exhibitor in this business. I notice on your program the slogan "An injury to one is the concern of all." I wonder if you mean it in your relationship to each other or your relationship to the distributor. Personally, I am afraid 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 body hands. 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 the exhibition industry, in come theicine and if the disease die or become ungit, you gentlemen will suffer though you may not recognize the disease at their earliest appearance. I want to clear up any points of uncertainty in your mind as to what you can do best 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 like to make clear to you is that I am not a manufacturer of motion pictures. I am discussing this subject today with you from the viewpoint of the exhibitor who has gravitated into the center of things, with the endeavor to solve some of the problems which I as well as you can clearly see. I want to us to 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.

Hodkinson Believes That—

"Producer-control of the channels of distribution is fatal to the progress and advancement of this business."

"Every concern in the business of distributing pictures must now or later reorganize and readjust."  

"They must limit the number of their pictures to a few equally meritorious ones, thus avoiding the waste caused by unproductive pictures."

"The motion picture industry must first take stock, get its house in order and intelligently combat this 'reform' movement."  

"The executives in New York must get their heads together and quit 'kidding' themselves."

"What this business needs today is some architects, it needs some plans, it needs some intelligence."

Independent Declares That It Is Time to Take Honest Steps to Counteract the Reform Propaganda

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. You are familiar with the fact that there are more pictures turned out than can be exhibited by the first-run theatres in St. Louis and every other center.

Some exhibitors are noting this today and taking advantage of the situation. They say: "I will take one out of every five of my pictures and not go by this concern makes." Gentlemen, this concern from whom you take one out of every five of your pictures cannot stay in business unless the conditions that are shaping up. These producers have problems ahead of the fact that they do not get a complete distribution for their products they cannot keep making that product. You on the other hand are depending on this surplus of product to let you take your choice, and you think it is going to continue, but such a condition will not help you.

It is only the wonderul growth of the business and the willingness of the public to pay more and more and more money that has let this unbreakable unsound condition go on. We all know of producers who control a large number 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 thin ice. It is necessary for this big business to go on, that different plans for the mutual supporting of each other be made out between the exhibitors and the producer.

The organization which I represent is an effort to encourage individuals to produce pictures and reorganize their products through our organization, which is a common channel open to all meritorious pictures.

This type of organization has been designed by me out of my knowledge of conditions and because of my belief that I cannot print an arbitrary stamp of value depending entirely upon my personal view and judgment on films and then expect my judgment to carry weight. I feel these films over the exhibitor. If I thought that could be done continuously and was good business policy, probably I would do it.

As it is, I believe that every concern in the business of distributing pictures today must now or later reorganize and reorganize to limit the number of their pictures to the really meritorious ones, thus avoiding the waste caused by unproductive pictures. 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 pay-
Your gentlemens with your local organization are incapable of meeting this situation. The first problem is that you have to meet. After that you must organize and shape your affairs in such a way as to coordinate and cooperate with such other organizations from the exhibitors angle, and you must also cooperate with such organizations from the producers angle as signed to deal with you on a just basis.

Two conditions now concern the industry which are going to give it a lot of trouble. Enthusiasm in distribution. That is due to bankers and others with money at stake in those larger organizations who are bringing their own distributing forces. These men are becoming concerned over general business conditions. That is going to slow down the industry. The other is that there is available to you gentlemen, and that is something that you will have to contend with in the future.

Another condition is the amount of propaganda being circulated in the public press against motion pictures, favoring regulations, censorship, board of control, Sunday censorship, etc. Unless a great deal more intelligence is displayed in the meeting and opposing of this condition that it is evidenced 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 supported undoubtedly by the reformers and agitators who make a living by spreading it. There is no evidence that our industry is going to combat that. They can do it. The statement "Our business is all right. It is fine. Leave us alone."

Now that is not the way to combat that. The first thing the motion picture business has got to do is take stock. If there are points in connection with our business that is private and public and give the reformers an excuse upon which to attack us and denounce us, gentlemen, we must clean that up.

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

In the New York Times a couple of two weeks ago there were three different attacks on the motion picture industry. There 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 vice, immorality, etc. He is the chief of police in Chicago. This is very serious, gentlemen, because within a few days the Chicago Daily News, which wants a little publicity, is going to say the same thing. If the motion picture industry is not so organized that it can intervene at the head of New York combat movements like that of the chief of police in Chicago to put us on a basis with legalized vice, there is something wrong with this industry that makes it an unsafe business to be in. The executives in charge in New York must get their heads together and quit "kidding themselves."

First they must make sure that they have the right goods, that nobody has a complaint against the picture, and then combat this thing, or it will embarrass industry a great deal of trouble within the next year or two.

Another condition which can give you equal concern is that the picture business is facing the fact of retrenchment and reaping on account of its past sins, its past waste. You gentlemen recognize that the movie is a unique player, 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 this condition, which is going to be increased,) and the increasing popularity of that personality 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 and personality and anything else, it is merely an excuse to shoot your rentals up. The harm is that somebody gets a picture made before they never had before and feels free to spend it any way because they got it that way.

The bank elements that are perhaps not as good judgment but realize more the necessity of not making these un-economic moves, continuing these wastes, 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 and regulate, but that a thing that is worth is worth and no more. It has only been the wonderful nature of the business whereby it can pass over everything the public that has made a lot of concerns successful in this business. Let any condition of general readjustment extremely favorable for this country, such as we have started no doubt, and almost without exception it means that. Down to the very last business of producers who are supplying you with pictures today. The question is—Have you adequate plans for meeting these conditions? In so far to 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 relative to my organization. Our organization is designed to see pictures just exactly as the exhibitor selects them for his theatre, with the idea of getting the best possible result of his expenditure of money.

Our organization is designed as a mechanism to go into the market and get the best possible result for the individual producers who are handling their own distribution and who may be required to reduce their output so they cannot supply their own. We are free to handle, and contemplate handling some products of that sort during the end of the year, which will sooner or later cut down the number of national distribution systems to perhaps 25 per cent of what they are today.

I wish I knew of some general plan whereby exhibitors and producers could work together, but when a producer committed himself to a condition in making enough pictures to start a distributing machine, nothing will satisfy him short of a connection insuring him a profit on this condition which I, if I were an exhibitor, would not care to face because at present there are many million dollars being spent in producing values in New York today with the elements, the directors, the stars, all in, that produce万元以上 in other camp producing pictures in competition, in the organizations they have left. What this business needs today is, it needs something, it needs a plan, it needs some intelligence. Get the business adjusted, so an injury to one is the concern of all the others. It is not accomplished now, it is only going to be accomplished perhaps through competition.

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 coordinate with you and operate with you if you will set 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 producer for the pictures, you are only partially support go out of business because you only partially support them. Then, gentlemens, from me the producer and distributor will make you undervise every risk, waste and all, if they take your theatre. That is what you are facing. The only way is—what are you going to do about it?

I do not believe you are going to get anywhere by any method which is not fair to the producer. If you are successful in taking over the distribution channels yourself, I find that where exhibitors in a committee have the right to 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.

This business needs control, some sort of control that you would be pleased to discuss with you gentlemen if you have any plans of your own. I would be glad to pass on to them as whether they are beneficial to the condition which is developing.

I think the whole business must reorganize along the lines that are set in our—this independent agency between the producer and the exhibitor in my opinion is absolutely necessary. This present state of affairs will only get together with exhibitors by recognizing his values and the exhibitor's cannot afford to get under the producer's load.

REGINALD BARKER says of CENSORSHIP

The screen, like the press, is a conservator of intelligence. The producer is a governmental officer as the editor to disseminate his personal beliefs.

The right of freedom of speech, guaranteed by the first amendment to the constitution, must apply to the screen as well as to the press. If the producer does not give license of obscenity. Police of every city have ample power to suppress violations of decency on the part of screen or press.

But the right of free speech can not be abridged constitutionally by a censorship of either screen or press.

February 12, 1921
Double Number of Kinograms Prints Principal Theatres in N. Y. and Big Circuits Show Initial Issue

Super Kinograms, under its first publication through Educational Exchange, was shown in every principal motion picture theatre in New York City, according to announcement by the distributors. Practically an equal showing was made in every principal city in the country, while it is said that almost every important circuit of theatres was represented among the first showings.

Order Extra Prints

So great was the demand for the initial issue of super Kinograms, 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 out from the New York laboratories on January 31. Every theatre as far west as Omaha had copies for Sunday showings.

Kinograms has not simply absorbed other news weeklies. It has taken over their product, with their staffs, including cameramen in some fifty principal centers.

Has Exclusive Pictures

The first issue of super Kinograms is declared to contain exclusive pictures of the Roumanian royal family on a state visit to an ancient shrine; striking views of the great fire at New Haven; scenes in Washington and California showing the railroads fighting the heavy snows; pictures of the moving of Mr. Harding from the home he occupied when he was a senator to the white house with Mrs. Harding superintending the work and the Harding cooK posing for the camera; striking views from the top of the Queensboro bridge showing the traffic across East River: testing the biggest of lighthouses at Navesink, N. J.; photos of a Siamese prince who is here to follow his study of bugs; views of a ceremony at Chicago in which Miss Van Gordon becomes a member of the Sioux tribe of Indians; some striking pictures of war veterans in the wilds of Haiti and finally the latest pictures of President-elect Harding enjoying himself on his house-boat cruise in Florida.

Kinograms is to be issued twice weekly, on Sundays and Thursdays.

"The Magic Cup" Is Next Constance Binney Picture

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 John S. Robertson.

Miss Binney takes the part of Mary Malloy, a slavey at a hotel. Opposite her is Vincent Coleman. Others in the supporting cast are Blanche Craig, William H. Strauss, Charles Mussett, J. H. Gilmore and Malcolm Bradley.

Paterson, N. J., to Have New 1,000-Seat Theatre

PATERSON, N. J.—Plans are in preparation for a new motion picture theatre to be erected at Union and Redwood avenues by Harry R. Grossman, who operates several New Jersey theatres, including one at Montclair. The new house will cost about $60,000 and will seat 1,000 patrons.

Dorothy Mackaill

A bright spot on the lot where Torchy comedies are made. Watch for her in the next Educational publication starring Johnny Hines.

Doubleday Company Building New $150,000 Studio Near Hollywood

Lester Cuneo Pictures for Capital Distribution Will Be Produced at Plant Which Will Be Modern in Every Respect

Doubleday Productions Company has broken ground for the construction of a new $150,000 studio near Hollywood, Calif.

Lester Cuneo pictures for distribution by Capital Film Company will be produced at the new plant.

Maintain Riding School

All the latest equipment will be installed. Approximately 12,000 square feet of glass will be used in the roof of the structure. Space for shooting ten scenes simultaneously is provided. Provision is made for laboratory and projection equipment.

At the plant will be a riding school where various stunts will be rehearsed. A herd of cattle with grazing space will be maintained. The corral planned will confine 100 head of horses.

Finished by April 1

The new studio probably will be operating by April 1.

The rights for Alabama, Georgia, Florida, North Carolina, South Carolina, Tennessee, Louisiana and Mississippi have been purchased by Pearce Films of Atlanta and New Orleans on the Lester Cuneo series of Westerns, including "Lone Hand Wilson" and "The Ranger and the Law."

St Greiver of Rusell-Greiver-Russell, who is making a trip through the South-eastern and Eastern territory, reports that he is meeting with great response on the Cuneo Westerns.

Already the Indiana and Illinois rights have been disposed of to Frank Zambreno of Unity Photoplay Company.
Capacity Audiences at Hartford
See Premiere of "Black Beauty"
Mr. and Mrs. Randolph Chester, Who Handled the Script for Production, Attend Opening of Attraction at Capitol

Capacity crowds attended the premiere at the Capitol theatre, Hartford, Conn., of Vitagraph's picturization of Anna Sewell's "Black Beauty."

State regulations in Connecticut permit Sunday performances only between the hours of 7 p.m. and 10 p.m. Throughout the first performance, with the 3,200 seats occupied, people jammed the lobby waiting for the second and last show.

Chesters in Attendance
Mr. and Mrs. George Randolph Chester, who wrote the scenario, incorporating in this famous story of a horse the human element, were present at the premiere. Jean Paige is featured.

In a brief address before the showing of the picture Mr. Chester explained just how the difficulties were overcome in adapting the story of "Black Beauty," a narrative told in the first person by a horse, to the screen.

"Black Beauty" is a splendid example of the efforts of Vitagraph to produce better pictures," Mr. Chester said. "It is a great step forward in the right direction. The picture is clean and wholesome and it is also good entertainment.

Scenes Are Applauded
"If you like 'Black Beauty' simply because you know the story and because there is nothing in it to offend man, woman or child, then we have at least partially failed in our purpose. If you like the picture for these reasons and because it is also good entertainment—exceptionally good entertainment—then we have accomplished what we set out to do and will be encouraged to continue along the same lines in making better pictures."

There was no doubt that the huge audiences liked "Black Beauty." Many of the scenes were applauded. At the close the entire audience arose and showed its approval. Subsequent audiences were as large and as enthusiastic and the engagement of the Capitol hung up a new record for attendance.

Press Book on "The Blue Moon"
Suggests Effective Exploitation

American Film Company's publicity department in putting out campaign books for its productions has expanded its greatest energy on practical suggestions for exploitation, devising numerous and attractive ways for dressing the lobby and stage, and novel ideas for the exhibitors' use in advertising.

Some of these suggestions are simple and easily put over, while others are elaborate and lavish, giving the man with the suburban theatre a chance to do some unique stunts, exploiting and presenting his pictures as well as the man operating a large house.

Press Book Information
The campaign book on the recent drama, "The Blue Moon," is graphic and filled with these suggestions, whose effectiveness has been shown. From the information arriving from exhibitors the amount of exploitation and advertising done on the picture has greatly added to the box office receipts.

The report reached that both small and large houses are making use of the campaigns suggested, as well as using ideas of their own. One of the popular stunts adapted is a rider, wearing a red mask and carrying a banner or pennant, driving a spirited horse about the streets. On the banner the words "Catch me if you can on the Blue Moon at the theatre tonight."

Use "Fancy Vest" Idea
Referring to the two-column ad cut on an enclosed six-page spread gives the exhibitor a good idea of the "Red Mask" who takes a prominent part in the drama.

The "Fancy Vest" idea also adds to the interest of the rider, since in the drama "The Man in the Fancy Vest" turns out to be the "Red Mask." Next in favor and used in suburban theatres and rural towns were lighted blue moons on automobiles on which the name "The Blue Moon" and the name of the theatre in blue letters on a white background showed up prominently.

Educational Has Affiliated
With National Association
Educational Film Exchanges is the latest motion picture film distributing company to join the National Association of the Motion Picture Industry.

Earl W. Hammons, president of the company, formally filed an application for membership of his company recently.

Educational has been a member of the producers' division for several years and is the fourteenth company to affiliate with the distributors' branch of the national association and will bring its percentage nearer to the 100 per cent mark than ever before.

Charles Edwards
Who for the past four months has been playing leading roles at two different studios in New York.

J. H. Mayer
Who has been selected by Universal to cooperate with Ohio exhibitors in exploiting "Outside the Law."

February 12, 1921
Atlanta Women Hold Reception for Beban
“One Man in a Million” Is Given Warm Welcome
In the South

Continuing its triumphant course, which began at Newark, N. J., where George Beban, author, director and star, was highly honored by city officials and influential citizens, “One Man in a Million,” the production which is to be distributed by Robertson-Cole, met like honors in Atlanta recently.

The Atlanta Women’s Club, taking cognizance of the fact that “One Man in a Million” is a direct effort at better and cleaner pictures, appointed the following committee which attended a special preview of “One Man in a Million”: Mrs. Alonzo Richardson, Mrs. B. M. Boykin, Mrs. Hamilton Douglas, Mrs. Norman Sharp, Mrs. Bun Wylie, Mayor James L. Key attended the special performance and the picture was received by welfare bodies with a warm welcome.

Exploration Successful
“One Man in a Million” played at the Howard theatre, a leading Atlanta house. This theatre arranged for an extensive program of exploitation which was set going more than a week before the engagement of the Beban picture began.

Ford Educational Offers
Interesting Information

Two new issues of the Ford Educational Weekly are announced ready for publication, the one on January 23, the other on January 30.

“Democracy in Education” is the title of the first to be published, “In a Palace of Honor” the other. The former briefly traces the early history of American pioneers and shows the modern means for “making the world safe for democracy.” The latter shows the lie and work of the honey bee.

Open Mexic Liberty
MEXICO, MO.—The new Liberty theatre, a $100,000 investment, was formally opened recently. The house is considered the largest in any in an American town of the size of Mexico that is devoted exclusively to motion pictures.

“Business Fine” Is Word from Dallas

(Dallas, Feb. 1.—Contradicting the hue and cry of hard times and the serious condition of some film salesmen, comes the startling sales of L. C. Baxley Attractions. Almost the newest of the Dallas stock, the company reports sales aggregating in excess of $8,000 since December 15. The local Goldwyn office is showing a remarkable volume of business, contracts amounting to $30,000 resulting from a ten-day trip by Mr. Remy.

Schlank Features and Comedies Will Be Issued by Shallenberger

Dr. W. E. Shallenberger, president of Arrow Film Corporation, announces that he will sign contracts with Morris R. Schlank, of Morris R. Schlank Productions, for several series of pictures to be made during the year. Among the list of pictures to be produced by Mr. Schlank are twenty-four two-reel comedies of two series of twelve pictures each. These will feature two well-known comedy stars and the comedies will be of the highest type.

Will Make Features
In addition to these, Mr. Schlank will make eight feature productions. These features will be specially made for Arrow and will consist of two series of four features each, starring two well-known stars. The first of these feature production will be delivered to Arrow about March 15 and there will be one feature delivered each month thereafter.

In discussing this contract, Mr. Schlank stated: “I believe that this is one of the most important deals that I have ever entered into. I have secured two well-known Broadway female stars to feature in my productions. I have purchased from prominent authors a number of stories that are specially adapted to the histrionic ability of these stars.

Builds New Studio

“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, and I anticipate big things for 1921.”

Dr. Shallenberger will go to Los Angeles with Mr. Schlank and will personally approve the stories 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.

While this deal with Mr. Schlank is considered an important one, it is but one of a number that Dr. Shallenberger is making for 1921 productions.

Louise Glaum’s New Feature Ready Soon

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 1.—Louise Glaum’s next Associated Producers picture, a J. Parker Reid special, to be published about March 10, will be called “I Am the Woman.”

It was written by Bradley King, playwright and magazine contributor. Jack Nelson directed and Mahlon Hamilton has the leading male role, with Ruth Stonehouse, Joseph Kilgour, George Cooper and other prominent picture players in the supporting cast.
Irving Lesser Reorganizes Company
For Adaptation of "Peck's Bad Boy"

Irving M. Lesser, who is producing "Peck's Bad Boy" with Jackie Coogan as the featured player, announces a reorganization of the company.

Production Is Resumed
Production has been resumed following the return of the youthful star, who was seriously injured some time ago. Under reorganization Louis E. Loeb becomes production manager. Following the employment of Loeb, plans were made immediately for a more elaborate production.

Sam Wood, through the courtesy of Famous Players-Lasky Corporation, has been retained to handle the megaphone. Doris May will portray the "big sister" role. Wheeler Oakman is assigned the leading male role. Others in the cast are Raymond Hatton, James Corrigan, Lillian Leighton, Charles Hatton and Gloria Wood.

Work at Brunton Plant
Large space at the Brunton studios will be used for production activity. It is now planned to have the picture ready for the cutting room within a few weeks. Distribution plans are now in the hands of Lesser.

The production will be in five parts.

Survey Prospects for
Connersville Playhouse
(Special to Exhibitors Herald)

CONNERSVILLE, Ind.—Feb. 1—Promoters, whose names are not disclosed, have been canvassing the north side with the intention of learning the possibilities for the successful operation of a first-class motion picture theatre for that section. They emphasized the fact that two-thirds of the population of Connersville would be served by such a theatre. The men did not attempt to sell stock.

Formal Opening Given
The Waterloo Strand
WATERLOO, Ia.—The Strand, construction of which has occupied more than a year, recently was given formal opening. The theatre is owned by Strand Theatre Company, of Waterloo, with the estate of M. Ford and A. J. Diebold, of Cedar Rapids, the chief stockholders.

Charles McGuire is the manager. He will be succeeded as manager of the Palace by A. B. Heston. A number of prominent motion picture men attended the opening.

Muriel Ostriche Signs
With Salient to Make
Five Reel Productions

Muriel Ostriche will be starred in ten five-reel features to be produced by Salient during 1921.

Miss Ostriche is just completing a series of comedies for the independent market.

Stories which are particularly suited to her personality will be selected by Salient, who announces that it already has obtained several. Work on the first one has started and is progressing rapidly under the direction of J. Charles Davis, II, who is assisted by Jack W. Brown. The photography is in the hands of Paul H. Allen who has been with D. W. Griffith for the last year.
With the Procession in Los Angeles

By Harry Hammond Beall

Viving with the film exhibiting interests in all parts of the country, members of the Theatre Owner's Association of Los Angeles were busy last week putting on a big series of benefit performances in aid of the starving children of Eastern and Central Europe.

T. L. Tally, has been superintendenting architects, electricians and interior decorators, whose work, practically completed, has considerably transformed Tally's theatre, with new colorings on the walls, red, blue and amber, specially designed chandeliers, new hangings and floor coverings, all together creating an atmosphere of the Orient which is in fine keeping with the current feature production "Kismet."

In Marshall Neilan's current production, "Bob Hampton of Placer," which includes the Custer massacre and which requires the largest number of people ever employed by Neilan, the part of Custer is played by Dwight Crissenden, who happens to be a nephew of the late Captain J. J. Crittenden, a member of Custer's staff who shared his tragic death in the massacre.

Vera Cruz, Mexico, is the locale of "The Unfoldment," in which Florence Lawrence, one of the earliest of the screen favorites in the old Biograph days, will return to the screen. Many scenes will be taken on the actual ground.

The motion picture continues its inroads upon the stage. One of the latest to be worth a try is "Chesley Bonasso," co-author of several plays and for many years associated with the production department of David Belasco.

To make "The Golden Snare," a story of the far north, director David Hartford will take a company into the icy regions of Alaska. He has already engaged twenty-six real Eskimos to enact one of the scenes.

Sin Grauman has returned from a trip to San Francisco. According to Arthur Wenzel, his "Boxwell," the journey was made purely for pleasure.

The Glendale Theatre is one of Los Angeles' best known suburbs boasts of a new organ which was dedicated this week with William A. Howe, the manager, acting as master of ceremonies.

Notables of Hollywood's film colony attended en masse at the opening of Mack Sennett's seven part comedy drama "A Small Town Idiot" which has begun an indelible engagement at the Mission theatre.

Marshall Neilan is back at his studio after two weeks spent in New York in conference with First National's officials regarding the presentation of "Bob Hampton of Placer." He has a few more scenes to make before the production will be completed.

The huge theatre at Universal City is being remodeled by a force of artists and mechanics into a replica of one of the best known olayhouses in New York and will be used for a sequence of important scenes in Priscilla Dean's next feature "False Colors."

William Rogers has left the Goldwyn studio for New Orleans to make exteriors for his next picture.

Tom Santschi is completely recovered from the effects of his operation for appendicitis and is at work again on the two-reel Westerns in which he has made a hit. Had he been playing less strenuous roles Santschi might have resumed work weeks ago, but his physicians wouldn't let him do the vigorous stunts called for in his present style of plays.

With his usual thoroughness director Lloyd Ingraham consumed four months in the filming of "The Girl in the Taxi," in which Mr. and Mrs. Carter De Haven are starred. The comedy, by Anthony Mars, has just been completed and will be one of the early releases.

Julian Eltinge has deserted the screen for the time being and will make a vaudeville tour. June Elvidge, another picture star, is now appearing in the South in vaudeville.

After the completion of three more short pictures to wind up his First National contract Charles Chaplin will make only five-reel pictures it is announced.

Dunkirk to Have Theatre
DUNKIRK, N. Y.—Drohen Theatre Company will erect a theatre on property recently acquired at 353-357 Central avenue, to cost a quarter million dollars.

Space Grabbers

Left to right—Sig Schaefer, Lincoln Hart and Harry Owens of J. Parker Read, Sr., Productions, exhibiting columns of space gleaned from the nation's editors on the Louise Glau mum pictures.

$60,000 Theatre Will Be Built in Milwaukee
MILWAUKEE, WIS. — Announcement has been made by a local real estate company of the contemplated building of a theatre at 35th street and Lisbon avenue, to cost $60,000. It is understood that the house will be built for a client who operates several other houses.

"Your Picture In the Paper"
(Continued from page 47)

The straight publicity value of such a story is great. It adds to the personal prestige of the exhibitor, which is a direct benefit to the individual and to the theatre in both business and social sense.

The point registered, that a man of demonstrated ability, a man whose work has been made the subject of commendatory comment by a journal which examines the work of the national body of exhibitors, is devoting his every effort to the proper selection and presentation of motion picture entertainment, is of great direct influence upon the box office.

With that impression firmly implanted in the public mind, more and more patrons will attend the theatre because of its individuality and its management. Theaters with that type of patronage are singularly independent of program variation and industrial conditions as regards box office success.

Mr. Albright again has demonstrated his unquestioned ability as a showman in engineering this remarkable enterprise. He has made another important contribution to the archives of exploitation, a contribution which every exhibitor should study with a view toward adaptation.

The stunt, it merits that term in its best sense, was brilliantly conceived and no less brilliantly executed. It shows the keen insight and the deft execution which has marked Mr. Albright's every achievement.

The idea will be capitalized by exhibitors in big cities and in little towns. For it is equally adaptable for all theatres and newspapers.

IN LOVING MEMORY
JOSEPH KAUFMAN
DIED FEBRUARY 1, 1918
Ethel Clayton Kaufman
DIGEST of PICTURES of the WEEK

Things theatrical have always been a scapegoat. Sex or problem plays were first attacked, then burlesque, then the ballet, then farce, and just now it is motion pictures. While it is true that the industry has been hampered by those who care little for consequences so long as they get financial results, the same is true of the legitimate stage and the vaudeville. Both the screen and the stage have suffered from them and the danger is, in attempting to root them out, we also destroy others in their environment.

There are pictures which by reason of being badly directed, poorly acted, amateurishly photographed are a real detriment to the industry. They are made in the hope of tempting a morbid few by their misleading titles. Fortunately they are but short-lived and the American public is gradually learning which concerns are making and distributing the really worth-while productions and they attend only those theatres showing them.

"THE PARISH PRIEST" (Herman Garfield) has been pleasingly transferred to the screen after serving Daniel Sully as a stage vehicle for years. It is a simple, human story of the problems of small town folk, blending nicely the elements of popular appeal.

"A MAD MARRIAGE" (Universal) is a brisk-moving, pleasantly pictured story of a domestic problem, with Carmel Myers in the stellar role. A feature delightful in every way. Supporting cast especially good. Should please generally.

"MAMMA'S AFFAIR" (First National) is an adaptation of the Rachel Barton Butler stage success, with Constance Talmadge in the leading role. While generally pleasing it is quite talky and therefore falls short of the usual screen comedy-drama in which we have been accustomed to see Miss Talmadge.

"HOLD YOUR HORSES" (Goldwyn) is a first-rate screen vehicle for Tom Moore. Adapted from a Saturday Evening Post story by Rupert Hughes it will prove highly entertaining because of the delightful treatment given the human story. It is the story of a street cleaner who becomes a power in politics.

"THE MARRIAGE OF WILLIAM ASHE" (Metro) will be met with enthusiasm by the high grade patronage and will entertain the average patron. May Allison plays charmingly. The British and Venetian backgrounds are charming. A domestic drama, the story of a wife's misguided efforts to aid her husband politically.

"THE DIAMOND QUEEN" (Universal) promises to take its place among the leaders in Universal serial history. It is unique as to setting and the first four episodes constitute entertainment of the highest serial standard. Eileen Sedgwick is the featured player and admirably supported. The picture is adapted from a story by Jacques Futrelle.

"THE CHEATER REFORMED" (Fox) presents William Russell in a ministerial role, far away from the customary trappings of the West. Star in dual characters. The tale of a reformed ex-convict who usurps his brother's place to get a fresh start. Interesting and entertaining. Will please.

"THE TAVERN KNIGHT" (Stoll) is a play of the days of Cromwell and the Roundheads. Chief charm in historical settings and interesting backgrounds. Valuable educationally, and should be advertised to draw the school and college patronage.

"MY LADY'S LATCHKEY" (First National) offers Katherine MacDonald in a role that permits elegant gowning and shows her great beauty to distinct advantage. Story of a reformed crook. Should please generally.

"The TRUTH ABOUT HUSBANDS" (First National) is a society feature above the grade of the average. Stars May McAvoy who plays with decided charm and ability. A domestic problem makes the theme—the story of a man who plays ruthlessly with one woman then marries another. Excellent in every way.
CONSTANCE TALMADGE IN
MAMMA'S AFFAIR
(First National)
An adaptation by John Emerson and Anita Loos, of Rachel Barton Butler's stage success that, while generally pleasing, is quite talky and therefore falls somewhat short of the established Constance Talmadge standard.

"Mamma's Affair" demonstrates once again the fact that material which makes successful stage plays cannot always be adapted to the screen with an equal measure of success. The hysterical whining of the selfish mother who cannot bear to have her little Eve torn from her side was properly effective on the stage, but on the screen it makes the first two reels talky. And the tete-a-tete in the last reel wherein the heroine ingeniously forces the hero to confess his love for her has the same fault. The talkiness causes what seems to be repetition when projected on the screen and makes a slow beginning and ending to the general detriment of the offering. While the selfish mother who matches her daughter to the unlikeable son of the next door neighbor in order to keep her child near her always is an exaggerated character, it is the mother more the less who is the generating power that thrusts the girl into a romance that has some fine human incidents. It is this human quality that must counteract the talkiness which it does to an extent great enough to make the picture generally pleasing.

The role of Eve is different from any of these essayed by Constance Talmadge in recent pictures. She is not the flapper of "Dangerous Business" but a down-trodden flower of innocence because of her mother's selfishness. In it she strikes a human note, yet despite her portrayal it seems that comedy is her forte. There is no better screen delineator of hoydenish characters than Constance Talmadge. Nor is Miss Talmadge's part as big as most star's parts are. Effie Shannon, as the selfish mother, shares honors with her. And another outstanding figure in the picture is Kenneth Harlan, who as Doctor Harmon gives one of the best performances of his career. Katherine Kaelred is the neighbor and George LeQueure is her son. The skilled hands of John Emerson and Anita Loos are in evidence in the smooth running continuity, while the direction by Victor Fleming, though not without its flaws, is of a general high tone. "Mamma's Affair" is not riotous by any means, but it is sufficiently interesting to make the picture generally pleasing.

SPECIAL CAST IN
THE TRUTH ABOUT HUSBANDS
(First National)
A feature above the grade of the average society drama, with beautiful backgrounds and portrayed by a highly skilful cast. May McAvoy distinctively good. An absorbing, entertaining and well finished picture. Directed by Kenneth Webb.

If your patronage has been as enthusiastic over May McAvoy as her work heretofore should have made them, they will like her tremendously in this picture. She has proved herself equal in beauty, grace and skill to the best ingenues in the business. A thoroughly charming little actress. Anna Lehr in another important role, plays as delightfully. H. E. Herbert as Dustin Renshaw and Richard Gordon as Hugh Murray bring good interpretations to the screen, and others of the supporting cast play with the ease and grace of motion and moderation of dramatic skill that puts the picture high in the ranks of current issues.

The greater part of the play takes place in and about an Italian villa. Interiors and exteriors are in excellent taste and fascinating in their beauty. The whole is an exceedingly artistic production. The plot is strong and cleverly developed with interest held fixed up to and away from the exciting climax.

In the story Janet Preece, librarian, in a little country town in America, is wooed and betrayed by Dustin Renshaw, a city stranger. Knowing him only under an assumed name, when she endeavors later to find him, she has but his initials on a cigarette case for a clue. Meanwhile he has met and wed Leslie Brownell (May McAvoy) and settled funds upon her guardian in exchange for the girl. Supremely happy in their honeymoon days in Italy, tragedy comes into the life of the young wife when fate throws the three principals in the drama together and discloses the past of the husband and Janet. The latter refuses the love of Leslie's brother, and when she meets death in an accident, she dies forgiving all.
TOM MOORE IN

HOLD YOUR HORSES
(GOLDwyn)

Rupert Hughes' "Saturday Evening Post" story, "Canavan," made into a first rate comedy of the most popular type.

Making predictions generally places one in embarrassing positions because predictions have a habit of failing to materialize. But in the case of Goldwyn's "Hold Your Horses" with Tom Moore, one can venture to predict with more than ordinary assurance that this picture will prove a highly popular offering.

In "Canavan," or "Hold Your Horses," as the story has been retitled for screen purposes, Rupert Hughes has metamorphosed an humble white wing into a political and domestic figure so powerful that everybody comes under his control. His theme is that the humble man should find his strength and use it.

Whatever else may be said of it, the theme is a popular one. And the treatment of it is delightful. Canavan is a human character and in his unconscious humility he is a study. He catches the sympathy at once as the target of carriages and automobiles and of his wife. And then after being brought down by the carriage of an exclusive Rodman Cadbury, III, and the haughty and aloof Beatrice Newsome, he takes a job as a signaler with a blazing gang because street sweeping is too dangerous. As a signaler he has authority. He can hold up automobiles and pedestrians and horses, and in his new authority he finds his strength. So he goes home "to knock hell out of the old woman." The sequence is genuinely funny. With his newfound strength he climbs to the heights, politically and socially, finally marrying Mrs. Cadbury after she has been left a widow and he is a widower. And once again he finds occasion to use his strength.

There is a rich vein of humor running throughout the story which, with its human incidents, aided by well-written titles, make the picture most diverting. Tom Moore as Canavan and Naomi Childers as Beatrice give excellent characterizations; in fact, the whole cast, including Sylvia Ashton, Petram Grassby and Sydney Alvear, all perform exceedingly well. Technically, the picture has been very well done.

KATHERINE MACDONALD IN

MY LADY'S LATCHKEY
(First National)

The beauty of the star is the feature's greatest value. The point should be impressed in advertising, for Katherine MacDonald's loveliness is one of the strong points of appeal about her pictures and her admirers are many. The story of a crook hero. It was directed by Edwin Carewe.

So compelling is the beauty of Katherine MacDonald in this picture that it attracts and arrests through practically every foot of celluloid, thereby redeeming to considerable measure the plot's weak construction. However, there is no question but that the picture will be understood popularly. It takes the star from the abuse of a hateful old woman into luxury as the wife of a man she helps out of a tight place, and domestic problems raising in the eyes of her guardian. The husband takes her into elegant surroundings and lavishs valuable gifts of jewels upon her. Then she suddenly discovers that he is at the head of a gang of clever "society" thieves, and that her gifts were acquired by theft. By this time, however, her influence and his real love for her have made him determine to walk the straight and narrow way, and the end of the picture leaves him bound for the higher hayways of life.

It is to be regretted that the plot was not more logically developed and better hung together. It is from a story by the Williamsons and therefore suggests a hook that is better than the play. Its attractiveness of setting will make it go far, however, and Katherine MacDonald's beauty is always an asset.

WILLIAM DESMOND IN

THE PARISH PRIEST
(IrERMAN J. GARFIELD)


After having been a stage attraction for so many years that one has lost count of the number, "The Parish Priest" is revived in picture form and offered to state right buyers by Herman J. Garfield.

As a stage attraction "The Parish Priest" was of that type of play that never grows old. Year in and year out it was played throughout the country, holding its own as an old reliable to attract at the box office. And now that it has been done in picture form there seems to be no reason why it should not attract as well as the original.

The picturization has all the appeal of the play. The people in it are simple, human, everyday beings; people of small town outlook who have elementary problems to solve. They are not thrust into any smashing, crashing dramatic situations. But no matter. They catch the interest and hold it because they are human, even if they do move unerringly to an anticipated outcome. In the telling of the story stress is laid on the pathos, though that element is nicely blended with comedy relief.

In point of technicalities, the story has been particularly well done. The ordination sequence, which serves as a prologue, is handled with such excellent taste that it seems unlikely that anyone can object to its religious nature. The play is staged in modern locale, but it retains its charm just the same. In the matter of continuity, titling, settings and detail those responsible have worked with good effect.

William Desmond plays the title role with skill, and is supported by a most competent cast.

"The Parish Priest" is an old play with human people in a simple charming story so well done that it is a relief from the riotous type of picture. It stands at the top among the best of recent state right offerings.

CARMEL MYERS IN

A MAD MARRIAGE
(UNIVERSAL)


The same bright and sprightly cleverness that has made the stories by Marjorie Benton Cooke a perpetual delight to the reading public will make this picture popular with the film devotees. A rare skill has been exercised in the atmospheric atmosphere of the author's writings and transported it to the screen. Every one will doubtless like the picture, for it presents the same problems frequently met with. It is an everyday tale with ordinary people, unassuming and unelaborate, but wholesome and charmingly told.

Miss Myers is particularly appealing, plays excellently and looks charming. Scenes of society tableaux give her opportunity to display a real beauty, and offer one of the best entertainment points of the picture. There is just enough of comedy to tincture the whole very pleasantly. Some of this gained by use of titles certain to get a good laugh. Truman Van Dyke heads the especially capable supporting cast which includes also the ever popular Margaret Collington.

Carmel Myers, in the story, is Jane Judd, a capable, faithful friend in an attractive study building. Jerome Van Dyke, a man of many loves, including a society girl, persuades her to keep him to keep a promise to a society alliance. Jane's devotion to him leads her to accept the aid of a theatrical producer to write a play, the while keeping him waiting for a picture he has been made in order to surprise him. He discovers her frequent visits to the other man just as the play scores its opening night, doubts her fidelity and suffers bitterly while learning his lesson of selfishness. There is the popular happy ending with husband and wife and baby son reunited and supremely blissful.
SPECIAL CAST IN
THE TAVERN KNIGHT
(STOLL)
This picture holds a goodly amount of educational value, particularly for school youngsters. Atmosphere of the time of Oliver Cromwell well caught. A costume play with interesting backgrounds.

A roistering, romantic drama of the swashbuckling days "when knighthood was in flower," is brought to the screen in this late offering from Stoll Film Corporation of America. It has an educational value in the faithfulness with which it has caught the atmosphere of the reign of Charles I in England, and youngsters studying English history should get valuable and interesting knowledge and entertainment from it. Patrons who like things historical will be pleased with the picture. It was filmed in the storied hills and battlefields of Worcester, England, on the ground where the original fighting between King's soldiers and Oliver Cromwell took place. Attractive exploitation is suggested in a duplication of costumes worn at that time. Battle scenes lend some excitement, and the cast plays well.

The story is that of Roland Marleigh, a Royalist, hated by the Puritans and battling the followers of Cromwell. The Ashburns are a war-ravaged family. The husband killed his wife and taken away his son whom they rear and engage to Cynthia, their ward. Before the connection of the Knight and the Ashburns is discovered, the former has wooed Cynthia and won her love. Kenneth dies at the hands of the Ashburns and makes possible the marriage of Roland and Cynthia.

WILLIAM RUSSELL IN
THE CHEATER
REFORMED
(FOX)
A story of usurped identity with the star in a dual role. The tale of the redemption of an ex-convict who adopts his dead brother's name and assumes his place at home and church. Interesting and entertaining. Directed by Scott Dunlap.

Better than it may be imagined by those who have seen William Russell time and time again in Western plays, does he play this radically different role in radically different surroundings—that of a minister in a New York village. While the whole is not at any time particularly compelling, it is entertaining and the theme is one which will appeal with a heavy dosage applied to the reformation theme. Russell does good work in the leading role, but he shares honors with a lad who appears as his pal and offers the humorous tinge that relieves the seriousness of the whole. Seena Owen plays the part of Carol McCall with gracefulness and distinction. Sam de Grasse qualifies as the enemy of Dr. McCall and Carol. In the story de Grasse as Edinburgh covets the love of Carol, the wife of the Rev. Dr. McCall, his friend. In an effort to win her, when his own wife divorces him, he displays to her a prison record of her husband. Before she has time to obtain the latter's explanation of this, she is the heiress of a wreck. "Lefty" McCall, his twin brother, an ex-convict, in eagerness to start life again with clean slate, usurps the minister's place in his home and community. The climax comes when Carol, to shield her husband from threatened notoriety, promises to go away with Edinburgh. The cleverness of "Lefty's" pal saves the day and the woman and the ending is a happy one.

MAY ALLISON IN
THE MARRIAGE OF WILLIAM ASHE
(METRO)
A feature for high-grade patronage particularly, but one combining the majority of elements that make the universally pleasing picture. A domestic drama with clever comedy tinge in opening reels. An excellent offering. An Edward Slocum production.

Inasmuch as this is a story by Mrs. Humphrey Ward, the English novelist, it is natural that its strong appeal should be to the reading public. It is a high grade picture in every way and is excellently plotted, directed, lighted and photographed.

It has scenic settings in Scotland that are superb, scenes in English estates and gardens that are very attractive, and Venetian villa and canal scenes that are charming. The settings should be made a point in advertising, and if the scenes of the honeymoon in Scotland, wherein the star appears in the dress of that land, are accompanied by the playing of Scottish ballads (as they were when the picture was shown at the Boston theatre, Chicago), it will aid materially in putting the feature over.

Because the screen story presents a domestic problem the eagerness of a wife to advance her husband's political position in following the dictates of a deceiving friend, with the resultant that their love barque almost goes on the rocks—there will be universal appeal to the lovers of screen sentiment. Women especially will like the picture.

Miss Allison plays with her usual rompish vim and is extremely pretty. She wears captivating gowns and proves herself mistress of the skill in acting that can affect the youthful Hayden equally as well as the emotional woman. Wyndham Standing is admirable in the impersonation of William Ashe and Frank Elliott is a good choice for the deceiving Geoffrey Chilie. Lydia Titus has opportunities for good character work which she meets with her customary appreciation of their possibilities. The cast as a whole plays unusually well.

BEN TURPIN IN
POULTRY A LA MODE
(VOGUE)
A goose and a duck who waddle through this comedy in two reels with a suggestion of far more intelligence than the average poultry yard denizens, supply the best laughs that it provokes. They lead their masters into a Sultan's harem after "chickens," treat them to a happy frolick with the inmates, only to have them waken and find it all a dream, with two hen-pecking wives completing the suggestion of feathers. The whole is moderately amusing and will please where the acrobatic Ben scores.

"Sunset Jones" Said to Give Co-Star Good Role

American's recent issue, "Sunset Jones," co-starring Irene Rich and Charles Clary, is averred to display to advantage the former's talent for sincere and earnest characterization.

Irene Rich came to the screen from private life, her first appearance being three years ago in the character of a nurse in "Stella Maris." For two months she played as an extra and was then given small parts. She was soon promoted to leading roles with several well known film stars and her performance in these productions firmly established her popularity as a leading lady.
EILEEN SEDGWICK IN
THE DIAMOND QUEEN
(UNIVERSAL)

A swift-moving and vivid serial the first four episodes of which, reviewed, promise excitement in super-abundance. Starts with a zip and each episode ends with arresting thrills. The South African diamond country about Kimberley and the African jungle contribute much of the locale. Directed by Edward Kull.

Back to the days of the wild animal service these producers of this chapter play have gone for material, modernizing exciting situations in African jungles for an important part of this new offering. It begins with a bang and the culmination of each episode leaves the breath checked and excitement high.

At the end of the first episode the girl of the story, Eileen Sedgwick, possessed of incriminating documents entrusted to her by a suicide father for delivery to a certain man, flees from pursuing enemies out of a skyscraper window. She crosses a narrow plank to an opposite window far above the street, slips and falls. The second episode depicts her rescue from imprisonment in a safe, and thereafter she is taken to the Kimberley diamond mine country and made queen of the cannibals. The test whereby she is chosen ruler is a gruesomely hair-raising procedure.

The story is melodramatic. It is in eighteen episodes. The theme of the story is a girl's heating the Diamond Trust at their own game. It includes scenes of the making of synthetic diamonds and a replete with thrills.

GERTRUDE OLMSTEAD IN
SWEET REVENGE
(UNIVERSAL)

While this is a two reel Western giving the important role to Hoot Gibson, the appearance in it of Gertrude Olmstead, the young lady who entered the picture field through the Elks' recent popularity contest, is the valuable advertising point. The picture has to do with the frequently-told tale of the antagonism between cattle men and sheep herders of the West. Hoot has the sheep and Adams, the father of the girl, owns the cattle range wherein Hoot desires his sheep to graze. The stubbornness of the father in refusing is eventually conquered after the girl and her small brother are exposed to danger by cattle men, and are rescued by Gibson. It is a well produced short subject with attractive mountain and desert setting.

FORD STERLING IN
ABALL ROOM ROMEO
(SPECIAL PICTURES)

A two-reel comedy presented amid more dignified surroundings than the ordinary comedy, which the Specials consistently offers Ford Sterling in an attempt to break into society. The high spot of the whole is an Hawaiian dance, ridiculously exaggerated and lively, created by Sterling. The whole is only lukewarm as its comedy. Charlotte Merriam plays the role of the girl whose latticework Sterling is seeking. Settings are attractive and the players include Margaret Cullington who is always one of the best things about any picture in which she appears.

"A Small Town Idol" Wins Favor
At Its Premiere in Los Angeles

"A Small Town Idol," Mack Sennett's first contribution to the output of Associated Producers, Inc., of which he is a member, opened to an immediate public and box-office success at the New Mission theatre, Los Angeles, last week.

The following telegram from Harry David, managing director of the Mission, to F. B. Warren, general manager of distribution for Associated Producers, describes the production's opening:

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 $13,895. THIS SEEMS UNRELIABLE, TAKING INTO CONSIDERATION THAT MISSION THEATRE HAS ONLY 890 SEATS.

The newspaper critics of Los Angeles commented favorably on the production.

Critics Are Favorable

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 evoked one of the most amusing films of his career."

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

Monroe Lathrop, writing in the Evening Express, said: "The Mission theatre management started out with a standard of productions in their opening bill and the premiere of 'A Small Town Idol' yesterday afternoon maintained their prestige and good judgment in picking plays that please the public."

May Markson Praises

"A Small Town Idol" creates much mirth at the Mission theatre," said 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 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.'"

"A Small Town Idol," which Mr. Sennett personally regards as his greatest motion picture achievement since the days of "Mickey," features Ben Turpin, Phyllis Haver, Marie Prevost, Charles Murray and James Finlayson. It was directed by Earle Kenton under the personal supervision of Mr. Sennett.

Pathe Offers First Six
Tom Santschi Westerns

The first six Western melodramas featuring Tom Santschi for publication every other week by Pathe have been announced.

"Beyond the Trail" will initiate the series on January 23 and will be followed by "The Impostor," "The Death Trap," "The Tempest," "The Desert Wolf" and "La Rue of Phantom Valley."

TWO SELZNICK STARS IN "SOCIETY SNOBS"

Scene from the Selznick feature to be published February 15, with Conway Tearle and Martha Mansfield in the leading roles.
American

The Blue Moon, with Pell Trenton.—A good picture. If you want a good American picture get a Bill Russell. Some pep.—McCleure & Faulkner, Comique theatre, Jamestown, Mo.—Neighborhood patronage.

Six-Feet-Four, with William Russell.—A dandy good picture. Pleased 90 per cent.—W. H. Gillillan, Louis theatre, Red Lake Falls, Minn.—Neighborhood patronage.

Six-Feet-Four, with William Russell.—A real good western with a real star. Some of the patrons came back second time to see this.—C. S. Ford, Princess theatre, Reinbeck, Iowa.—Neighborhood patronage.

The Valley of Tomorrow, with William Russell.—This is a dandy. Went big big days. Ran this with The Suitor, with Larry Semon. Everybody pleased; to big business. You can’t go wrong on either of the above pictures.—William Thacher, Royal theatre, Salina, Kan.

The House of Toys, with Seena Owen.—Oh, why do they keep on making these society pictures for the small town theatre? Can’t they give us a real western now and then? Too much lovesick stuff. Give us a rest.—McCleure & Faulkner, Comique theatre, Jamestown, Mo.—Neighborhood patronage.

First National

Nomads of the North, with a special cast.—Very good picture to very good business. Has a very realistic fire scene. Pleased my patrons very much.—George W. Ring, Society theatre, Seattle, Wash.—Neighborhood patronage.

The Branded Woman, with Norma Talmadge.—Very fine production; however, a weak supporting cast. Muddy looking cast, possibly to make Norma’s beauty shine still more. However, went over big.—T. B., Lyric theatre, New Ulm, Minn.

In Search of a Sinner, with Constance Talmadge.—Fine. Everybody pleased and said so. I have played nearly all the Constance Talmadge pictures and will keep on playing them. They always draw me a good house.—G. F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

Forty-Five Minutes From Broadway, with Charles Ray.—A splendid picture. Title and star a good drawing card. Made as big a hit as the famous musical comedy, and some liked the screen version even better.—Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

Peaceful Valley, with Charles Ray.—This one more than pleased. Keep Ray in the rube stuff and he will always please them.—George W. Ring, Society theatre, Seattle, Wash.—Neighborhood patronage.


Yes or No, with Norma Talmadge.—Another Norma Talmadge success that will go over in any theatre a star’s acting good as usual.—R. A. Batts, Grand theatre, Carrington, N. D.—Small town patronage.

A Splendid Hazard, with Henry B. Walthall.—Did not please half the patrons. Ran it one day.—B. C. Bros, Star theatre, Viroqua, Wis.

The Inferior Sex, with Mildred Harris.—This picture drew good business and pleased them all.—Pfeiffer Bros., Opera House, Kenton, O.—Neighborhood patronage.

Forty-Five Minutes From Broadway, with Charles Ray.—This production gave the greatest satisfaction of any Ray picture played thus far.—T. B. Melzer, Lyric theatre, New Ulm, Minn.

Curtain, with Katherine MacDonald.—Very well produced. My patrons seemed to like it better than I did and, after all, that is what counts.—George W. Ring, Society theatre, Seattle, Wash.—Neighborhood patronage.

Married Life, a Mack Sennett production.—This was not as good as I expected it would be. Was simply a repeater of two-reel comedies put together. Fell down the second night.—W. W. Woltz, Star theatre, Lake City, Iowa.—Neighborhood patronage.

A Temperamental Wife, with Constance Talmadge.—One of the best pictures, Constance has ever made. Simply a knockout. Had a good crowd in an uproar from start to finish. Could repeat and would have us clean up for you.—Smith Read, Patriot theatre, DeKalb, Texas.—Small town patronage.

The Family Honor, a King Vidor production.—A good, clean, wholesome show. One that would leave no work for censors to do. Book it.—R. A. Batts, Grand theatre, Carrington, N. D.—Small town patronage.

The River’s End, a Marshall Xelian production.—Great. A real picture that pleased all. You will have to advertise, as the title does not attract. Run cross days anytime; 15 and 30c.—J. H. Hooks, Palace theatre, Thomas, Okla.—Neighborhood patronage.

A Virtuous Vamp, with Constance Talmadge.—Connie is a favorite here. Some of my best patrons stopped to tell me what a “g-g-grand” picture it was.—W. Lloyd Beebe, Opera House, Manito, Ill.—Neighborhood patronage.

Polly of the Storm Country, with Mildred Harris.—This is a dandy little picture in six reels. Mildred Harris content to show her ability, and Mickey Moore as “Wee Jolly” surd kept the audience laughing. Comments good.—H. J. Longaker, Howard theatre, Alexandria, Minn.—Neighborhood patronage.

Mary Regan, with Anita Stewart.—Splendid picture. Pleased big house. The story is interesting and the star’s acting is up to the standard as usual. Very popular here and getting better each week.—Smith Read, Patriot theatre, DeKalb, Texas.—Small town patronage.

The Jack-Knife Man, a King Vidor production.—This is a good, clean picture. Something different. Some comedy, some pathos.—W. W. Woltz, Star theatre, Lake City, Iowa.—Neighborhood patronage.

Daddy Long Legs, The Hoofdum, and Heart of the Hills.—Ran them as above one week apart. Good pullers, but not quite equal to Tarzan pictures. Biggest receipts on The Hoofdum.—J. Christensen, Star theatre, Sandusky, Mich.—Small town patronage.

Daddy Long Legs, with Mary Pickford.—We thought it just a picture for women and children, but it even pleased the “hard-boiled.” We don’t expect any better pictures.—Paul & Overton, Lyric theatre, Winchester, Ill.—Neighborhood patronage.

A Virtuous Vamp, with Constance Talmadge.—Exceptionally good. Think
GEORGE ADE'S PLAY ON THE SCREEN

February 12, 1921

Jack Pickford in a scene from "Just Out of College," his latest Goldwyn picture.

Constance Talmadge better for small towns than Norma.—Yeomen theatre, Nueva, S. D.—Neighborhood patronage.

In Old Kentucky, with Anita Stewart.—Very good, but if you have played Heart o' the Hills you won't see much difference. Pleased about 60 per cent. I believe that some exhibitors have boosted this one too strong. 22 and 26c.—I. I. Hooks, Palace theatre, Thomas, Okla.—Neighborhood patronage.

What Women Love, with Annette Kellerman.—This was a real treat, especially for the men, although there's nothing offensive. Some bathing girls, good figures, lots of comedy, some fighting.—W. W. Woltz, Star theatre, Lake City, Iowa.

Human Desire, with Anita Stewart.—Nothing startling, but good entertainment. Pictures of this kind are sure death to blue laws. More of this kind and the hammer will be laid on the shelf.—W. Lloyd Beebe, Opera House, Manito, Ill.—Neighborhood patronage.

Tarzan of the Apes, with Elmo Lincoln.—Everyone pleased and wanted to know when we show Romance of Tarzan. Good crowd.—Mrs. Pearl G. Robinson, Gem theatre, Harper, Kan.

The Idol Dancer, a D. W. Griffith production.—Very good. Pleased a two-day crowd.—George E. Taylor, Idle Hour theatre, Dunlap, Iowa.—Neighborhood patronage.

Back to God's Country, with Neil Shipman.—Did remarkably well with this one. Packed them in at regular 25c admission. Everybody well pleased. You don't need any comedy with it.—W. Lloyd Beebe, Opera House, Manito, Ill.—Neighborhood patronage.

Tarzan of the Apes, with Elmo Lincoln.—Went over great here and did pretty good business with it. We advertised it extensively and people came to see it that do not usually come. It is a thriller.—M. D. Foster, Gem theatre, Williamsburg, Kan.

In Search of a Sinner, with Constance Talmadge.—Like all of Connie's—good, and they said it. It's a pleasure to play this star and we're sorry she didn't make more of them.—C. Hales, Lyric theatre, Orange City, Iowa.—Neighborhood patronage.

The Romance of Tarzan, and Tarzan of the Apes, with Elmo Lincoln.—Good attractions, Good business.—Frank Allen, Rose theatre, Byron, Ill.—Small town patronage.

A Temperamental Wife, with Constance Talmadge.—A fine picture and pleased.—H. A. Wishard, Wishard theatre, Bloomfield, Iowa.—Home patronage.

In Wrong, with Jack Pickford. —A nice clean comedy-drama that drew well and pleased.—C. N. Bartow, Opera House, Medora, III.—Small town patronage.

The Thunderbolt, with Katherine MacDonald.—A real good five-reeel feature with lots of pep. Went over good to a fair-sized audience. Some real good scenes.—H. A. Wishard, Wishard theatre, Bloomfield, Iowa.—Home patronage.

Fox

The Scalllers, with William Farnum.—This is a good picture. Farnum fans and men will like it. Women find they don't care for sea pictures.—W. W. Woltz, Star theatre, Lake City, Iowa.—Neighborhood patronage.

Prairie Trails, with Tom Mix.—Just a fair Mix picture. We have run lots better.—Pfeifer Bros., Opera House, Kenton, Ohio.—Neighborhood patronage.

Tiger's Cub, with Pearl White.—Broke house records. Pearl White is liked very well here. Book it.—G. Hublar, Grand theatre, Marked Tree, Ark.—Neighborhood patronage.

The Land of Jazz, with Eileen Percy.—A frothy and satirical farce comedy.—P. G. Estee, Fad theatre, Brookings, S. D.—Neighborhood patronage.

While New York Sleeps, with a special cast.—Excellent acting, but is not understood by people who do not know big town life. Packed house. Top price, 50c.—Giacomo Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Thief, with Pearl White.—A society drama. A hit slow in the first two reels, but gets interesting from there on.—Peter Krauth, Denison theatre, Denison, Iowa.—Neighborhood patronage.

Blind Wives, with a special cast.—Another one of those Fox specials that mean nothing to your patrons. This is a special with which you fool your audience. There is nothing special about it except 9,000 feet of wearisome film. Special like this one and While New York Sleeps and The White Moll kill your business. They are not even good program pictures. We know! We have shot them all. Don't try them! The finishing will hurt you.—Hans J. Petersen, Ruby theatre, Jamestown, N. D.

The Challenge of the Law, with William Russell.—Northwest police story. A good one.—O. M. Smith, Opera theatre, Barry, Ill.—Small town patronage.

Girl of My Heart, with Shirley Mason.—Shirley always please here and this was no exception. Good story.—F. G. Estee, Fad theatre, Brookings, S. D.—Neighborhood patronage.

Drag Hatlan, with William Farnum.—Great. Pleased large audience.—Hackett & Krauss, Hackett's theatre, Fort Gibson, Okla.—Neighborhood patronage.

Molly and I, with Shirley Mason.—The star is a cute little girl and picture was nothing extra; like all the program stuff they send out. Small crowd.—F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

Two Moons, with Buck Jones.—A very good western. Pleased.—George E. Taylor, Idle Hour theatre, Dunlap, Iowa.—Neighborhood patronage.

The Reformed Cheater, with William Russell.—One of the best Fox pictures we have seen since they started in color.—Pfeifer Bros., Opera House, Kenton, Ohio.—Neighborhood patronage.

The Challenge of the Law, with William Russell.—Splendid acting in this picture, but too much of the horrors of desert travel. Small town exhibitors should run a good comedy in connection. It does not leave the come-back impression.—Smith Read, Patriot theatre, DeKalb, Texas.—Small town patronage.

Tiger's Cub, with Pearl White.—This picture was redeemed by its beautiful scenic views. The scenes, the Wishard theatre, Bloomfield, Iowa.—Home patronage.

Flame of Youth, with Shirley Mason.—Star and picture both good.—George E. Taylor, Idle Hour theatre, Dunlap, Iowa.—Neighborhood patronage.

The Little Wanderer, with Shirley Mason.—Cannot say enough for this clean cut program picture. Very interesting, highly entertaining and appreciated by a good house. Let's have some more of that this week.—Auditorium theatre, Carleton, Neb.—Small town patronage.

Just Pals, with Buck Jones.—Story not very logical, but they will forget that in charm of star and his juvenile assistant. Pleased 90 per cent.—Estee, Fad theatre, Brookings, S. D.—Neighborhood patronage.

The Husband Hunter, with Eileen Peer.—Very good.—Amusing all the way through.—J. G. Varnell, Princess theatre, Piedmont, Ala.—Small town patronage.

The Challenge of the Law, with William Russell.—This one is better picture, but too much of the desert scene spoils it.—Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

The Adventurer, with William Farnum.—Didn't get by. Fox should not play
The Exhibitors' Point of View

Some exhibitors never report on pictures, but they like to read reports from others.

Brother Exhibitors, it is time for some of you to wake up. Send in your reports.

We all like to read them and know how to put the pictures over. Get busy.

Send in your reports!

WM. THACHER,
Royal Theatre,
Salina, Kans.

Far from anything but westerns. Put their gits on instead of dramatic costumes and they'll get them. — J. H. Wishard, Palace theatre, Thomas, Okla.—Neighborhood patronage.

Her Honor the Mayor, with Eileen Percy.—Just an ordinary picture. Eileen is a beauty.—J. G. Varnell, Princess theatre, Piedmont, Ala.—Small town patronage.

The Devil's Riddle, with Gladys Brockwell.—Good program picture. However, it's an old story, but well presented. Top price, 25c.—Giacoa Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Iron Rider, with William Russell. This is a good picture. Rather dark on account of so many night scenes. Has a surprise at the ending.—W. W. Wolz, Star theatre, Lake City, Iowa.—Neighborhood patronage.

Camille of the Yukon, with Miriam Cooper.—Contains the usual dance hall stuff. Poor business. Picture fair, however Fox is losing me business on their program stuff and I will be forced to cut it out.—G. F. Redlake, Star theatre, Eyegate, Mont.—Small town patronage.

Leave It to Me, with William Russell.—Not much to it. Rather amusing, but that is about all we can say for it.—Auditorium theatre, Carleton, Neb.

The Terror, with Tom Mix.—Good, as are all of Mix's pictures. They have got the action and keep your audience on their toes.—J. H. Hooks, Palace theatre, Thomas, Okla.—Neighborhood patronage.

The Little Wanderer, with Shirley Mason.—A crackjack of a five-reel feature. Good acting and a good star. No kicks, but lots of compliments as over 400 passed out.—H. A. Wishard, Wishard theatre, Bloomfield, Ia.—Home patronage.

The Joyous Troublemakers, with William Farnum.—This has the wittiest subtitles ever and therefore is good without the support of its other good qualities. Even if it is old, boost it high, because it is unusually enjoyable.—Jean Bitter, Regent theatre, Alameda, Calif.—Neighborhood patronage.

The Man Who Dared, with William Russell.—This is one of the best pictures I ever ran. Wouldn't want a better picture, and I believe it will please any audience.—J. G. Varnell, Princess theatre, Piedmont, Ala.—Small town patronage.

Leave It to Me, with William Russell.—A five-reel comedy-drama that just gets by, but, of course, they cannot all be good.—H. A. Wishard, Wishard theatre, Bloomfield, Ia.—Home patronage.

Twins of Suffering Creek, with William Russell.—This one is a good one and is up to the Russell standard.—G. M. McClain, Star theatre, Barry, Ill.—Small town patronage.

The Daredevil, with Tom Mix.—It is just what you are looking for. Advertise strong, as it is full of pep and will please.—J. H. Hooks, Palace theatre, Thomas, Okla.—Neighborhood patronage.

Just Pais, with Buck Jones.—A dandy good western and comedy mixed. Full of pep, especially last three reels. Get them in. They will go out pleased.—H. A. Wishard, Wishard theatre, Bloomfield, Iowa.—Home patronage.

The Little Wanderer, with Shirley Mason.—A very clever picture. Shirley Mason is fine in this one.—G. M. McClain, Star theatre, Barry, Ill.—Small town patronage.

A Sister to Salome, with Gladys Brockwell.—Not liked only by the very few who understand such a very good picture and complimented by them. One of the few that an audience is divided on.—H. A. Wishard, Wishard theatre, Bloomfield, Iowa.—Home patronage.

The Square Shooter, with Buck Jones.—Buck Jones is fast coming to the front. A clever picture and will please.—G. M. McClain, Star theatre, Barry, Ill.—Small town patronage.

Goldwyn

Just Out of College, with Jack Pickford.—Pleasing picture. Good business.—Pfeiffer Bros., Opera House, Kenton, Ohio.—Neighborhood patronage.

Stop Thief, with Tom Moore.—A dandy comedy-drama. Photography and settings fine. Pleased 100 per cent.—Peter Krauth, Denison theatre, Denison, Iowa.—Neighborhood patronage.

The Branding Iron, with Barbara Castleton.—A very well produced play, but did not draw for me. My patrons won't take a chance on a play that sounds like it was too heavy.—George W. Ring, Society theatre, Seattle, Wash.—Neighborhood patronage.

The Revenge of Tarzan, with Gene Pollar.—If you have played the other two Tarzan pictures be sure to play this one, but don't mention cast. Star disappointing, but you will get the coin.—J. Christensen, Star theatre, Sandusky, Mich.—Small town patronage.

The Man Who Had Everything, with Jack Pickford.—All Jack Pickford's pictures are very satisfactory. Business big.—John Halner, Princess theatre, Donora, Pa.—Neighborhood patronage.

The Great Lover, with a special cast.—Will go good in a high-class neighborhood; others lay off.—Pfeiffer Bros., Opera House, Kenton, O.—Neighborhood patronage.

Scratch My Back, with a special cast.—Say, boys, of all the poor comedies this is the worst. You know, after years of the show game, you can't fool an exhibitor.—Presston Bros., Empress theatre, Rockwell City, Iowa.

The Truth, with Madge Kennedy.—Not up to the average of Goldwyn programs, and we are losing our pull on Kennedy pictures.—B. C. Brown, Star theatre, Viroqua, Wis.

Scratch My Back, with a special cast.—Go the limit on this one. Your patrons will like it. Wonderful advertising possibilities in this picture. If you go after it watch your box office.—G. M. McClain, Star theatre, Barry, Ill.—Small town patronage.

Double Dyed Deceiver, with Jack Pickford.—A good story; good picture.—P. G. Estee, Fad theatre, Brookings, S. D.—Neighborhood patronage.

The Truth, with Madge Kennedy.—Slow up on this one. An attempt at

WHAT MAKES UNIVERSAL COMEDIES POPULAR?

You guessed it. The comedy beauty squad. They keep in good shape—so they tell us—by "gym" work.
making a picture without a story. Result? Successful failure.—T. B. Melzer, Lyric theatre, New Ulm, Minn.

Honest Hutch, with Will Rogers.—This is a real picture. Enjoyed very much by many of patrons. Good drawing card.—H. A. Wishard, Princess theatre, Donora, Pa.—Neighborhood patronage.

Water Water Everywhere, with Will Rogers.—Good. Good business and the best of satisfaction.—F. G. Rediske, Star theatre, Rye Gate, Mont.—Small town patronage.

Jes' Call Me Jim, with Will Rogers.—This is a good one. Lots of good, clean fun in it.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.


Dangerous Days, with a special cast.—A good picture. Drew well for two days. When a picture brings three times its cost I am satisfied. This one did.—H. A. Wishard, Wishard theatre, Bloomfield, Iowa.—Home patronage.

One of the Finest, with Tom Moore.—Splendid comedy-drama that will amuse and entertain all classes.—Harold Despit, Atherton theatre, Kentwood, La.—Neighborhood patronage.

Madame X, with Pauline Frederick.—Fine production. If they like a picture that makes you weep this is it. Good drawing card.—John Haflner, Princess theatre, Donora, Pa.—Neighborhood patronage.

Dollars and Sense, with Madge Kennedy.—A dandy. Madge Kennedy always takes in Barry.—G. M. McClain, Star theatre, Barry, Ill.—Small town patronage.

The Silver Horde, with a special cast.—Not as good as they told me it was, but still a very good picture.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

Out of the Shadows, with Pauline Frederick.—Good. In fact, one of the best of this year's pictures on this program. Regular price, 77 and 25c.—A. X. Miller, Eminent theatre, Eminence, Ky.

Jes' Call Me Jim, with Will Rogers.—Just as good as a sermon. Patrons stopped at the office and told us so.—Proctor Bros. Empress theatre, Rockwell City, Iowa.

Cupid the Cowpuncher, with Will Rogers.—Splendid comedy-drama with good, spicy readers.—Paul & Overton, Lyric theatre, Winchester, Ill.—Neighborhood patronage.

Hodkinson


Love Madness, with Louise Glau.—This was well liked. Far better than The Leopard Woman, her first picture on Associated program. Good drawing card.—John Haflner, Princess theatre, Donora, Pa.—Neighborhood patronage.

The U. P. Trail, with Roy Stewart.—Played three days to try three-day runs. Saved us on account of bad weather second day. A great picture; sure to please.—Verner Hicks, Family theatre, Marion, Ill.—General patronage.

The U. P. Trail, with Roy Stewart.—Pleased the men and boys, but the women didn't care for it. A real western.—Hardin Enterprises Company, Hardin, Mo.—Neighborhood patronage.

Down Home, with a special cast.—Good picture. Liked by most people.

Business satisfactory.—John Haflner, Princess theatre, Donora, Pa.—Neighborhood patronage.

Metro

The Saphead, with Buster Keaton.—Many days to play. This picture will add to his popularity, which is sure gaining.—Frank Allen, Rose theatre, Byron, Ill.—Small town patronage.

The Great Redeemer, with a special cast.—Lacked good.—John Haflner, Princess theatre, Donora, Pa.—Neighborhood patronage.

The Misfit Wife, with Alice Lake.—Good story, but a little misleading. No comments.—Yeomen theatre, Seneca, S. D.—Neighborhood patronage.

The Price of Redemption, with Bert Lytell.—A true special worthy of care in presentation. Don't be afraid to advertise it and raise admission, but precede it with a good comedy since it is heavy.—John Lightner, Regent theatre, Alameda, Cal.—Neighborhood patronage.

The Misfit Wife, with Alice Lake.—Beautiful drama and well cast. Pleased.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

Body and Soul, with Alice Lake.—A very good picture. Comments.—A new star for us, but I believe she will prove one of our best drawing cards. Many favorable comments.—B. C. Brown, Star theatre, Viroqua, Wis.

Held in Trust, with May Allison.—This is one of the best Allison pictures that we ever ran.—Piefifer Bros., Opera House, Kenton, Ohio.—Neighborhood patronage.

Held in Trust, with May Allison.—Several people told me this was much better than they expected from the name. Personally, I thought very highly of it. Poor business on account of weather.—George W. King, Society theatre, Seattle, Wash.—Neighborhood patronage.

The Cheater, with May Allison.—Did not care for so much cigarette stuff on part of star, but picture seemed to please.—P. G. Estee, Fad theatre, Brookings, S. D.—Neighborhood patronage.

Held in Trust, with May Allison.—Picture liked, but would not draw. Poorest second night crowd in a year. First night average.—O. R. Nation, Strand theatre, Davis, Cal.—Small town patronage.

A Modern Salome, with Hope Hampton.—A very pleasing picture in my opinion, but did not seem to please audience.—R. A. Borts, Grand theatre, Carrington, N. D.—Small town patronage.

The Walk-Offs, with May Allison.—A dandy. Star cute and picture cuter. Everyone pleased.—W. W. Wolff, Star theatre, Lake City, Iowa.

The Heart of a Child, with Nazimova.—If your folks like Nazimova this is all right, for it is one of the best things she has ever made, but it is my first, last and only Nazimova. I have to raise my prices to 5c and 25c and there are not enough people who appreciate her to the extent of paying more to see her.—A. X. Miles, Eminent theatre, Eminence, Ky.

The Right of Way, with Bert Lytell.—The sad ending of this picture makes it stand out in a class by itself. The author has this picture sold before you show it.—W. C. Whitt, Home theatre, Anderson, Cal.—Small town patronage.

Please Get Married, with Viola Dana.
Too silly to show to an intelligent audience.—Frank Allen, Rose theatre, Byron, Ill.—Small town patronage.

A Chorus Girl's Romance, with Viola Dana.—Good. Viola getting better every day. House well pleased.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

Nothing But Lies, with Taylor Holmes.—Good as any of the farce comedies made from stage plays. That don't mean anything wonderful for any of them.—P. G. Estee, Pad theatre, Brookings, S. D.—Neighborhood patronage.

Should a Woman Tell? with Alice Lake.—Fair program picture. Fine photography. Story failed to please. Too much triangle stuff.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Neighborhood patronage.

Fair and Warner, with May Allison.—For a fun-maker you can't beat this one. They all liked it.—Hardin Ent Co., Odeon theatre, Hardin, Mo.—Neighborhood patronage.

Fair and Warner, with May Allison.—Pleased all and drew well.—Frank Allen, Rose theatre, Byron, Ill.

Parlor, Bedroom and Bath, with a special cast.—What the Ohio censors left of this picture went over in good shape. It gave entire satisfaction with the exception of the abrupt changes. The continuity not the best. It's a crime censors can't leave so harmless a farce without cutting it all up.—Fred S. Meyer, Palace theatre, Hamilton, Ohio.—Transient patronage.

Alias Jimmy Valentine, with Bert Lytell.—Can't run this with The Scarecrow on Christmas. Please a large patronage.—Frank Allen, Rose theatre, Byron, Ill.—Small town patronage.

Please Get Married, with Viola Dana.—This is fine. Full of comedy. My patrons tell me so.—W. W. Wolts, Star theatre, Lake City, Iowa.

Dangerous to Men, with Viola Dana.—A good picture, but just a little too spicy for some of our patrons. However, it will not offend.—Hardin Ent Co., Odeon theatre, Hardin, Mo.—Neighborhood patronage.

Fair and Warner, with May Allison.—A very good offering that went over big four days and please to big business return engagement. A sure box office attraction. Gave universal satisfaction. Don't know why this excellent opportunity—Fred S. Meyer, Palace theatre, Hamilton, Ohio.—Transient patronage.

The Mutiny of the Elsinore, with a special cast.—Just got by, Ran Fatty Arbuckle in The Garage with it.—Frank Allen, Rose theatre, Byron, Ill.—Small town patronage.

Paramount

A Full House, With Bryant Washburn. Please a very good house as a regular program production.—Giacoia Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Always Audacious, with Wallace Reid.—Excellent picture. Took well with the patrons. One of his best.—Royal theatre, Lehi, Utah.

Something To Do, with Bryant Washburn.—This pleased about as well as any Wallace Reid picture we have had. Gave.—Miles, Eminence theatre, Eminence, Ky.

Black Is White, with Dorothy Dalton.—Too much cannot be said for this picture. It should be appreciated anywhere, for we seldom get a picture as good as this.—J. G. Varnell, Princess theatre. Patrons well pleased.—Small town patronage.

Hairpins, with Enid Bennett.—A splendid little picture. I booked it for but one day and regretted it. It is good for two. Treatment and support are excellent.—Jean Lightner, Regent theatre, Alamada, Cal.—Neighborhood patronage.

Idols of Clay, with Mae Murray.—Played three days to ordinary business. Did not come up to expectations. Very much disappointed. Continuity very poor.—Levine Bros., Parkview theatre, Brooklyn, N. Y.

What Happened to Jones, with Bryant Washburn.—All Paramount subjects are good. Have not found a poor one.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

Humoresque, with Alma Rubens.—Excellent. One of the best we have ever had.—L. M. Kuhns, Gibson theatre, Gibbson, N. M.—Small town patronage.

Behold My Wife, with a special cast.—An exceptionally fine picture to very good business. Everybody said it was great, and I think they were right.—George W. Ring, Society theatre, Seattle, Wash.—Neighborhood patronage.

Sand, with William S. Hart.—Dandy picture. As good as Hart ever made.—Frank Allen, Rose theatre, Byron, Ill.—Small town patronage.

Guilty of Love, with Dorothy Dalton.—Dorothy Dalton goes strong here as a general program feature. Top price, 25c.—Giacoia Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Sins of St. Anthony, with Bryant Washburn.—Good production. If you want to give your patrons honest-to-goodness laughing material this one will fill the bill.—T. B. Melzer, Lyric theatre, New Ulm, Minn.

The Cradle of Courage, with William S. Hart.—Something different; not a westerner, but a crackerjack. Pleased everybody.—Royal theatre, Lehi, Utah.

His Wife's Friend, with Dorothy Dalton.—This is a fine picture. Dorothy well liked by my patrons.—W. W. Wolts, Star theatre, Lake City, Iowa.—Neighborhood patronage.

The Lottery Man, with Wallace Reid.—Dandy. Everyone more than pleased. Give us more like it. Wanda Hawley and Harrison Ford got their share of praise along with Wallace. 10 and 25c.—J. H. Hooks, Palace theatre, Thomas, Okla.—Neighborhood patronage.

Guilty of Love, with Dorothy Dalton.—Story deals with that daring subject that so many writers fall back on nowadays. Gave 72 per cent satisfaction.—T. B. Melzer, Lyric theatre, New Ulm, Minn.


Humoresque, with a special cast.—One of the best plays I have ever shown. In a non-Jewish neighborhood it drew fine crowds for two days, where the usual policy is a daily change.—J. E. Stecker, Myrtle theatre, Detroit, Mich.—Neighborhood patronage.

Stepping Out, with Enid Bennett.—A very good program picture. Everybody seemed to be well pleased.—J. A. Yeakel, Star theatre, Kenawa, Iowa.—Neighborhood patronage.

Double Speed and Excuse My Dust, with Wallace Reid.—Both good pictures. Wallace a good bet here.—Frank Allen,
BUTTERFLIES IN THIS VITAGRAPH CHAPTER PLAY

William Duncan and his co-star Edith Johnson in a scene from "Fighting Fate," written by Albert E. Smith, president of Vitagraph, and Arthur P. Hanks.

Rose theatre, Byron, Ill.—Small town patronage.

The Round-Up, with Roscoe Arbuckle. My patrons do not care for Fatty in a drama. This was a very good production, but did not get the money. Fatty should make comedies.—George W. Ring, Society theatre, Seattle, Wash.—Neigh borhood patronage.

The Miracle Man, with a special cast —Drew a full house at 50c top, and every one was delighted with it, a good many saying it was the best picture they ever ran. In a class by itself.—Harold Das pit, Atherton, theatre, Kentwood, La.— Neighborhood patronage.

The Valley of the Giants, with Wallace Reid. —This is a mighty good picture S. R. O. and all pleased.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Neigh borhood patronage.

The Thirteenth Commandment, with Ethel Clayton.—Excellent picture. Should go well anywhere.—J. G. Varnell, Princess theatre, Piedmont, Ala.—Small town patronage.

The Cost, with Violet Hening.—One case on record where we have broken even a one-night Monday showing. The Cost was usual Paramount society play of the deadly average type. By putting on Arbuckle in The Garage we packed the house. The Garage is a coker. The 11x14 lobby cards for Arbuckle always draw a crowd.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

Hawthorne of the U. S. A., with Wallace Reid.—This was enjoyed by all our patrons. Play it and boost it.—Preston Bros, Empress theatre, Rockwell City, Iowa.

Jane Goes A-Woofing, with Vivian Martin.—Nice little picture. Star hasn't much drawing power, but a good two reel comedy with this picture will make a good program.—A. N. Miles, Eminence theatre, Eminence, Ky.

Mary's Ankie, with Douglas MacLean and Doris May.—This is a sure good comedy drama. Play it and boost the price.—Preston Bros, Empress theatre, Rockwell City, Iowa.

All-of-a-Sudden Peggy, with Marguerite Clark.—Not her best picture but pleased the ladies.—Royal theatre, Lehi, Utah.

Let's Be Fashionable, with Douglas MacLean and Doris May.—A happy-go-lucky pair who never fail to please our patrons. There are many good laughs in this production. Hop to it. It's sure to please.—Lyric theatre, New Ulm, Minn.

Told in the Hills, with Robert Warwick.—Won't go where Indians are plentiful, and as there are plenty of them here it failed to register.—J. H. Hooks, Palace theatre, Thomas, Okla.—Neighborhood patronage.

Bound in Morocco, with Douglas Fairbanks.—Short. Only a scant four reels, but so much action that you feel like you have seen six. Good crowd at 10 and 25c.—A. N. Miles, Eminence theatre, Eminence, Ky.

The Valley of the Giants, with Wallace Reid.—The first picture of Reid I ever showed. Went over big. I think this one made Reid for me.—W. C. Whitt, Home theatre, Anderson, Cal.—Small town patronage.

Paris Green, with Charles Ray.—This is a good one. Lots of good, clean fun in it.—Alvin S. Frank, Jewel theatre, La fayette, Colo.—Neighborhood patronage.

John Petticoats, with William S. Hart. —This is a humdinger and will please most any audience. Pleased a good house. You take no chance on this one.—Auditorium theatre, Carlson, Neb.—Small town patronage.

23 1/2 Hours Leave, with Douglas MacLean and Doris May.—Great. Best picture we used in some time and nothing but comments from the audience as they passed out.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neigh borhood patronage.

The Egg Crate Wallop, with Charles Ray.—A little slow in starting, but has a whirlwind finish and sends them out satisfied. It will more than please men and boys.—J. H. Hooks, Palace theatre, Thomas, Okla.—Neighborhood patronage.

Petitiegrew's Girl, with Ethel Clayton. —Star not very popular here, but this picture took well notwithstanding the war part of it.—J. Herbert Talbert, Legion theatre, Norwich, Kan.—Small town patronage.

The Valley of Giants, with Wallace Reid.—Good story. Good acting. Good picture. Attendance very good.—F. E. Sabin, Majestic theatre, Eureka, Mont.— Neighborhood patronage.


The Misleading Widow, with Billie Burke.—Burke always draws here. Good picture.—W. H. Gillian, Lotus theatre, Red Lake Falls, Minn.—Neighborhood patronage.

More Deadly Than the Male, with Ethel Clayton.—Not up to Miss Clayton's standard.—L. M. Kuhns, Gibson theatre, Gibson, N. M.—Mining camp patronage.

Told in the Hills, with Robert Warwick, a great picture. Everybody liked it.—W. H. Gillian, Lotus theatre, Red Lake Falls, Minn.—Neighborhood patronage.

The Miracle Man, with a special cast —Undoubtedly a wonderful picture. One of the few that will make me a thousand dollars.—J. Herbert Talbert, Legion theat re, Norwich, Kan.—Small town patronage.

Pathé

Dice of Destiny, with H. B. Warner.—A big hit. Was well liked by all and is indeed a good drawing card.—LaPlace Amusement Co., LaPlace theatre, LaPlace, Ia.—Neighborhood patronage.

A Broadway Cowboy, with William Desmond. —This is the best western drama we have played in months. Plenty of action and the variety of clean comedy. My patrons were well pleased and business was more than good.—Arthur Fukuda, Universal theatre, Hanford, Cal.—Small town patronage.

PASSERS-BY, a J. Stuart Black ton production. —Here is a feature that is chock full of heart interest. My patrons congratulated me when leaving the theatre. Book this one, and you won't go wrong. It is also the type of play that will keep the blue laws out of your town. Exploitation possibilities good.—Arthur Fukuda, Universal theatre, Hanford, Cal.—Small town patronage.

A Broadway Cowboy, with William Desmond. —Gave the boys a treat in this one and they sure did turn it out for it. A western that a better class house can play. Get by word of mouth—"make'em-kiss-the-sand" stuff that in vites censorship.—Lyric theatre, New Ulm, Minn.

The Right to Lie, with Dolores Cas sules. —This one seems to please them all. Many comments on same.—L. A. Hasse, Majestic theatre, Marston, Wis.

Respectable by Proxy, with a special cast.—Good feature.—F. Hejtmancik, Opera house, Clarkson, Neb.—Small town patronage.

Half a Chance, with Mahlon Hamilton. —Hamilton is one of the best stars here.
Play very strong and pronounced the best in every way. Can't choose a better picture.—LaPlace Amusement Co., LaPlace theatre, LaPlace, La.—Neighborhood patronage.

Help Wanted: Male, with Blanche Sweet.—First-class comedy drama. Drew well and all pleased.—Jack Carins, Brooklyn theatre, Detroit, Mich.—Neighborhood patronage.

Dawn, with a special cast.—The picture was so touching that one of our young society ladies wept copious tears over the sad plight of the poor blind boy. Acting of Robert Gordon a good piece of work.—Harold Daspit, Atherton theatre, Canton, La.—Neighborhood patronage.

The Right to Lie, with Dolores Casinelli.—Good society drama. Fine settings and photography. Gave good satisfaction.—F. Hejtmanek, Opera House, Clarkson, Neb.—Small town patronage.

Fighting Cressy, with Blanche Sweet.—A fine picture. Drew well for me.—W. H. Gillilan, Lotus theatre, Red Lake Falls, Minn.—Neighborhood patronage.

A Damsel in Distress, with June Caprice.—An exceptionally good comedy-drama that will please and get the laughs.—Harold Daspit, Atherton theatre, Kentwood, Mich.—Neighborhood patronage.

Oh Boy, with June Caprice and Creighton Hale.—Very good comedy. Your patrons will walk out smiling.—F. Hejtmanek, Opera House, Clarkson, Neb.—Small town patronage.

Realart

The Furnace, with a special cast.—More favorable comments than on any picture played for four months. Counter-attractions and bad weather kept crowd down.—O. R. Nation, Strand theatre, Davis, Cal.—Small town patronage.

Her Beloved Villain, with Wanda Hawley.—A dandy picture. Plenty of comedy. They all like Wanda Hawley.—Hardin Ent. Co., Odeon theatre, Hardin, Mo.—Neighborhood patronage.

Oh Lady, Lady, with Bebe Daniels.—Bebe has given us another one that is a knockout. Not yet a drawing card, but watch her come. We predict that in less than two months she will be in the first rank.—C. T. Metcalf, Opera House, Greenfield, Ill.—Small town patronage.

Food for Scandal, with Wanda Hawley.—A pleasing picture. It is clean.

Reelcraft Has First Birthday

The Reelcraft Pictures Corporation will celebrate its first birthday and start into the second year of existence in February. To mark the beginning of its second year in a fitting manner, it is rumored they will be a party, at which news of the forthcoming productions concerning the coming year will be made to the trade.

The first year witnessed the perfecting and systematizing of the consolidated companies into a single corporation, also the expansion of the distributing organization which placed branch offices in Cleveland and Kansas City in addition to the other cities maintaining Reelcraft offices.

Peter Krauth, Denison theatre, Denison, Iowa.—Neighborhood patronage.

A Cumberland Romance, with Mary Miles Minter.—Very fine picture. Really good girls.—Pfeiffer Bros., Opera House, Kenton, O.—Neighborhood patronage.

Blackbirds, with Justine Johnstone.—Our people don't care so much for these crook pictures. A good picture of its kind.—Hardin Ent. Co., Odeon theatre, Hardin, Mo.—Neighborhood patronage.

Miss Hobbs, with Wanda Hawley.—This is an unusually good comedy-drama. You can promise real good, clean entertainment.—J. E. Stocker, Myrtle theatre, Detroit, Mich.—Neighborhood patronage.

The Luck of the Irish, with a special cast.—Will please any kind of an audience. Splendid photography and no weakness in this picture.—Frank Allen, Rose theatre, Byron, Ill.—Small town patronage.

Miss Hobbs, with Wanda Hawley.—Finished production to the smallest detail. Wonderful cast. Harrison Ford deserves lots of credit. He's a winner. Gave 100 per cent satisfaction.—T. N. Melzer, Lyric theatre, New Ulm, Minn.

39 East, with Constance Binney.—A splendid picture that should suit any audience.—Paul & Overton, Lyric theatre, Winchester, Ill.—Neighborhood patronage.

Jenny Be Good, with Mary Miles Minter.—100 per cent production. All I need to do is to tell the way of advertising. Mary does the rest.—Lyric theatre, New Ulm, Minn.

The Deep Purple, with a special cast.—Another good Realart picture. Work of the cast is to be admired. Plenty of comedy relief.—Frank Allen, Rose theatre, Byron, III.—Small town patronage.

Robertson-Cole

The Stealers, with a special cast.—Here is a special in every sense of the word. Big in theme and drawing power. Ran it two days, and could have filled house two days longer. Robertson-Cole have the goods. Their material is top rate.—M. W. Eakin, Mystic theatre, Rushville, Ind.

The Illustrious Prince, with Sessue Hayakawa.—A very good picture and pleased those who saw it, but Hayakawa's followers are few.—George E. Taylor, Idle Hour theatre, Dunlap, la.—Neighborhood patronage.

The Blue Bandana, with William Desmond.—Pretty fair program picture. Desmond has the posing habit. Maybe he's quit it.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

The Man Who Turned White, with H. B. Warner.—Very good picture.—W. H. Gillilan, Lotus theatre, Red Lake Falls, Minn.—Neighborhood patronage.

 Dangerous Waters, with William Desmond.—Desmond is a favorite here, but this one did not please. A case where lewdness and suggestiveness is no doubt supposed to be art, but is bad small town stuff.—George E. Taylor, Idle Hour theatre, Dunlap, la.—Neighborhood patronage.

 Life's a Funny Proposition, and The Blue Bandana, with William Desmond, and the Bonds of Childhood, with Sessue Hayakawa.—All very good.—C. A. Kelso, Liberty theatre, Burr Oak, Mich.—Neighborhood patronage.

The Open Door, with a special cast.—This is a real picture in every way. One you should follow closely to get the beauties of it. We had lots of comments on it.—C. Hales, Lyric theatre, Orange City, Ia.—Neighborhood patronage.

Selznick

Broadway and Home, with Eugene O'Brien.—Picture O. K. O'Brien likes well with our lady patrons.—Lyric theatre, New Ulm, Minn.

The Figurehead, with Eugene O'Brien.—Very good political story.—Paul & Overton. Lyric theatre, Winchester, Ill.—Neighborhood patronage.

The Figurehead, with Eugene O'Brien.—Good. This with Hart reissue on double bill pulled average Sunday crowd with rain.—O. R. Nation, Strand theatre, Davis, Cal.—Small town patronage.

The Point of View, with Elaine Hammerstein.—Very good picture. Star liked very well here. Book it.—G. Hubler, Grand theatre, Marked Tree, Ark.—Neighborhood patronage.

DARLING MINE, with Olive Thomas.—Every time I report on a production of this, the "Little Wonder Girl," who has gone, I place another flower in memory's casket. Would we had more like her.—C. T. Metcalf, Opera House, Greenfield, Ill.—Small town patronage.

Sooner or Later, with Owen Moore.—A laugh from start to finish. Book this one.—Max Davits, Dixie theatre, Winona, Miss.—Neighborhood patronage.

Darling Mine, with Olive Thomas.—First real look like a real picture. From then on it looked like they used anything they could get hold of to make the footage.—Frank Allen, Rose theatre, Byron, Ill.—Small town patronage.

Marooned Hearts, with Conway Tearle.—This went over big. Good for any theatre.—John Hafenr, Princess theatre, Donora, Pa.—Neighborhood patronage.

The Daughter Pays, with Elaine Hammerstein.—A good picture, but could be cut to five reels.—Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

The Way of a Woman, with Norma Talmadge.—A dandy little drama. Good
A scene from the Maurice Tourneur production, a Paramount picture, starring Hope Hampton and written by Sidney Toler.

drawer. Got 15 and 35 for it.—T. N. Magurder, Elite theatre, Jola, Kans.—General patronage.

The Faith of the Strong, with Mitchell Lewis.—Mitchell Lewis draws good here. Good patronage.—W. H. Gilfillan, Lotus theatre, Red Lake Falls, Minn.—Neighborhood patronage.

Sealed Hearts, with Eugene O'Brien. —You can imagine about what you get with a title like this and a Eugene O'Brien. A picture built on the same old disgustimg theme, the eternal triangle. No wonder there is a clamon for censorship. My audience left disgusted. Let it alone.—J. C. Jenkins, Auditorium theatre, Neligh, Neb.—Neighborhood patronage.

The Woman God Sent, with a special cast.—Might be all right for city, but not small town. Draggy. We were glad when it was over.—Paul & Overton, Lyric theatre, Winchester, Ill.—Neighborhood patronage.

The Knife, with Alice Brady.—A typical Brady role and will please her admirers.—Harold Daspi, Atherton theatre, Kentwood, La.—Neighborhood patronage.

The Forbidden City, with Norma Talmadge.—A fine picture.—W. H. Gilfillan, Lotus theatre, Red Lake Falls, Minn.—Neighborhood patronage.

Out of the Snows, with a special cast. —A Northland picture of real merit. Drew a good crowd for us and pleased all. Zena Keefe at her best in this.—C. T. Metcalf, Opera House, Greenfield, Ill.—Small town patronage.

The Desperate Hero, with Owen Moore.—I cannot understand why Moore would consent to play in anything so ridiculous.—Frank Allen, Rose theatre, Byron, Ill.—Small town patronage.

The Isle of Conquest, with Norma Talmadge.—This picture will stand up for two days, and you will do better the second day.—Max Davitts, Dixie theatre, Winona, Miss.—Neighborhood patronage.

The Point of View, with Elaine Ham-merstein.—Very good picture. Had a Chester comedy with this. Went over big.—Peter Krauth, Denison theatre, Denison, la.—Neighborhood patronage.

The Gift Supreme, with a special cast. —A very good picture.—Adolph Kohl, Pastime theatre, Granville, N. Y.—Neighborhood patronage.


Stoll

Squandered Lives, with a special cast. —I was a little nervous about this one, having been made in England by an English company, but if this company's subsequent releases measure up to the standard of this one they will make a strong bid for the American business. Miss Duke registers as a fine actress and photographs beautifully and is ably assisted by Guy Newall. The lighting in some scenes could have been improved upon, but the direction was good, and the picture registered as satisfactory entertainment. It will not class as a special, but will answer as a good program offering.—J. C. Jenkins, Auditorium theatre, Neligh, Neb.

Squandered Lives, with a special cast. —Very good story. Titling different from ordinary. Method used in this picture for committing suicide very interesting. Some inside photography poor. No exhibitor could go wrong on this picture, because it is different from the ordinary. Ran this picture two days without advertising, and the second night's receipts were more than the first night.—A. E. Driskell, Van Nuys theatre, Van Nuys, Cal.—Neighborhood patronage.

Mr. Wu, with a special cast. —A most excellent picture. Magnificent in scope and with no lagging moments. It is so entirely different that the audience was pleased with the fact and commented freely on it.—Frank D. Adams, Dixie theatre, Milledgeville, Ga.—Neighborhood patronage.

The Lure of Crooning Water, with a special cast.—This is the first of the Stoll pictures we have shown and our audience liked it very much. Good story. Good photography. Fine production.—James G. Rhod, Rhode theatre, Kenoshia, Wis.—Transient patronage.

United Artists

The Love Flower, a D. W. Griffith production.—Very good picture.—L. M. Kahns, Gibson theatre, Gibson, N. M.—Small town patronage.

Pollyanna, with Mary Pickford.—Very good. Pleased everyone. Two of the best fights we ever have seen in any picture. Interesting from start to finish.—Ed L. Wegener, Lyric theatre, Valley Jct., la.—Neighborhood patronage.

The Torrent, with Eva Novak.—Interest holding, but a trifle brutal in spots.—P. G. Estee, Fad theatre, Brookings, S. D.—Neighborhood patronage.

Human Stuff, with Harry Carey.—Up to the Carey standard. A good picture will please any audience.—G. M. McClain, Star theatre, Barry, Ill.—Small town patronage.

West Is West, with Harry Carey.—My first Carey. Hope the rest hold up as well as this one. Well liked.—E. Salm, Van Nuys theatre, Eureka, Mont.

Two Kinds of Love, with a special cast.—Little Breezy Eason has the star honors. A good Western story.—P. G. Estee, Fad theatre, Brookings, S. D.—Neighborhood patronage.

ONCE TO EVERY WOMAN, with Dorothy Phillips.—We showed this picture for three days to very satisfactory business and pleased patrons. Many of the patrons expressed their appreciation and thanked us for showing this picture. We used a story with the feature suggested by the Des Moines office and it made a wonderful hit.—W. I. Neagle, Princess theatre, Oskaloosa, la.—Neighborhood patronage.

Once to Everywoman, with Dorothy Phillips.—Proved to be one of the best attractions. Not a single adverse criticism. The business great.—B. C. Brown, Star theatre, Viroqua, Wis.

Hitchin' Posts, with Frank Mayo.—Brother exhibitors, wire Universal. Tell them to send you this big special that for some unaccountable reason slipped through on the program. It is so big it will surprise you.—F. D. McMillan, Royal theatre, O'Neil, Neb.—Small town patronage.

The Girl in the Rain, with Anne Corn-well.—Very poor. Nothing to it. Tame little story with a tame little actress.—J. G. Varnell, Princess theatre, Piedmont, Ala.—Small town patronage.

Once a Plumber, with Eddie Lyons and Lee Moran.—There are only 365 chances in a year to make a hit picture, and this must be one of the chances on this comedy. Very disappointing.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.
Hitchin' Posts, with Frank Mayo.—Here is a feature that is bound to make friends for the next few weeks. This star is coming to the front fast and it is an assured fact that if Universal keeps on giving him real stories like this, he will make good for any house. We are running Universal three days each week.—W. J. Neagle, Princess theatre, Oskaloosa, Ia.—Neighborhood patronage.

The Adorable Savage, with Edith Roberts.—A splendid picture. Beautiful scenery. The hurricane and typhoon scenes held one fascinated. We charged $1.00 a seat, but well worth $2.50. All theatres should play this as it is a picture for the entire family.—C. H. Cannon, Gem theatre, Kouts, Ind.—Neighborhood patronage.

Everything But the Truth, with Eddie Lyons and Lee Moran.—Patrons said this was the best comedy-drama we have run. We liked it very much. Universal can be depended upon for those of us that are in the market for consistent pictures.—D. N. Essick, Ankeny Picture Show, Ankeny, Ia.—Neighborhood patronage.

Vitagraph

The Romance Promoters, with Earle Williams.—A light, clean comedy-drama.—Peter Krauth, Denison theatre, Deni-
son, Ia.—Neighborhood patronage.

The Tower of Jewels, with Corinne Griffith.—Fair program picture.—Bert Norton, Kozy theatre, Eureka, Ill.—Neighborhood patronage.

The Fortune Hunter, with Earle Wil-
liams.—Not a heavy production, but one that is sure to please. For real entertain-
ment, you find it in this picture. De-
lightful humor, full of comedy touches, and a funny act. From W. M. Cannon, Alhambra theatre, Delta, Ia.—Neighborhood patronage.

Specials

The Golden Trail (Arrow), with Jane Novak.—Everyone pleased. The picture not as big as I thought it would be, but it's a good one. Fine snow scenes. Fine tinting. If you play it don't advance price. Business only little above average. 10 and 20c special. The sub-
tides are dark in the above picture. Some of my friends the third saying they could not read them. Give us more light.—William Thacher, Royal theatre, Salina, Kans.

Eyes of Youth (Equity), with Clara Kimball Young.—A good picture, but my patrons do not care for this star. I lost money.—Max Davitts, Dixie theatre, Wimona, Miss.—Neighborhood patronage.

FOOL'S GOLD (Arrow), with Mitchell Lewis.—Good Western pic-
ture. I placed four of five nuggets of gold, twelve by dipping stones into bronze, in all store windows with a card reading, "See Fool's Gold." It was a success.—W. H. Gillilan, Lotus theatre, Red Lake Falls, Minn.—Neighborhood patronage.

Up in Mary's Attic (Fine Arts), with a special cast.—Stay away from it. We know a good one when we see it.—Preston Bros., Empress theatre, Rockwell City, Ia.

The County Fair (Tourneur), with a special cast.—Good program picture. Not in same class with Mickey Mouse business.—O. R. Nation, Strand theatre, Davis, Cal.—Small town patronage.

The Long Arm of Mannister (Pioneer), with Henry B. Walthall.—Nothing to rave about. Fair program picture.—J. H. Hooks, Palace theatre, Thomas, Okla.—Neighborhood patronage.

Silk Husbands and Calico Wives (Equity), with House Peters.—A very good program picture, and will please. Not a special, but will draw on account of its title.—C. Hales, River theatre, Al-
ton, Ia.—Neighborhood patronage.

The Unpardonable Sin (Garson), with a special cast.—Has been a great picture, but too old to be out now. We all want to forget the war.—W. H. Gillilan, Lotus theatre, Red Lake Falls, Minn.—Neighborhood patronage.

Mid-Channel (Equity), with Clara Kimball Young.—An excellent picture. About the best this star ever made. Big exploitation failed to bring returns antici-
pated. A picture that pleased, but not a money getter.—Fred S. Meyer, Palace theatre, Hamilton, O.—Transient patronage.

Serials

The Lion Man (Universal), with a special cast.—Poorest serial ever run. On twelfth episode now and still can see nothing to it.—Hackett & Krauss, Hackett-
 ett's theatre. Port Gibson, Miss.—Neigh-
borhood patronage.

The Lost City (Warner Bros.), with a special cast.—Opened to more people than any serial ever run. Would advise running first two on start.—E. D. Miller, Plaisance theatre, Chicago, Ill.

The Moon Riders (Universal), with Art Accord.—Am on twelfth episode and they are all full of action, but there is too much sameness, and the serial, in my judgment, is too long. Wherever they like a lot of blood and thunder, it will go good, but where they want some degree of intelligent story, it won't take

IN HIS DELIRIUM HE SAW THEM COMING

William Russell in a tense bit of action from the Fox production "The Cheater Reformed."
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<tr>
<th>Title</th>
<th>Star</th>
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<tr>
<td>The Lost City (Warner Bros.), with Juanita Hansen.—Just finished 13th episode. This season went bigger than anything ever run in my house. Ran it two days. Never needed any heat in my house when running THE LOST CITY. Packed house and used human heat. Cut down your coal bill. Get a good start and THE LOST CITY will do it. —William Thacher, Royal theatre, Salina, Kan.</td>
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<td>Hell’s Oasis (Pinnacle), with Neal Hart.—This is the first Neal Hart I’ve played. It’s a good Western and played to satisfactory business. —W. M. Roob, Grand theatre, Port Washington, Wis.—General patronage.</td>
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<td>Dangerous Trails (Ayunon), with Rex Ray.—Good picture. Fine photography. Did well with it. —Crystal theatre, 4921 South Ashland avenue, Chicago, Ill.—Short Subjects</td>
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<td>One Week (Metro), with Buster Keaton.—Very good comedy. —L. M. Kuhns, Gibson theatre, Gibson, N. M.—Mining camp patronage.</td>
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<td>The Suitors (Vitagraph), with Larry Semon.—Fine comedy and up to Seaton standard. These draw good business. —R. C. Brown, Star theatre, Viroqua, Wis.</td>
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<td>Some Shooter (Universal), with Hoot Gibson.—Dandy. Everyone liked this one. Hoot always good. Everyone likes “Smiling Hoot.” If you want good Western comedy-drAMA showing that lives up to its name and fulfills all expectations. —William Thacher, Royal theatre, Salina, Kans.</td>
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<td>Convict 13 and The Scarecrow (Metro), with Buster Keaton.—Great comedies. Scarecrow far the best. —Frank Allen, Rose theatre, Byron, Ill.—Small town patronage.</td>
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<td>Semon Comedies (Vitagraph), with Larry Semon.—Now that small exhibitors can get Larry, one comedy problem is solved. A great tonic for cheerless “mugs.” —W. C. Whitt, Home theatre, Anderson, Calif.—Small town patronage.</td>
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<td>Duck Inn.—This comedy with Jack Cairns, Brooklyn theatre, Detroit, Mich.—Neighborhood patronage.</td>
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<td>Jazz Bandits (Fox), with a special cast. —Best comedies ever used. We want nothing better. —Hackett &amp; Kranawett, Hackett’s theatre, Port Gibson, Miss.—Neighborhood patronage.</td>
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<td>The Garage (Paramount), with Roscoe Arbuckle.—If you haven’t seen these, you should. They satisfy. —J. H. Hooks, Palace theatre, Thomas, Okla.—Neighborhood patronage.</td>
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<td>The Suitors (Vitagraph), with Larry Semon.—They went wild over this one. You can’t go too strong on this one. Boost. Big business. Good for two days. —Larry pulls some new stunts in this. —William Thacher, Royal theatre, Salina, Kans.</td>
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<td>Don’t Blame the Stork (Educational), with a special cast.—One of the best of the Christie comedies, and they are all pretty good. —A. N. Miles, Eminence theatre, Eminence, Ky.</td>
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<td>The Wonder Horse, Man O’ War (C. B. C.).—We thought we were getting the Man O’ War, Sir Barton race so much talked of. We got some odd and end pictures of Man O’ War. Understand now that the Educational people put out the real thing.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.</td>
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<td>The Cook (Paramount), with Roscoe Arbuckle.—Very, very good. Feature this when you have a weak drama. —W. Lloyd Beebe, Opera House, Manitou, Ill.—Neighborhood patronage.</td>
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<td>Joe Martin Comedies (Universal).—Cannot help but make friends, both young and old. —Ycman theatre, Seneca, N. D.—Neighborhood patronage.</td>
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<td>Torchy (Educational), with Johnny Hines.—Very clever offering. Should go over especially big where Sewell Ford’s stories are known. Clean, wholesome entertainment.—Fred S. Meyer, Palace theatre, Hamilton, O.—Transient patronage.</td>
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<td>Mack Sennett Comedies (Paramount).—Best two-reelers on the market. They produce the laughs.—H. Hooks, Palace theatre, Thomas, Okla.—Neighborhood patronage.</td>
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<td>The One Best Bet (Educational).—These Chester comedies are our one best bet, always, as we are sure of a well-filled house. Any exhibitor who is not using them is missing a lot. —A. N. Miles, Eminence theatre, Eminence, Ky.</td>
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<td>One Week (Metro), with Buster Keaton.—You can’t go wrong on this one. If he keeps up this pace, we will sure have some comedy.—W. Lloyd Beebe, Opera House, Manitou, Ill.—Neighborhood patronage.</td>
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<td>Nonsense (Educational), with a special cast.—When you say Educational, you just about cover everything. An excellent comedy offering that lives up to its name and fulfills all expectations.—Fred S. Meyer, Palace theatre, Hamilton, O.—Transient patronage.</td>
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<td>Cupid’s Day Off (Sennett-Paramount), with a special cast. Good. Mack Sennett makes them all good. Some real comedy, this one. Good stuff. Went big with William Hart in Riddle Gown business big.—William Thacher, Royal theatre, Salina, Kans.</td>
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<td>Sunshine Comedies (Fox), with a special cast.—Wouldn’t go in this neighborhood. Good picture, all the laughs.—J. H. Hooks, Palace theatre, Thomas, Okla.—Neighborhood patronage.</td>
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<td>Brownie, the Peace Maker (Universal), with a special cast.—This dog is a dandy. Please all, and his work is fine. They go out talking about him.—William Thacher, Royal theatre, Salina, Kans.</td>
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Equipment Progress

Let the public know what you are doing for its comfort.
When you spend money for new equipment, don't wait for your patrons to find it out by accident. Call it to their attention.
Your local papers will willingly handle a news story on an improvement in your theatre and you, yourself, can find many ways of passing the word along.

There is another testimonial in the following pages by an exhibitor who has found out what new equipment means in terms of enlarged patronage and increased box office receipts. His discovery came as the result of a fire. Don't wait for your house to burn down. Put in modern equipment now and put in fire equipment to protect it.

The article this week is by Grant Heth of the Minusa Screen company. He says that a screen is not simply a screen—that each theatre is a separate problem in this regard. Better read what he has to say. Grant has the reputation of knowing what he is talking about.

What kind of a sign have you in the front of your theatre? Is it the best that can be obtained for your purpose? Remember, it is your introduction to your clientele. Does it reflect you, your personality, and your theatre the way you want it to?

New equipment means box office dividends.

Selecting the Screen for the Motion Picture Theatre

Vast Sums Have Been Expended to Produce the Perfect Effect in Projection Surfaces

By GRANT HETH

(Minusa Cine Screen Company)

In reproducing the motion picture, research has determined that no part of the appliances required occupies a more prominent position than the screen. It is the essential that determines the final result, be it good or bad.

It is for this reason that vast sums of money have been expended in an effort to produce the perfect projection surface. Theory after theory has been traced to a hopeless end, with but few exceptions, and if the record of more than a dozen years of successful screen building counts for anything, together with the fact that more than 30 per cent of the world's largest and costliest theatres are equipped with Minusa Gold Fibre screens, it is to be presumed that their theory and construction of a projection surface is well advanced toward perfection. Their theory is as follows:

Minusa construction is exclusive, in that each and every screen is built to the specifications of the theatre in which they are to serve, as light conditions must be taken into consideration if color harmony in light rays is to be had for, therefore does it stand to reason that a screen surface 12x18 feet, producing a perfect picture at 150 feet on D. C., would produce the same results on A. C. at 100 feet on, say, 9x15 feet surface? The color characteristics and nature of A. C. and D. C. light are essentially different. The size of the picture and length of throw are different. Shouldn't the screen be different as well?

We know it should. Our experiments have shown us that the color of the screen surface must match perfectly the color characteristics of the projected light at the "point of contact." Thus we eliminate, absolutely, the glare so apparent on all silver and imitation gold fibre screens.

Ultra-Violet Rays

This glaring light is especially rich in short ultra-violet rays, which are most active and intense, and consequently most irritating to the eye, through their action on the focusing muscle (ciliary), the marvelous photographic plate (retina), which under these conditions must telegraph messages to the brain far more frequently than usual. This is the scientific reason for "eye-strain."

Everyone who has taken a walk on a sunny day, when the ground was covered with snow, can recall the glaring reflection caused when the brilliant yellow or golden sunshine struck the equally brilliant white snow; you also recall how it almost blinded you. That is exactly what happens when the light from a projection machine strikes a screen surface which fails to match it perfectly in color.

The terrible glare produced by such a screen not only is very injurious to the human eye, but at the same time causes a "veil" to appear over the picture. This veil, or in reality "excess reflection," caused by a negative or yellow-colored light coming into contact with a positive or white-colored surface, just like the sun shining on the snow, is what the greater part of the perspective and depth of your picture image. Brilliance at the cost of a lack of perspective and detail is entirely undesirable.

Color Background Used

Increasing or decreasing the amperage proportionately increases and decreases this haze or reflection. This result is also common on gold screen surfaces under certain conditions of projection, unless a color background underneath the surface finish is used. Our method of proving these assertions is to photograph the light rays from the projection machine from a side angle as they strike the screen surface. When the projected light from the arc strikes a surface of exactly the same color as it is, there is absolutely no reflection or fuzz registered on the plate, or photograph.

This is not a complicated scientific theory; anyone with a slight knowledge of the color characteristics of projected light knows the spectrum of such light is composed of the three primary colors, red, blue and yellow. Of course, the various combinations of these three colors make green, orange, violet and a score of other tints and shades. Just use your own knowledge of projected light and remember our reference to the sunlight striking the snow.

Point of Contact

Here's the proof: Throw your light frame down on your screen and freeze your carbons; you can read the color scale just as easily as we can. At 5 feet the light color is violet, 25 feet purple, 50 feet red, 75 feet orange, 100 feet dark yellow, 150 feet light yellow, 175 feet very light yellow. Thus you can easily see how the various sizes of pictures, various lengths of throw and the known variations in color characteristics of A. C. and D. C. light

(Continued on page 52)
Typhoons in Loew's New State

Memphis Theatre, One of Chain, Installs Typhoon Cooling and Ventilating System

In the construction of the equipment of Marcus Loew's State, Memphis, Tenn., one of the most important features is the method of ventilation by the Typhoon Cooling and Ventilating System, similar to that in other Loew theaters 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 Ernest Glantzberg, patents of the Typhoon System, that it was possible to maintain absolute comfort in theaters under the most adverse weather conditions throughout the warmest section of the United States, providing air is supplied into these theaters 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.

Installed on Roof

Wherever the construction of the theater 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 grille in the ceiling of the theater, where it passes 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. 38 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.

Heating Is Simple

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, it is said, that many of the big new theaters 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 Typhoon Fan Company of 345 West Thirty-ninth street, New York, manufacturers of the Typhoon Cooling and Ventilating System, 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.

PERFUME SPRAY SYSTEM

Thompson Theatre Equipment Company Puts Automatic Device on Market and Begins Installations

What is declared to be an ovation in this regard is the new automatic Hygiene Perfume Spray System manufactured and now being installed by the Thompson Theatre Equipment Company of Minneapolis.

Operates With Motor

The Perfume Spray operates with an electric motor and air compressor, forcing air through copper tubing that connects with containers located in various parts of the theatre forcing any liquid, such as disinfectant, perfume or deodorant, into the air in vapor form.

Some of the features emphasized by the company are that the system comes complete and ready for installation with all directions; that no special knowledge is required, the only electrical connections necessary being to insert screw plug to ordinary lamp socket to attach motor.

Operation Is Noiseless

Another point made is that the equipment can be installed entirely out of view of the patrons. Its operation is noiseless and conforms with all fire, insurance, state and city regulations.

According to the Thompson company, installations of the new spray system have already been made in the Minneapolis territory.

NEW THEATRE SUPPLY CO.

BIRMINGHAM, ALA.—The Queen Feature Service has been incorporated here for $100,000. A. M. Graham is president and general manager; Eugene M. Smith, vice-president, and W. S. Bell, secretary and treasurer.

The company will carry a complete line of theatre equipment and will operate in territory contiguous to the southern city.

Good Equipment Is a Business Builder

E. F. Ekman is authority for the statement that his company, Moses & Ekman, are now firm believers in theatre equipment as a business builder. Following a fire which razed a theatre owned by the company at Pecos, the exhibitors concentrated their efforts on their Rialto theatre at Midland. The results, in Mr. Ekman's own words, follow:

"Since the big fire at Pecos which completely destroyed our theatre building, equipment, light plant and home, we have been unable to reopen there due to the present money crisis. But we have been devoting our attention to our Rialto theatre at Midland. We have completely remodeled it, putting in an attractive front, lobby, box office and have redecorated the interior. We also installed a Photo Player and to top it off we are giving our patrons the newest and best features and comedies on the market with the result that business has increased about 200 per cent."
New Projects

Elgin, Ill.—The Rialto theatre being erected in Grove avenue will be opened in March by Mr. Paul J. Minusa, according to Mary A. Land- on and John B. Newman.

Mt. Clemens, Mich.—The Macomb Theatre Company expects to have its new playhouse in operation by June 1. It will seat 1,933.

Troy, N. Y.—Morris and Jacob Weine- stein have purchased the building at 22 Fourth street. It will be remodeled into a large motion picture theatre.

Paterson, N. J.—Harry R. Grossman is having plans prepared for a new 1,000 seat theatre at Union and Redwood avenues. It will cost $60,000.

Pt. Huron, Mich.—E. J. Schoolcraft and Herman Appel are developing plans for the erection this Spring in the South Park section of a $50,000 theatre to seat 700 persons.

Jersyville, Ill.—Reddock Reddish will rate the Gym theatre and erect on the site of North Street a modern motion picture house.

Lawton, Okla.—J. D. and A. L. Ram- sey are considering the erection of a motion picture theatre at Fourth street and D avenue.

Indianapolis, Ind.—Richard and Henry Stegemeier will erect a $175,000 theatre at 37 North Illinois street.

Enid, Okla.—Manager Walter Billings announces that the new Billings theatre at Independence and Maple streets will be opened in February. It was erected at an expenditure of $200,000.

Newark, N. J.—Plans for resumption of construction work on the theatre at 344 Broad street are being made by Ne- wark Beacon Corporation.

Remodeling

Kansas City, Mo.—The Warwick the- atre at 3097 Main street will be rebuilt next Summer. M. J. Barry has leased the property.

Shawano, Wis.—Many improvements will be made at the Crescent theatre shortly.

Fires

Pittsburgh, Pa.—Approximately $500 in damage resulted from a fire at the Pastime theatre, 621 Herron avenue.

Shreveport, La.—Slight damage was incurred by fire at the theatre at Ruston owned by Kidd-Astor Amusement Company.

Transfers

Wichita, Kan.—It is understood that L. S. Naftzger, and associates will take over control of the Wichita theatre.

Central City, Neb.—The Donelson theatre has passed to the management of Miss Marie Goodhand.

Beloit, Wis.—Orpheum Picture Com- pany has purchased the Strand and Rex theatres.

Michigan City, Ind.—Wallenstein Brothers have purchased the Garden, Idlehour and Dreamland theatres from Ezra Rhodes of South Bend.

Forest Park, Ill.—John H. MacGery has assumed control of the Forest Park theatre.

EXHIBITORS SUPPLY SALES

Concern Active in Equipping New Thea- tre—Fort Armstrong and Biltmore Among Those Supplied by Company

The Exhibitors Supply Company has made a number of the booth equipment installations in the big theatres opening in the last few weeks and scheduled to open soon.

Joseph Duffy, manager of the Exhibitors’ Chicago Branch, reports that when Joe Hopp’s Fort Armstrong theatre at Rock Island opened, it was equipped with two Type-S Simplexes that the first picture was thrown on a Minusa screen. Mr. Duffy credits Earl Wright, the projection- ist, with being largely responsible for the beautiful picture obtained, as he in- sisted on equipping his Simplex machines with Keep-on-lite lenses, which increase the light on the screen considerably. In addition to the projection equipment, this house purchased their ticket selling ma- chines and ticket changers from the Sup- ply Company.

Equip New Biltmore

Another sale reported is for equipment for the Biltmore theatre, consisting of two Type-S Simplexes, a 22-ft. Minusa Screen, Peerless Arc Controls, orchestra music stands, ticket sellers and ticket changers, besides many other supply articles.

Perhaps one of the biggest feathers in the cap of the Exhibitors Supply Com- pany’s Chicago sales force is the sale of equipment to Balaban & Katz for the Tivoli theatre at 63rd and Cottage Grove avenue, which will open soon.

Minusa Screen Used

Here the booth will be equipped with three Type-S Simplexes, one to be used as an auxiliary machine. The picture will be projected on a Minusa Screen of huge proportions. The large screen is necessary because of the tremendous size of the house.

In keeping with their policy of always giving a show which is a continuous, un- broken entertainment, Balaban & Katz have installed Peerless Automatic Arc Controls on all machines. A battery of Simplex Ticket Selling Machines com- pleted the equipment.

RIALTO INSTALLS AUSTIN

In line with the progressive policy of its management, the Rialto theatre, Balatkin, one of the A. H. Schwartz circuit of houses, is to be entirely re- decorated and an Austin organ, costing $90,000, installed. R. P. Cohen is man- aging the house.

GLANTZBERG FINISHES TRIP

Typhoon President Has Spent Winter in South and Predicts Good Business Coming Year

Ernst Glantzberg, president of 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 Or- leans, Atlanta, Dallas and other points.

Mr. Glantzberg is 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 Sys- tem have been received.

Takes Option in Dixon

DIXON, ILL.—Leonard G. Rorer has taken an option on the Family theatre property in Peoria avenue. He intends to continue the operation of the Family theatre after the erection and opening of his new playhouse in Galena avenue.

Davis In Elberton, Ga.

ELBERTON, GA.—J. P. Davis of Athens has arrived here and assumed management of the Strand theatre.

SELECTING THE SCREEN

(Continued from page 80)

change the color of the projection light at the point of contact.

In addition to this, wide house condi- tions require expert color shading. More than sixty distinctly different formulas, ranging in surface color from a dark red- dish gold to a very light shade of yellow, are used to meet the various conditions described. The surface color of the screen we build must match perfectly the color of the light at point of contact. The texture of surface finish must vary from a fine grain to a roughness that will harmonize and utilize the side angle re- flection which practically eliminates the fadeaway and distortion when viewing the picture from an extreme side angle.
“IF IT’S BIG, WE HAVE IT!”

A PARTIAL LIST OF OUR RECENT SUCCESSES AND FUTURE SPECIAL PRODUCTIONS FOR 1921

“HEARTS OF MEN”  Starring GEORGE BEBAN
“SINS OF THE CHILDREN”  “ ALMA HANLON
“EYES OF YOUTH”  “ CLARA KIMBALL YOUNG
“LONG ARM of MANNISTER”  “ HENRY B. WALTHALL
“FORBIDDEN WOMAN”  “ CLARA KIMBALL YOUNG
“THE BOOMERANG”  “ HENRY B. WALTHALL
“LOVE WITHOUT QUESTION”  “ OLIVE TELL
“SOUL OF RAFAEL”  “ CLARA KIMBALL YOUNG
“BUBBLES”  “ MARY ANDERSON
“THE INNER VOICE”  “ E. K. LINCOLN
“WHAT WOMEN WANT”  “ LOUISE HUFF
“EMPTY ARMS”  “ GAIL KANE
“MID-CHANNEL”  “ CLARA KIMBALL YOUNG
“PLACE OF HONEYMOONS”  “ EMILY STEVENS
“OUT OF THE DEPTHS”  “ VIOLET MERSEREAU
“THOUGHTLESS WOMEN”  “ ALMA RUBENS
“WHERE’S MY HUSBAND”  “ JOSE COLLINS
“IDLE HANDS”  “ GAIL KANE
“FINDERS KEEPERS”  “ VIOLET MERSEREAU
“A MOMENT’S MADNESS”  “ MARGUERITE NAMARA
“HIS BROTHER’S KEEPER”  “ ALL STAR CAST
“A GOOD WOMAN”  “ GAIL KANE
“THE BARBARIAN”  “ MONROE SALISBURY

SHORT SUBJECTS
2-REEL JOAN COMEDIES  -  Starring  -  BILLY WEST
(12 BRAND NEW COMEDIES RELEASED ONCE EACH MONTH)
2-REEL NICK CARTER SERIES - Starring - TOM CARRIGAN
(15 FAMOUS DETECTIVE STORIES RELEASED TWICE EACH MONTH)
LUKE McLUKE FILM-OSOPHY
(500 FEET OF LAUGHS RELEASED EVERY WEEK)

PIONEER FILM CORPORATION of ILLINOIS
CLYDE E. ELLIOTT, President

ILLINOIS  -  INDIANA  -  WISCONSIN
Vandawalker Opening Milwaukee Exchange
It Is Understood That Doll-Van Corp. Will Further Expand Shortly

Doll-Van Film Corporation of Chicago will open an exchange in Milwaukee early in March, according to an announcement by D. M. Vandawalker, head of this independent company.

Has Fourteen Pictures
While the location of the exchange in the Wisconsin city has not been made public, it is not unlikely that space will be rented in the Toy building. Rights to fourteen pictures, all features of five or six reels, have been obtained, Mr. Vandawalker said.

The manager of the new exchange has not been selected nor has the sales staff.

Company to Expand
Establishment of the exchange in Milwaukee is believed to be the first step in a policy of expansion to be adopted by Doll-Van as it is said that several other film centers may be invaded by this progressive company during the present year.

Buys Space in Telephone Book to Push Films

The Independent Films Association has contracted for space in telephone directories in New York, Philadelphia, Washington, Pittsburgh, St. Louis, Kansas City and Chicago to advertise the Neal Hart productions, being state rightsed by this firm.

The idea is Harry Rice's, business manager of the Film Association, and he expects to reach upwards of 5,000,000 people in this way. The first firm to buy the Neal Hart series on the strength of the advertising was the Commonwealth Pictures Corporation, New York, of which Samuel Zierler is president.

Mrs. Rinehart in Chicago
Mary Roberts Rinehart, who has been on the West coast preparing screen stories for Goldwyn, stopped off in Chicago Jan. 27 en route to her home in Sewickley, Pa. She stated the film business has recovered from its recent slump and studios are again as active as in the past.

Opens at Barbee's
The Gollos Enterprises have secured a downtown showing for their big special "Hidden Light," starring Dolores Cassini, at Barbee's Loop theatre, March 6 to 13. Afterwards it will play the L. & T. houses.

Lesserman Off on Trip
L. L. Lesserman, manager of the Universal Exchange, left on Sunday, Jan. 30, for a three months' sojourn in California. Morris He'llman will be in charge during Mr. Lesserman's absence.

To the Trade
Do you know the provisions of the proposed Chicago censorship ordinance? Do you realize what effect passage of the ordinance would have on your business interests?
If you do you will attend the hearing at the city hall on Thursday, February 3 at 2:00 o'clock.

C. W. Phillips Joins Gollos Enterprises
C. W. Phillips, for the past year and a half connected with the Goldwyn Pictures exchange, Chicago, has been made manager of Gollos Enterprises.
Mr. Phillips is perhaps one of the best known film men in the Central West, having been with the General Film Company nine years and during that time met almost every exhibitor in the Wisconsin, Illinois and Indiana territory. He was also connected with the World Film exchange for three years under Managers Jensen and L. A. Rozelle.

Mr. Phillips will have complete charge of the Gollos output in Illinois and Indiana.

Expands Activities

Schaefler Succeeds Maurice Choymski
Allied Amusements Elect Former President to Leadership Again

Peter J. Schaefer of Jones, Linick & Schaefer, has been named president of the Allied Amusements Association of Chicago to succeed Maurice Choymski, who resigned on account of the demands of other business.

Mr. Schaefer was waited upon by a committee of A. A. A. members, who requested permission to place his name in nomination. He consented and was unanimously elected.

Urges Exhibitor Unity
"Now is the proper time for all amusement interests to get together," declared Mr. Schaefer in taking office. "We are being pressed on all sides by a lot of notoriety seeking reformers who hope to scare us with the blue law bugaboo. If we do not organize to protect ourselves, we will find Chicago a psalm-singing, hypocritical city of 3,000,000 indigo dead ones.

"We must help the public protect the constitution of the United States and its God-given right of freedom."

Known Throughout Nation
Peter J. Schaefer is one of the best known showmen in the United States. He has held office in practically every national exhibitor organization. He was president of the Motion Picture Exhibitors' League of America, at the time it was the leading organization.

As president of the A. A. A. he built up the organization so that it included representatives of every branch of the amusement business.

Fr. Wayne Theatre Man Buys Residence

(Special to Exhibitors Herald)

FT. WAYNE, Ind., Feb. 1—W. C. Quimby, proprietor of Quimby's United Theatres, which include the Jefferson and Strand theatres here, has purchased the J. M. Landenburger residence, 2440 Fairfield avenue, for $30,000. The house and location are among the most attractive in the city. Quimby plans to remodel the house.

Cowden, Ill., Strand Sold

COWDEN, ILL.—For the second time within the last six months the Strand motion picture theatre has been sold. Ed Kesler of Stewardson recently sold it to Anderson and Son, who have since disposed of it to Velarous Phipps and Melron Prater.

Reopen Marion Theatre

MARION, ILL.—The Family theatre recently reopened after being closed for remodeling and redecoration.
SHOTS AND MISSES
By Mac

The Mary Pickford productions, controlled in this territory by the Interstate Film Service, have apparently gone over with a rush. The Casino theatre on West Madison street is playing them every other week for a week's run and the crowds in daily attendance signify the admiration America's little sweetheart holds for the Loop film. The Intersect recently closed a deal taking over fifteen of these productions, which have been entirely revamped with new art titles, showing Mary surrounded by many of the biggest stars of today who supported her back in the days of Biograph when D. W. Griffith was the directing genius of this company.

That was rather a gay party assembled at the Oliver Hotel, South Bend, Ind., Saturday evening, January 29, congratulating the popular Jake Handelsman upon the opening of his new theatre, the Blackstone. With this new cinema palace now giving the Hoosiers the very best available features the market offers, South Bend is now much to the fore in film circles. Thank Jake, he's responsible!

C'mon you ex-"leather necks," army and navy K. P.'s, make it snappy. Eddie Trinz is getting thin running around trying to locate an adjutant for the film post of the American Legion. Here's a swell chance for some former hard boiled sergeant to call the section to "attentions" and get 'em reporting at the weekly meetings. Ed tells us he is willing to attach a cash consideration in payment for the duties attached to this important office. This should interest a real live mess sergeant, aha! Report to Eddie Trinz, Lubliner & Trinz enterprises, Kimball building.

Congratulations are in order. We hear that Fred Ward of Vester & Wild, celebrated his twenty-fifth wedding anniversary Jan. 29. It must be so. Got it right from Fred himself. The evident youth of this genial good chap should make it a cinch to record his Golden anniversary.

Henry Schoenstatt is back from his sojourn at Hot Springs, Ark., looking as regular as a regular two-year-old, so we look for the early opening of the New Brighton theatre most any day now. Understand the o'vet, Jack Williams of the Mid-West Theatre Supply has completed the installation of two Simplex projectors of the latest design for this pretty 1,800 seat theatre.

W. W. Willman of Indianapolis has been placed in charge of the entire Indiana territory for United Artists, under supervision of Cress Smith of the local exchange.

That's quite a pretty shade of deep purple that Cress Smith has had his left or decorated with the past week or so. When 'tis considered that upon leaving for his office a while back this gay Romeo was bidding a fond adieu to friend Better Half, we'll agree marital bliss has pranks all its own.

Morris Kline of the Blackstone Pictures announces that for the future Dick Fox will cover the Indiana and Max Cutler the City territory for his company.

A Shalit, former Boston sales representative for the United Artists, is leaving for the West to become the manager of their St. Louis, Mo., branch. C'mon old top, lots of room out here for winners.

The golden horseshoe is surely on that feature, "The House Without Children," which Maury Salkin is distibuting to the exhibitors around this part of the country. It seems Maury is overcome with a streak of generosity the other day, booking this feature to an exhibitor friend of his at the exhibitor's price. Last Saturday he received his third check from this exhibitor with a few lines explanatory. As the sages quoth, "Let your conscience be your guide."

The honors in last week's struggle for bowling supremacy go to the Vitagraph five, defeating the Unity team with a lead of 196 pins. The five victors were W. A. Rowley, high man for his team, Bill Brimmer, Ed Lansing, Jim Salter and "Golfie" Greenwood, splitting a grand prize of two hundred iron men.

After the dust was raised away last Saturday in the Rothacker offices we discovered that John Hahn had been moving his secretarial chambers one suite to the east. All quiet again with this busy official registering the usual one hundred per cent.

The boys of the local exchanges got together a handsome purse for the widow of the late Chris Whelan, pioneer filmman who died December 31.

Superior Screen Service, Inc., has acquired the Illinois and Indiana rights to Herald Productions.

EXHIBITORS HERALD---
THE MOST INTERESTING PAPER IN THE FIELD
GUARANTEES MAXIMUM
ADVERTISING RESULTS

EXHIBITORS HERALD---
THE MOST INTERESTING PAPER IN THE FIELD
GUARANTEES MAXIMUM
ADVERTISING RESULTS
"SAM, you ought to stay at home and keep out of trouble. Look at your eye. "Mun, yuh don't know what yuh talkin' bout—home am trouble's headquarters!"—Louisville Journal.

"RASTUS, what's an alibi?" "It's proving that you was at a prayer meetin' when you wasn't, in order to show dat you wasn't at de cramp game when you was."—Ithaca Journal.

"RASTUS, did your soldier son get any medals?" "Say, dat boy wus de mos' meddlesome lad in de whole regiment."—New York Bee, World.

"WELL, Henry, in trouble again?" "Yas, yo' Honnab; member you was mah lawyah last time? Don't need one dis time, 'cause ah's gwine to tell the truth."—St. Louis Post-Dispatch.

APPLYING for a divorce, an old Georgia negro said to the judge: "It only cost me a string of fish to git married. Jedge, but I'd give a whale to git rid of her."—Philadelphia Record.

"LIZA, what for did you buy dat box of shoe blacking?" "Go on nigga', dat ain't shoe blacking; dat's ma massage cream."

OUT in Kansas a Mrs. Monkey at the zoo has given birth to a little monkey. And the little devil is so thin they've named it Georgette.—Ithaca (N. Y.) Journal.

"A San Francisco man brought suit for divorce, objecting to his wife bringing a pet lion to bed with her." Gee! Some husbands are certainly Emily!—Helena (Montana) Independent.

ABOUT the only advantage a horse has is that he doesn't have to take off his shoes when he goes to bed.—Galveston News.

A horse bit the rear tire of our neighbor's auto and blew out his teeth.—Edmonton (Canada) Journal.

WALTER Little, our well known fellow-townsmen, was picking blackberries last week and was badly gassed by a skunk.—Arkansas Thomas Cat.

THE chief aim of every alligator's life is to become a satchel.—Border Cities (Ontario) Star.

"LOOK, mother," cried Willie, pointing to the elephant. "He's bigger than h—he, ain't he?" "Willie! How many times must I tell you never to say ain't?"—Boston Transcript.

CIRCUS manager: "So you want a job, do you? What steps would you take if a lion were to escape?" "Good, long ones, gnu'vor!"—Edinburgh Scotsman.

HE—"Her teeth are like the stars in heaven."
SHE—"Why?"
HE—"They come out at night."—Dental Facts.

TONY: "I can't chew this steak, honestly."
Tionette: "No wonder, your teeth are false."—Rutgers.

"BOBBIE," said the teacher sternly, "where were you yesterday?" "I had a toothache." "Has it stopped aching?" "I don't know, the dentist kept it."—American Legion Weekly.

THERE is some hope for the person who can laugh when he has a toothache. But the man who can laugh at you when you have a toothache is beneath words.—The Fleur De Lis.

DENTIST (About to extract tooth): "Shall I give you gas, Madam?" Lady Motorist (absent-mindedly): "Yes"—charge it to my husband."—Rutgers.

"WHAT course is Higgins in?" "Engineering in the College of Dentistry?" "How come engineering in the College of Dentistry?" "He studies bridgework."—Ohio Sun Dial.

DENTISTS build bridges for running talk to flow under 'em.—If Magazine.

A DRAMATIC 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 accident 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."—Wid's 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.
AMERICAN FILM COMPANY
Distributed Through Pathé Exchanges

FLYING "A" SPECIALS
The Week End, six reels, with Milton Sills.
A Live-Wire Hick, six reels, with Wm. Russell.
A Light That Shines, six reels, with Florence Vidor.
The Matter, six reels, with Margaret Fisher.
The Blue Moon, six reels, with Pell Trennon and Elmer Field.
Their Missing Child, six reels, with Margaret Fisher and Nigel Barrie.
Sunset Jones, five reels, with Charles Clary.

ARROW FILM CORP.
The Chamber Mystery, five reels.
Circumstantial Evidence, five reels.
The Wall Mystery, five reels.
The Unseen Witness, five reels.
The Trail of the Cigarette, five reels.
The Bromley Case, five reels.
Woman's Man, five reels, featuring Romaine Fielding.
Love's Protege, five reels, featuring Ora Carew.
Bitter Fruit, five reels, all star cast.
The Golden Trail, five reels.
Bachelor Apartments, five reels, with Georgia Hopkins.
Tex, feature series, five reels.
A Man from Nowhere, five reels, with Jack Hoxie.
The Way Women Love, five reels, with Ruby De Remer.
Luxury, six reels, with Ruby De Remer.
The Deceiver, five reels, with Carol Holloway.
The Game Cat, five reels, with all star cast.
The Man Who Told, five reels, with all star cast.
Before the White Man Came, five reels, all Indian cast.

ASSOCIATED EXHIBITORS
Distributed through Pathé Exchanges
The Riddle Woman, six reels, with Geraldine Farrar.
The Devil, six reels, with George Arliss.

ASSOCIATED PRODUCERS, INC.
THOMAS H. NECE PRODUCTIONS
Homespun Folks, six reels, with Lloyd Hughes.
Lying Lips, six reels, with House Peters and Florence Vidor.

J. PARKER READ, JR., PRODUCTIONS
The Leopard Woman, seven reels, with Louise Glaum.
A Thousand to One, six reels, with Hobart Bosworth.
Love, six reels, with Louise Glaum.

ALLAN DWAN PRODUCTIONS
The Hidden Thing, six reels, with Barbara Bedford.

MAURICE TOURNEUR PRODUCTIONS
The Last of the Mohicans, six reels, with James Kirkwood.

MACK SENNITT PRODUCTIONS
A Small Town Idol, six reels, with Ben Turpin.

C. B. C. FILM SALES
The Victim, six reels.
Dangerous Love, six reels.

CREATION FILMS, INC.
For the Freedom of Ireland, five reels.

EQUITY PICTURES
Keep to the Right, six reels, with Edith Taliaferro.
Whispering Devils, seven reels, with Conway Tearle.
Mischkehal, six reels, with Clara Kimball Young.
Hush, five reels, with Clara Kimball Young.

FAMOUS PLAYERS-LASKY
Oct. 28—An Autumn Romance, Boy, five reels, with Charles Ray.
Oct. 7—Bedtime in Marie's, seven reels, Geo. Melford production.
Nov. 7—Sing of Rosanne, five reels, with Ethel Clayton.
Nov. 14—Always Audacious, five reels, with Walter Waker.
Nov. 14—Her Husband's Friend, five reels, with Hilda Sargent.
Nov. 21—The Frisky Mrs. Johnson, five reels, with Billie Burke.
Nov. 21—Burglar Proof, five reels, with Bryant Washburn.

Nov. 28—Idols of Clay, seven reels, George Fitzmaurice.
Nov. 28—A Romantic Adventurer, five reels, with Ethel Clayton.
Dec. 5—Confined in Quest of His Youth, six reels, with Dorothy Rochelle.
Dec. 5—Flying Fat, five reels, with Dorothy Gish.
Dec. 12—The Life of Thomas Hepburn, five reels, with Kyrath Mac Donald.
Dec. 12—Heliotrope, six reels, Cosmopolitan production.
Dec. 19—To Please One Woman, six reels, Lois Weber production.
Dec. 19—An Amateur Devil, five reels, with Bryant Washburn.
Dec. 20—The Testing Block, six reels, with William S. Hart.
Dec. 20—Silk Hosiery, five reels, with Enid Bennett.
Jan. 2—The Boy, Maurice Tourneur production, six reels.
Jan. 9—The Jackpot, George Melford production, six reels.
Jan. 9—The College School, five reels, with Wallace Reid.
Jan. 16—The Election of Elizabeth, five reels, with Billie Burke.
Jan. 16—The Possession of the Cup, six reels, with Special cast.
Jan. 23—The Rookie's Return, five reels, with Grace McDonald.
Jan. 30—Midsummer Madness, six reels, William De Mille production.
Jan. 30—Paying the Piper, five reels, George Fitzmaurice.
Jan. 30—The Frontier of the Stars, five reels, with Special cast.

FIDELITY PICTURES CO.
The Married Virgin, six reels.
Furiously, six reels.

FILM MARKET, INC.
The House Without Children, seven reels, with Richard Travers.

FIRST NATIONAL
Go and Get It, seven reels, Marshall Neilan production.
The Perfect Woman, five reels, with Constance Talmadge.
Notorious Miss Lisle, five reels, with Katherine McDonald.
Jack-Knife Man, five reels, King Vidor special.
Forty-five minutes from Broadway, six reels, with Cha. Ray.
Good References, six reels, with Constance Talmadge.
In the Heart of a Fool, seven reels, Allan Dwan special.
Curse, five reels, with Katherine MacDonald.
Harriet and the Piper, six reels, with Martha Stewart.
The Brandied Woman, seven reels, with Norma Talmadge.
The Mysterious Mind, six reels, with Lionel Barrymore.
What Women Love, six reels, with Annette Kellerman.
Peaceful Valley, six reels, with Charles Ray.
Nomads of North, six reels, Crawford production.
Twin Beds, five reels, Mr. and Mrs. Carter De Haven.
Old Dad, six reels, with Mildred Harris Chaplin.
The Devil's Garden, six reels, with Lionel Barrymore.
Dangerous Business, five reels, with Constance Talmadge.
Love, Honor and Behave, Mack Sennett comedy, Universal.
Buckskin Kelly, All-Star Cast.
Dinny, seven reels, with Wesley Barry, a Marshall Neilan production.
Habit, five reels, with Mildred Harris.
The Truth About Husbands, seven reels.
Nineteen and Phyllis, six reels, with Cha. Ray.
The Great Adventure, six reels, with Lionel Barrymore.
Not Exactly, six reels, with Sylvia Breamer.
My Lady's, Laddie, five reels, with Katherine MacDonald.
The Woman Who's His House, eight reels, with Mildred Harris.
The Kid, six reels, with Charles Chaplin.

FORWARD FILM DIST.
Youth's Desire, five reels.

FOX FILM CORPORATION
FOX SPECIALS
The White Mall, with Pearl White.
If I Were King, with William Farnum.
The Skywayman, with Lt. Ormer Locklear.
While New York Sleeps, with Charles B. Fitzpatrick.
The Face at Your Window, with All Star Cast.
Blind Wives, with All Star Cast.
A Connecticut Yankee in King Arthur's Court, with All Star Cast.
Skirts, six reels, with Special Cast.

WILLIAM FARNUM SERIES
Drag Harnation.

PEARL WHITE SERIES
The Tiger, Cast.
The Thief.
The Mountain Woman.

TOM MIX SERIES
The Unarmed.
Prairie Trails.

WILLIAM RUSSELL SERIES
The Man Who Dared.
The Challenge of the Law.
The Iron Rider.

SHIRLEY MASON SERIES
Chin Toy.
Flame of Youth.
Girl of My Heart.
Merely Mary Ann.

GEORGE WALSH SERIES
From Now On.
The Plunger.
Number 17.
Dynamite Allen.

20TH CENTURY BRAND
Two Moons, Buck Jones.
Just Pals, with Buck Jones.
The Land of Jazz.
Partners in Fate, with Louise Lovely.

GOLDYNN PICTURES CORP.
GOLDYNN STAR PRODUCTIONS
The Truth, five reels, with Madge Kennedy.
Scratch My Back, five reels (Eminent Authors).
Officer 666, five reels, with Tom Moore.
Cupid, the Cowpuncher, five reels, with Will Rogers.
Man Who Had Everything, five reels, with Jack Pickford.
Girl With the Jazz Heart, five reels, with Madge Kennedy.
It's a Great Life, five reels (Eminent Artists).
The Dance of Tarzan, five reels, with Gene Gollar.
Some Going, five reels, Rex Beach production.
The North Wind's Malone, five reels, Rex Beach production.
The Penalty, five reels, with Lon Chaney.
Earthbound, seven reels, with All Star Cast.
Sing Three Hearts, five reels, with Tom Moore.
Madam X, six reels, with Pauline Frederick.
The Branding Iron, seven reels, Special Cast.
His Own Law, six reels, with Hobart Bosworth.
Honest Hunch, five reels, with Will Rogers.
Mistaken, six reels, with Special Cast.
What Happened to Rosa, with Mabel Normand.
The Song of the South, with Vivian Martin, a Metro more Kendall production.
Godless Men, seven reels.
The Great Lover, six reels.
Just Out of College, five reels.
Roads of Destiny, five reels, with Pauline Frederick.
The Highest Bidder, five reels.
Prisoners of Love.
The Concert.
Gulle of Women, five reels, with Will Rogers.
Busty Pulls the Strings, seven reels.
Hold Your Horses, five reels.
The Voice in the Dark, five reels.
Boys Will Be Boys, five reels, with Will Rogers.

W. W. HODKINSON CORP.
Distributed through the Pathé Exchanges

BENJAMIN H. HAMPTON PRODUCTIONS
The Dwelling Place of Light, by Winston Churchill.

J. PARKER READ, JR., PRODUCTIONS
The Brute Master, with Hobart Bosworth.
Love Madness, with Louise Glaum.

DEFRITIC-HECK, INC.
The Harvest Moon, six reels, with Doris Kenyon

DIAL FILM CO. PRODUCTIONS
The Tiger's Coat, with Myrtle Stedman and Lawson Butt.
EXHIBITORS HERALD 97

LOUIS TRACY PRODUCTIONS
The Silent Barrier, six reels, with Sheldon Lewis.

ROBERT BRUNTON PRODUCTIONS

NATIONAL-BUDDIE RHODES PROD.
The Kentucky Colonel, with Joseph D. Dowling.

JOSEPH LEVERING PRODUCTIONS
His Temporary Wife, six reels, with Special Cast.

IRVIN W. WILLAT PRODUCTIONS
Down Home, with Special Cast.

INDEPENDENT FILMS
NEAL HART SERIES
Oct. 1—Holl’s Oasis, five reels. Nov. 15—In Search of the Lost. Jan. 1—The Lumberjack, five reels.

JANS PICTURES, INC.

VICTOR KREMER PRODUCTIONS
Voiles, six reels, with All Star Cast. Mad Love, five reels, with Lina Cavalieri.

BERT LUBIN
Honeymoon Ranch, five reels, with States Rights Feature.

METRO PICTURES CORPORATION
METRO SPECIALS

NAPOLINA PRODUCTIONS
Madame Arcot, seven reels, with Nazimova. Million, six reels, with Nazimova.

MAURICE TOUREUR PRODUCTIONS
The Great Redeemer, six reels, with All Star Cast.

S. L. PRODUCTIONS
Love, Honor and Obey, six reels, with All Star Cast.

PATHE EXCHANGE, INC.
EDGAR LEWIS PRODUCTIONS
Lokoma, seven reels. A Beggar in Purple, six reels. A Bridge to Our Town, five reels, with Gladys Brockwell.

J. STUART BLACKTON PRODUCTIONS
House of the Telling Bell, six reels, with Bruce Gordon and Mary Forbes. Forbidden Valley, six reels, with Bruce Gordon and May McAvoy.

JESSE D. HAMPTON PRODUCTIONS
Half a Chance, seven reels, with Mahlon Hamilton. Her Unwilling Husband, five reels, with Blanche Sweet.

ROBT. BRUNTON PRODUCTIONS
The Devil to Pay, six reels, with Fritz Brunette and Roy Stewart.

PERRET PICTURES, INC.
The Empire of Diamonds, six reels.

GEORGE B. SEITZ, INC.
Rogues and Romance, six reels, with Geo. B. Seitz and Gene Caberto.

FEDERAL PHOTOLAYS, INC.
The Killer, six reels.

PIONEER FILM CORP.
Out of the Depths, five reels, with Violet Merseu and Edmund Cobb. Empty Arms, five reels, with Gall Kane and Thelma Todd. Idle Hands, five reels, with Kail Kane and J. Herbert Frank. A Good Woman, five reels, with Gall Kane and J. Herbert Frank. Thoughtless Women, five reels, with Ann Rubens.

REALART PRODUCTIONS
SPECIAL FEATURES

STAR PRODUCTIONS
Sisters. Sweet Lavender, five reels, with Mary Miles Minter. Star East, five reels, with Constance Binney. Fools, five reels, with Wanda Hawley. The Furnace, five reels, with D. Taylor. Eyes and Hands, five reels, with Mary Miles Minter. Her Beloved Villain, five reels, with Wanda Hawley. Her First Elponent, five reels, with Wanda Hawley. You Never Can Tell, six reels, with Bebe Daniels. Old Lady, five reels, with Bebe Daniels. The New York Idea, six reels, with Alice Brady. Blueblacks, five reels, with Wanda Hawley. Something Different, five reels, with Constance Binney.

ROBERTSON-COLE PICTURES

SPECIALS
Kismat, nine reels, with Osa Skinner.

RUSSELL-GREIVER-RUSSELL
Love and Life Wilson, five reels, with Lester Cuno. The Ranger and the Love, five reels, with Lester Cuno. Pat O’ the Ranch, five reels, with Lester Cuno. Blue Blazes, five reels, with Lester Cuno.

S. & E. ENTERPRISES
It Might Happen to You, with Billy Mason. Cowboy Jazz, two reels, stunt novelty.

LEWIS J. SELZNICK ENTERPRISES
SEIZMICK PICTURES
Everybody’s Sweetheart, five reels, with Oliva Thomas. Dangerous Paradise, five reels, Special Cast. Red Arrow, five reels, Ralph Ince production. The Daughter Patsy, five reels, with Elaine Harman. Broadway and Home, with Eugene O’Brien. The Road to Ambition, with Connie Tandy. Personal Urge, with Elaine Harmansaid.

SELECT PICTURES
The Seeds of Vengeance, five reels, with Bernard Harington. Just Outside the Door, five reels, with Edith Day. Man’s Plaything, five reels, with Grace Davidson. Children Don’t Want, five reels, with Edith Day. Mountain Madness, five reels, with special cast.

NATIONAL PICTURES
Out of the Snows, five reels, with Ralph Ince. The Pale of Darkened Windows, five reels, with a special cast. Marooned Hearts, five reels, with Conway Tearle. Who Am I? five reels, special cast.

D. N. SCHWAB PRODUCTIONS
Fickle Women, five reels, state right feature. Girls of the South, five reels, state right feature.

STOLL FILM CORPORATION

UNITED ARTISTS CORPORATION

UNIVERSAL FEATURES

JEWEL PRODUCTIONS
The Breath of the Gods, six reels, with Tsuru Aoki. The Devil’s Tramp, five reels, with Frank Mayo. Once to Every Woman, six reels, with Dorothy Phillips. Outside the Law, six reels, with Priscilla Dean.

VITAGRAF
ALICE JOYCE SEIZMICK PRODUCTIONS
The Voice of Fools, five reels. The Fray, six reels.

EARL WILLIAMS PRODUCTIONS
A Master Stroke, five reels, with The Romance Promoters. The Purple Cipher, five reels. Detection, five reels.

CORINNE GRIFFITH PRODUCTIONS
The Broadway Bubble, five reels. The Whisper Murda, five reels. It Isn’t Been Done This Season.

ALICE CALHOUN PRODUCTIONS
Princess Jones, five reels.

ANTONIO MORENO PRODUCTIONS
Three Sevens, five reels.

VITARI PICTURES
FIVE-REEL FEATURES
Dead Men Tell No Tales, seven reels (Tom Terriss Production), All Star Cast. Trumpet Island, seven reels, All-star cast (Tom Terriss Production). Black Beauty, Jean Paige and All Star Cast.

SHORT SUBJECTS

COMEDIES
ARROW FILM CORP.
ARROW-HANK MANN COMEDIES, every other reel.

ARROW-MURIEL OSTRICH COMEDIES, two reels.

SPOTLIGHT COMEDIES, one reel.

ARDATH XNT COMEDIES, two reels.

AYVON FILM CORP.
JOY COMEDIES.

B. C. B. FILM SALES
HALL ROOM BOYS COMEDY, two reels.

CELEBRATED PLAYERS
CELEBRATED COMEDIES.

EDUCATIONAL FILM CORP.


TOIRICH COMEDIES, two reels. Torchy (Johnny Hines). Torchy Comes Through. (Johnny Hines.) Torchy in High. (Johnny Hines.) Torchy’s Millions. (Johnny Hines.) Torchy Turns Capy. (Johnny Hines.)

MERMAID COMEDIES, two reels. A Fresh Start (James C. Adams.) Duck Inn. (Lloyd Hamilton.) Dynamite. (Lloyd Hamilton.) Noname. (Lloyd Hamilton.) The Sump. (Lloyd Hamilton.) April Fool. High and Dry.

FILM SALES CO.
BILLY RUGGE COMEDIES, one reel. JOLLY COMEDIES, one reel.

FILM SPECIAL COMEDIES, one reel.

FAMOUS PLAYERS-LASKY
PARAMOUNT-ABRUCKLE COMEDIES, two reels.

PARAMOUNT-DE HAVEN COMEDIES, two reels.

PARAMOUNT-MACK SENNERT COMEDIES, two reels.

TOONEVERSE TROLLEY COMEDIES, two reels.

FEDERATED FILM
MONTE BANISTER COMEDIES, six reels.

FOX FILM CORP.
SUNSHINE COMEDIES, two reels. An Elephant’s Life, three reels. A Day’s Pleasure, two reels. Shoulder Arms, two reels. Sunnyside, two reels.

CLYDE COOK COMEDIES, two reels. The Huntsman. All Wrong. Don’t Tickie.

GOLDWYN PICTURES
CAPITOL COMEDIES, two reels.
When the patrons of your theater exclaim over the wonderful screen effects, they are paying a tribute not only to the director and producer but to the quality of the film that makes such pictures possible—

EASTMAN FILM

EASTMAN KODAK COMPANY
ROCHESTER, N.Y.

DRAMAS

ARROW FILM CORP.
BLAZED TRAIL PRODUCTIONS, one reel.
ARROW-NORTHWOOD DRAMAS, two reels.

C. H. C. FILM SALES
STAR RANCH WESTERNS.

RUSSELL-GREIVER-RUSSELL
FRITZI RIDGEWAY PRODUCTIONS, two reels.
STAR DRAMAS, featuring Violet Mersereau. Grace Cunard and others, two reels.
AL JENNINGS WESTERNS, two reels.
NEAL HART WESTERNS, two reels.

POWDER
NICK CARTER SERIES, two reels.

C. H. PRICE CO.
INDIAN DRAMAS, starring Mona Dark-feather, one reel.

REELCRAFT PICTURES
TEXAS GMNAN WESTERNS, two reels.

SILZNIK PICTURES
WILLIAM J. FLYNN Detective Series, two reels.

UNIVERSAL FILM MFG. CO.
RED RIDER SERIES (Leonard Chapman), two reels.
WESTERN AND RAILROAD DRAMAS, two reels.

SCENICS

EDUCATIONAL—Robert C. Bruce Scenics Beautiful, one reel (every two weeks).
EDUCATIONAL—Chester Outing Scenics, one reel (every week).
EDUCATIONAL—Screenics, one reel (every two weeks).
PARAMOUNT—Burton Holmes Travel Pictures, one reel (every week).
PARAMOUNT—Burlington Adventure Scenics.
PARAMOUNT—Post Nature Pictures.
REELCRAFT—Reelcraft Scenics, one reel.
ROBERTSON-COLE—Martin Johnson Series, one reel.
ROBERTSON-COLE—Adventure Scenics, one reel.

SPECIAL PICTURES—Sunset Buried Scene Stories.

MISCELLANEOUS

ARROW—Sports Pictorials, one reel.
C. B. C. SALES—Screen snapshots (bi-monthly).
COMMONWEALTH—Spanth's Original Vod-a-Vid.
COMMONWEALTH—Spanth's Sermonettes.

FAMOUS PLAYERS—Paramount Magazine, one reel (weekly).
GOLDWYN—Goldwyn-Hray Pictures.
GREIVER—Greiver Educational.
KINETO—Kinetoscope Reviews.
KINETO—Charles Urban Movie Chats.
KINETO—Urban Popular Classics.
PATHE—Topics of the Day.
PATHE—Pathe Reviews, one reel.
POWDER—Lake McClure's Film Odyssey.
RADIS—Brind's Wonders of Nature.
SELECT—Herbert Kaufman Masterpieces.
SELECT—Prisms Color Pictures.
S. E. ENTERPRISES—Cowboy Jazz, two reels.

SERIALS

ARROW—Thunderbolt Jack (Jack Hoxie).
FOX—Bride Thirteen.
PATHE—The Rustic Rockies (Ruth Roland).
PATHE—Phantom Foe (Jeanette Hansen and Warren Orland).
PATHE—Velvet Fingers (George B. Seitz and Margaret Carbonell).
UNIVERSAL—King of the Circus (Eddie Polo).
UNIVERSAL—The Flaming Disk (Elsa Lincoln).
UNIVERSAL—The Dragon's Nest (Marie Walsh).

VITAGRAPH—The Silent Avenger (William Duncan).
VITAGRAPH—The Purple Riders (Joe Ryan and Elmar Fair).
VITAGRAPH—Fighting Fate (William Dunne and Edith Johnson).
VITAGRAPH—Hidden Dangers (Joe Ryan and Jean Paine).
VITAGRAPH—The Veiled Mystery (Antonio Moreno).

NEWS REELS

FOX NEWS (twice a week) at Fox exchanges.
INTERNATIONAL NEWS (Mondays and Thursdays) at Universal exchanges.
KINOGRAMS (twice a week) at Educational exchanges.
PATHE NEWS (Wednesdays and Saturdays) at Educational exchanges.
SILZNIK NEWS (twice a week) at Select exchanges.

ANIMATED CARTOONS

THE CUMPS (Celebrated Players).
MUTT AND JEFF (Fox).

SPECIALS

EDUCATIONAL FILM CORP.

Modern Centaurs.
Valley of 10,000 Smokes.
Babe Ruth—How He Knocks His Home Runs.
Art of Diving, with Beneke and Rellerman.
The Race of the Ace (Man o' War).

BEFORE HOT WEATHER COMES—

Just as you buy coal before winter sets in, you ought to prepare NOW for the hot, scorching days of summer.
Find out how Monson's cooling breezes will make your house always pleasant and comfortable—maintain a good, profitable business all through the summer.
Just ask us to send you our booklet "A Better Summer Business."

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In all the motion picture theatres of the Nation where big pictures and good pictures are being shown—there you find patronage heavy and exhibitor profits assured.

In every city where the amusement business has been "off" it has been in the $2.00 or $3.00 theatres, and not in the motion picture theatres.

Out of 2,000 Associated Producers' exhibitor-customers we have not heard twenty complaints of poor business.

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MACK SENNETT  MARSHALL NEILAN  ALLAN DWAN
GEORGE LOANE TUCKER  MAURICE TOUPEUR
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ASSOCIATED PRODUCERS, INC.
729 SEVENTH AVENUE, NEW YORK CITY
UNANIMOUSLY RESOLVED
BY IDAHO STATE EXHIBITORS' ASSN

That "Outside the Law" is a Masterpiece and has a tendency to create new theatregoers and to elevate the exhibiting business to a new standard.

Read the following wire from Don Corrother, president of the Idaho State Exhibitor Association: "On account of the unusual interest aroused among members of our organization, we included in our official routine of business at our semi-annual meeting in Boise a special screening of 'Outside the Law.' A resolution was passed unanimously to the effect that 'Outside the Law' is by far the most meritorious product that has so far come to our notice. IT IS A MASTERPIECE IN EVERY RESPECT AND HAS A TENDENCY TO CREATE NEW THEATREGOERS AND TO ELEVATE THE EXHIBITING BUSINESS to a standard that must be called a real achievement. EXHIBITORS SHOULD BE PROUD TO PRESENT THIS ATTRACTION to their patrons in an community irrespective of creed, size or fastidiousness of clientele."
Clean Suspense gets the Whole Family

—and keeps them coming week after week

TIME was when a producer could put almost any old kind of junky “ruff stuff” into a serial and get away with it. Nobody cared much then—neither producer, exhibitor nor public. Not so today! In these days when serials—GOOD serials—UNIVERSAL SERIALS—are an attraction for the whole family, they must be produced with just as much care as the very best feature. And because Universal serials are produced with exactly such care; because they ARE clean, speedy and healthily exciting entertainment for the whole family, they are making money for hundreds of exhibitors, just as they will make money for YOU.
It has more laughs than there are Smiths in the telephone book
Hal Roach presents
Harold Lloyd
in the Comedy Special
"Number, Please?"
LEWIS J. SELZNICK Presents
CONWAY TEARLE in
A HOBART HENLEY PRODUCTION
“SOCIETY SNOBS”
By CONWAY TEARLE
Scenario by LEWIS ALLEN BROWNE

First of the CONWAY TEARLE STAR SERIES
BOOK THEM ALL!
The first Mermaid Comedy, "A FRESH START", was an instant box office winner. So were "DUCK IN" -(Ham) "NONSENSE" -(Adams) "DYNAMITE" -(Ham)

IN "HOLY SMOKE" JIMMIE ADAMS IS AT HIS BEST

MERMAID COMEDIES
One a Month

Mermaid Comedies are not one star comedies. Mermaid Comedies are all star comedies—organization comedies—built up on the personalities of comedians like Lloyd "Ham" Hamilton and "Jimmie" Adams

It is the versatility of Director JACK WHITE, however, which has made Mermaid Comedies such a "sure fire" box office success. Though Mermaid Comedies are rough-and-tumble comedies, they are not of the slap-stick variety. They are best defined as ridiculous situation comedies which never insult the intelligence of an audience with pie throwing or similar childishness. Director Jack White's unique art is that of being able to bring out his story by manufacturing comic situations which are genuinely humorous.

"HOLY SMOKE" is a roaring comedy of thrilling human interest. Good old fashioned melodrama and farce at their best.

Book "Holy Smoke!" Today!

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But the girl knew, and the man came to know at last that nothing but the great atonement would wipe out the stain.

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Take Los Angeles for example –

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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.

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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.

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"ALL SOULS’ EVE"

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Camera work so marvelous that your patrons will wonder how it could be done.

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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

Pathé
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.

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25 West 45th Street, New York  
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MACK SENNERTT

Presents His 6 Part Comedy-Drama

"A SMALL TOWN IDOL"

Featuring BEN TURPIN CHARLIE MURRAY MARIE PREVOST PHYLLIS HAVERT

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 Lawrence, Los Angeles Examiner: "A Small Town Idol is an instant success. Mack Sennett has eliminated entirely the proverbial slapstick and has evolved one of the most amusing films of his career."

Guy Price, Los Angeles Evening Herald: "Hardly an angle of melodramatic art escapes unscathed. Melodrama, farce, polite comedy, comedy-drama, revue, spectacle and plot are all there. It is Sennett's first big personal production since 'Mickey.'"

Edwin Schallert, 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.'"

MARSHALL NEILAN - MAURICE TOURNEUR - J. PARKER READ JR. - THOMAS HINE
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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 Cornwell! 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
MAURICE TOURENNE - THOMAS H. INCE - C. GARDNER SULLIVAN - J. PARKER READ JR.

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guarantees

its Franchise-holders a minimum of 12 pictures yearly, of high entertainment quality, at actual producing cost, without advances, thus assuring a larger net return upon their investment, while giving the theatres in their territory the benefit of the liberal Sherman policy in lower rentals.

Final allotment of territory is now being made—For further information address

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Harry A. Sherman, President

1482 Broadway New York

Every Day
More People Say

“Sherman is Right”
Smashed, Busted and Destroyed!

All motion picture box-office records!

"FORBIDDEN FRUIT" broke all records for paid admissions last week at the Rivoli Theatre.

It was the biggest week in history by $1,200. The former record was made last April by "Dr. Jekyll and Mr. Hyde."

In seven days 53,963 people paid to see Cecil B. DeMille's masterpiece. And there were more turned away at every performance than ever before, since the theatre holds only 2,000.

At the beginning of the second week of its Rivoli showing it is still going strong.

"Forbidden Fruit" is also breaking records at Stanley's new $2,000,000 theatre in Philadelphia, in Shea's Criterion in Buffalo, and at The Majestic, Columbus.

From all present indications it is the greatest box-office attraction the world has ever known.

Jesse L. Lasky presents

Cecil B. DeMille's production

"Forbidden Fruit"

By Jeanie Macpherson

A Paramount Picture
**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.

George Melford's production, “BEHOLD MY WIFE,” was acclaimed by many exhibitors the best picture ever made. Mr. Melford will excel that one in “THE FAITH HEALER,” by William Vaughn Moody; in “THE MONEY MASTER,” by Sir Gilbert Parker, author of “Behold My Wife,” and in “A STAMPEDE MADONNA,” starring Dorothy Dalton, with Jack Holt in support.

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 George Fitzmaurice’s “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 Cecil B. DeMille’s “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**
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!"
Sydney 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."
Douglas MacLean in "A STAMPEDED MADONNA."
George Melford production, with Jack Holt.

Paramount Pictures
Salient Films, Inc. announce
The early release of the first of a Series of Ten Special Features Starring Miss Muriel Ostriche
Produced under the personal direction of J. Charles Davis, 2nd.

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J. Charles Davis 2nd.
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Paul H. Allen M.P.P.A.    Jack W. Brown
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You all Know Gene Pearce

you Dixie exhibitors.

Gene, you know, is the Master Mind of

Pearce Films

at New Orleans and at Atlanta. And he's got a tough job on his shoulders, digging up pictures that will satisfy you fellows down in that section.

Gene does a lot of looking and a lot of thinking before he buys for you. He knows he's got to buy 'em right to keep up the PEARCE FILM pace.

He did a little looking recently. He looked at

The Lester Cuneo Series

And he bought them! He pegged them right away as just what his exhibitors wanted.

Ask anybody that's ever had any dealing with Gene Pearce whether or not he knows a good film—a money picture—when he sees it. Here's the answer, every time

“I’ll Say He Does!”

CAPITAL FILM COMPANY, Inc.

“The Tiffany of the State Right Field”

Hartford Bldg.
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CHICAGO
J. JOSEPH SAMETH offers

HEARTS O' THE RANGE

For Territory

Forward Film Distributors, Inc.
110 West 40th Street
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Los Angeles office
412 Mason Bldg.
J. L. Frothingham presents

"The Breaking Point"

Starring

Bessie Barriscale

Directed by

Paul Scardon

Scenario by

H. H. Van Loan

With an all-star cast including

Walter McGrail, Joseph Dowling

Wilfred Lucas, Pat O'Malley

Ethel Grey Terry

Distributed by

W.W. Hodkinson Corporation

527 Fifth Avenue, New York City

Through Exchange Inc.
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
thru PATHÉ Exchange, Inc.

"BEHIND THE DOOR" hit your patrons—and it hit them hard,—for it was a marvel of dramatic construction.

"BELOW THE SURFACE" gripped them with its stark realism and its vivid tragedy for it was forceful and true.

"DOWN HOME" pulsed with interest and tugged at their very heart-strings with its sweet human appeal.

And now in "PARTNERS of the TIDE," Irvin V. Willat has created a picture in which he combines every quality that made his past productions colossally successful.

IRVIN V. WILLAT
CELEBRATED
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Quality—Service

Coming Soon!
A New Series of 52 Made-to-Order

CHESTER
SINGLE REEL
COMEDIES

Possessing
All the Audience-Pulling-Power
Possible to Put Into Pictures!

The name CHESTER needs no introduction
to the Exhibitor's patrons

CHESTER COMEDIES are a guarantee of production
excellence—and a Tremendous Box Office Asset to the exhibi-
tor—Released once each week—First release February 25th.

Don't Wait!—You might be sorry—Act Now!

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THE FIRST OF THE
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SINGLE REEL
COMEDIES

Jazz and Jealousy
Backs Up Our Promise and
GUARANTEE
of
Clean-Cut Capably-Directed
Cleverly Acted Laugh-Producing
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Released Once Each Week
Stories by FREDERICK BENNETT

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Personal Direction JAY HUNT

Write or Wire for Territorial Rights NOW!

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Celebrated Players Film Corporation
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Federated Film Exchanges of America Inc.
Circulation *Plus* Readers' Interest

**THE FACT** that Exhibitors Herald prints *exclusively* every week many of the most important news stories of the industry—and displays them so they may be easily and quickly read—is just one of the many reasons that has made Exhibitors Herald the publication of pre-eminent interest among the exhibitors of America.

An advertisement must be seen and read to be of value to the advertiser—

Ask any exhibitor which trade paper he finds most interesting.
"All Will Enjoy It!"

"'Mamma's Affair' is an excellent vehicle for Constance Talmadge, and a characterization gratefully received by her hosts of admirers. She establishes more firmly her title to stardom. You will enjoy it." — New York American.

"An amusing word-and-picture play and Miss Talmage is always an agreeable person to have around." — New York Times.

"Miss Talmage's playing is attractive and the picture a pleasing one." — New York News.

"Miss Talmage makes a bewitching little figure at all times." — New York Morning Telegraph.

"Miss Talmage is her same vivacious self and it is the best thing the star has done in some time." — New York Mail.


"The clever comedienne gives great pleasure in a role that shows her positive ability as a dramatic artist." — New York Journal.


"Miss Talmage is diverting in a play that comes up to the mark. It is one of her best roles. She is natural and amusing." — New York Herald.

"Constance Talmadge makes even a sick head alluring. The producers have improved on the stage comedy." — New York Sun.

Joseph M. Schenck

presents

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
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.

Third Big Five Picture to Break Box Office Records

"Passion" Is Doing It!
"The Kid" Is Doing It!
and now
"Man—Woman—Marriage"
"The Oath" and "Sowing the Wind" will when Released.

At a trial showing at the Regent Theatre, Paterson, N. J., a city of 125,000, "Man—Woman—Marriage" played to 31,702 paid admissions in 6 days, beating the attendance records of every big picture shown in the history of the house, a theatre seating 2,200. Only $731.36 spent for advertising.

Albert A. Kaufman

presents

Allen Holubar's
Drama Eternal

starring

DOROTHY PHILLIPS

Adapted by Allen Holubar from
the theme by Olga Linek Scholl

A First National
Attraction

Foreign Representative, David P. Howells, Inc.
729 Seventh Ave., New York City
While Rome Burns
By MARTIN J. QUIGLEY

This industry is surfeited with the shouts and clamors of petty personal animosities. It is insufferably tired of what seems to be an interminable succession of verbal clashes that can only be likened to fishwives' bickerings. From within it has been billingsgated from one end of the country to the other.

In line with what has been going on there was enacted in Chicago last week a spectacle of appalling humiliation to the industry.

The president of the Motion Picture Theatre Owners of America and the president of the National Association of the Motion Picture Industry stood before each other in a quasi open forum and hurled charge and counter charge into each other's teeth.

While great and vital problems hang in threatening suspense over the industry, these two acknowledged leaders of the two distinct factors of the business engaged in acrimonious argument over a lot of absurdly trivial matters.

Exhibitors and others identified with the industry who came to learn remained to scoff.

The whole event becomes one of sad memory.

* * *

Let there be no misunderstanding: The culpability for this situation does not rest upon Sydney S. Cohen and William A. Brady; they merely have been made unwilling victims of certain circumstances which have thrust them into the unpleasant mess.

Simply because of his position of leadership and utterly without respect to his record of performance, Sydney Cohen has been made the target of assault and censure and in a natural reaction he has been caused to give his time and attention to a score of cheap trivialities which are unworthy of him personally and unworthy of his great mission as the chosen head of the organized exhibitors of America.

In a similar manner William A. Brady, the appointed head of the producers and distributors, is forced into circumstances wherein he is compelled to devote his energy and time to petty personal controversies while he should be directing his ability and influence along the lines of the constructive work that is to be done.

Responsibility for this deplorable situation may be laid squarely at the doors of those individuals and groups within the industry who seem to believe that their interests can be best served by keeping burning perennially the fires of discord.

The blame is with those who through personal jealousy, pique and ambition, drag lying insinuations out into the forum with a view to upsetting constituted authority and creating a breach between exhibitor and producer.

* * *

In the entire Brady-Cohen controversy we fail to catch a gleam of any fundamental difference of sufficient importance to keep the groups these men represent from working hand in hand on the big constructive things that must be done. It is true that there are evidences of promises, if not broken, at least too long deferred. There are internal problems that may take months to solve. But certainly there is no

(Continued on page 27)
EXHIBITORS HERALD

Published every Wednesday by Martin J. Quigley

EXHIBITORS HERALD
MARTIN J. QUIGLEY
PUBLISHER & EDITOR

February 19, 1921

Vol. XII

Re-Takes

J. R. M.

On the day that there are only ten automobiles stolen in Chicago the papers get out an extra.

Spring is almost here. Baseball experts are beginning to pick the pennant winners for 1921.

Now that Ground Hog Day is passed, the only thing to look forward to is the presidential inauguration.

11 things don’t pick up after that, most of us will lose faith in human nature. Those candidates whom we elected last fall promised us everything. “Bill” Thompson was going to give Chicagoans 5 cent fare and they haven’t got them yet.

Hip Hip Hurrah

Out in California, a Senator proposes to prohibit the wearing of trousers where they have hip pockets. A lot of us will have to go to bed for the rest of our lives if that becomes a national law.

Dowling Kicks In

Pat Dowling, the old reliable Christie press agent, comes to bat with this one: At the Windsor theatre in Los Angeles, on the same bill with Metro’s “Parlor, Bedroom and Bath” there is a Christie comedy, “Dinnigroom, Kitchen and Sink,” which, according to Pat, only leaves “Up in Mary’s Attic” and that classic cellar, “Below the Surface,” to cover the whole house.

They Look It

“A writer of one-reel comedies suddenly lost his mind. For six months thereafter he continued to write those things, and no one ever knew the difference.”—Film Fun.

And we strongly suspect he dashed off a few two-reelers while he was about it.

Songsters Are Busy

If songs will win the fight against the Blue Sunday measures, the reformers are already licked. Twenty songs, all titled “Blue Law Blues,” are submitted to the Music Publishers’ Protective Association in one week.

Quite appropriately, Constance Talmadge’s next picture, “Lessons in Love” will be followed by “Wedding Bells.”

Anita Stewart believes in getting plenty of atmosphere into her pictures. She has completed “Sowing the Wind” and now announces “The Tornado.”

Wants His Money’s Worth

A Chicago exhibitor who believes in getting all he can for his money is up-decided whether to book “Black Beauty,” which has only one horse in it, or wait for the Metro feature, “The Four Horsemen of the Apocalypse.”

Max Linder must intend to remain in this country. I see he’s taking up spelling and learning to speak English.

Such a Good Chance, Too

Kipling is averse to any publicity. Isn’t that enough to make a P. A. cry.

If Mack Sennett doesn’t produce another “Mickey” with Mabel Normand, everybody’ll be disappointed.

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OF SPECIAL INTEREST

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true regard for the welfare of the industry is seriously engaged in endeavoring to establish a basis of harmony which would make possible the vitally necessary unity of action on the part of the various branches of the industry.

However, the “hand grenade squadron” appellation may prove to be very apt but in a different sense than originally intended as there are evidences of a bomb being exploded where it will do much toward clearing the road of futile and obnoxious impediments.

The Blue Sunday agitation has stumbled and fallen into the pit of absurdity which has been dug for it by its sponsors. But it is not dead. It is in fact in a position more dangerous to the industry than at any previous time as there is a likelihood that it will be ignored for a time and if this happens it will be permitted to go on quietly strengthening its forces for a stronger attack at a later date. The Blue Sunday agitators must be watched checked at every turn.

So-called “box office titles” have contributed materially in keeping censorship agitation alive. For some time there was no proof to set against the assertion that the exhibitor welcomed and demanded titles of this character. However, there is now proof at hand that the exhibitors of the country as a whole not only do not welcome titles of this type but are in fact decided against them.

In this issue:

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Editorial—"While Rome Burns"

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legitimate reason why these men should be forced into a line of action which substantially amounts to holding aloft the torch of civil war!

We have listened to the charge that the National Association of the Motion Picture Industry is intent upon a course which substantially amounts to an effort to wreck the Motion Picture Theatre Owners of America. But there is no evidence to support this contention and we cannot bring ourselves to believe that the National Association for a moment would determine upon any such ridiculous procedure; that the producers and distributors would launch into an attack against the legitimate organization activities of the customers which make their business possible.

Mr. Brady states publicly that he seeks only a harmonious understanding for the common good.

Mr. Cohen states publicly that just such a harmonious understanding is cordially welcomed by his organization.

Where, then, is there anything that stands in the way of unity of action excepting only those items of petty controversy which are thrown into the situation by those who are loath to see harmony become a fact?

* * *

We can conceive of nothing more generally disastrous to the uniform progress of the industry than just such a civil war as seems to be menacing the immediate future. If there existed issues which were impossible of amicable adjustment, then a finish fight would be the only possible road to a settlement. But no such issues exist. The various branches of the industry are actually within reach of an amicable adjustment of differences and it is probably this very fact that has precipitated the present crisis because there are those who shudder to think of the day at which they will no longer be able to profit by the discord that has existed.

Just so long as there exists any grounds for suspicion that the aim of the National Association is to disrupt the exhibitors' national organ-

ization, Sydney Cohen is pursuing a sane and logical course in going before his members throughout the country with the real story of the organization, what it is doing and what it means to the individual theatre owner.

But, convinced as we are by considerations that cannot be ignored that the true aim of the National Association is solely the accomplishment of united action the pursuit of such a plan as Mr. Cohen has undertaken, instead of being in any manner an interference with what the National Association aims to do, will actually render an aid and assistance that could be accomplished in no other way.

* * *

In the situation that has occurred, this publication reaffirms its wholehearted support of every legitimate aim of the Motion Picture Theatre Owners of America.

Also its support will be gladly given to the program of the National Association of the Motion Picture Industry to effect the necessary unity of action among all branches of the business—an eventuality that must be achieved if grave misfortune is to be avoided.

We petition both the exhibitors organization and the National Association to guard carefully against those active influences which are aimed to keep discord alive and also to free the leaders of the respective bodies from those controversies of petty calibre which remain as a menace to the accomplishment of the important things that are to be done.

The apparent efforts to capitalize dissension which result in the cheap, tawdry misrepresentation of the industry before the world must be reached for and stopped.

Those tactics of misrepresentation and lying insinuation which cause leaders of the industry to squander valuable time in petty controversy, resulting in volumes of gaseous small talk, now assume an especially dangerous character in that they are interrupting the march toward harmony and must be dealt with accordingly.
Rumor Parament To Sell St. Louis Houses to Lynch

John C. Flynn Emphatically Denies Report Which Has Been Current in New York and Missouri—Several Policy Changes Effective

(From Staff Correspondent)

ST. LOUIS, MO., Feb. 8.—John C. Flynn, representing the executive offices of Famous Players-Lasky Corporation in New York City, who has been in St. Louis for the past three weeks and who has assumed an active interest in the affairs of the Missouri corporation during his stay, today denied emphatically to a representative of the Exhibitors Herald that the seventeenth local Paramount motion picture theatres were to be sold to the S. A. Lynch interests of the South.

Rumors that have been prevalent here and in New York during the last week were to the effect that Famous Players-Lasky Missouri Corporation controlling the string of St. Louis picture houses, including the new $1,250,000 Missouri theatre and the Delmonte theatre, were transferring their interests to S. A. Lynch for a consideration well up in the seven figures.

Changes Made in Policies of Organization

Flynn’s advent at the St. Louis offices and the subsequent changes in some of the local organization’s policies gave further accentuation to the existing belief that the sale was pending. Frederick L. Cornwell, president of the Missouri corporation, has been out of town for several days and every effort to reach him for a statement was futile.

The announcement on February 1 that the litigation over the control of the St. Louis houses between the Missouri corporation and Harry Koplar interests had been settled out of court came suddenly and as a surprise which led the rumor of the impending transfer.

Says Rumor Not Authentic

In discussing the current reports, Flynn declared that they had no sound or authentic source. “There is absolutely nothing true in the rumors that are floating around the East and around this city,” said Flynn. “The Missouri corporation has no intention of selling their local interests and the trend of past events form no conclusive evidence to support the rumors.”

When asked whether there had been any deal consummated in the past week which might give rise to the alleged sale Flynn said there had not. “I can see no reason why gossip has become so intent upon charging us with great losses in St. Louis and then with the contemplation of a sale,” he concluded.

Book Stage Attractions

The Pershing theatre at Hamilton avenue and Delmar boulevard, one of the leading houses which the Koplar interests turned over to the Famous Players, recently was converted into a legitimate theatre with a stock company playing musical comedies and light operas.

The Kings theatre at Kingshighway and Delmar boulevard, it was announced last week, has been leased to G. Marcus Loew who will take charge of the house beginning February 27. The leasing of the Kings theatre to Loew had been a subject of repeated rumor since December 15, but these rumors were at the time denied by William Goldman, manager of the Missouri corporation.

Prices Reduced

Other evidences of the condition of the Missouri corporation may be gained from the fact that the Criterion theatre,

Industry Plans One-Day Drive to Aid Stricken People of Ireland

Plans for a charity drive to be executed on March 17 are now under way.

Following the great success of the industry’s Hoover drive for the benefit of the starving children of Europe, a new movement of a similar nature is to be undertaken for the relief of poverty stricken people of Ireland, and of course, March 17 is the date for that work.

A preliminary announcement of the new drive has been made by William A. Brady, president of the National Association of the Motion Picture Industry, who stated that Cardinal James Gibbons, of Baltimore, will be chairman of the committee which will have the work in hand and that other members of the committee thus far appointed are Frank Crise, mayor of Edward F. Dunne, of Chicago, to represent the Middle West and Senator James D. Phelan, of San Francisco, to represent the far west.

Exhibitors and others in the industry will be requested to cooperate in the work along the lines followed in the recent Hoover drive.

International Figure to Represent Industry

The National Association of the Motion Picture Industry is contemplating the appointment of a figure of national prominence to represent the industry generally in legislative and other matters.

A man of wide prominence who has occupied a conspicuous position in the public eye for some time is under consideration and an announcement may be expected within the near future.

Oregon Would Prohibit Admittance of Children To See Crime Pictures

(Special to Exhibitors Herald)

SALEM, OR., Feb. 6.—A fine of not less than $10 or more than $50, or thirty days in jail, or both, would be imposed for violation of a measure now in the legislature. It provides that pictures containing any representation or reproduction of murder, homicide, train robberies, holdups or the commission of any other crime involving moral turpitude shall not be shown to an audience containing female children under 16 years of age or male children under 18.

Exhibitors Summoned By Truant Executive

(Special to Exhibitors Herald)

BALTIMORE, MD., Feb. 8.—Five managers of theatres in Baltimore street between Holiday and Gay, have been summoned by a truant officer who, in applying for warrants, declares exhibitors are expected to keep children from their theatres during school hours. The theatre managers are Guy L. Wonders, Rivoli; Captain Glover, Taylor; Lubin’s; Rabinowitch, Comedy; and Seligman, Victoria.

Perrin Tours Branches

(From Staff Correspondent)

NEW YORK, Feb. 8.—Dwight Perrin, assistant general manager of distribution for Associated Producers, Inc., left yesterday for a get-together swing around Associated Producers exchanges in the Eastern territory. He will be gone for three or four weeks.

Goldwyn Back East

(From Staff Correspondent)

NEW YORK, Feb. 8.—Samuel Goldwyn, president of Goldwyn Pictures Corporation, returned here yesterday after spending seven weeks at the Goldwyn studios on the Coast.
First Brady Unity Meeting Brings Debate With Cohen

President of N. A. M. P. I. Opens Nation-Wide Campaign for Co-operation in Chicago—M. P. T. O. A. Officers Challenge His Purpose

William A. Brady, president of the National Association of the Motion Picture Industry, opened in Chicago last week a campaign which was announced as a movement for a united industry.

An unexpected turn in the proceedings was occasioned by the presence of Sydney S. Cohen, president; Senator James J. Walker, national counsel; Samuel I. Berman and other leaders in the affairs of the Motion Picture Theatre Owners of America.

**BRADY ANNOUNCES PROCEDURE**

An interesting situation was created early last week by an announcement of Mr. Brady that he would commence in Chicago on Friday, February 4, a series of addresses to exhibitors in leading cities throughout the United States.

Mr. Brady's announced purpose was to weld the exhibitors and the other factors of the industry into a united front for defense against censorship and other legislative assaults and also to urge exhibitors to join the exhibitors' division of the National Association of the Motion Picture Industry.

**LARGE ATTENDANCE AT MEETING**

Mr. Cohen, however, as spokesman for the Motion Picture Theatre Owners of America, construed the Brady program as an assault upon the exhibitors' organization and an effort to alienate the interests of exhibitors in favor of the National Association of the Motion Picture Industry.

In a spirited meeting attended by large delegations of exhibitors and other persons identified with the film industry in Chicago and vicinity, Mr. Brady vehemently denied the construction placed upon his actions by Mr. Cohen, who with equal force countered with the declarations reaffirming his assertions.

The meeting, which was held in Washington Hall, was arranged by a committee of Chicago film men to give Mr. Brady an opportunity to deliver his message to representatives of all branches of the industry in Chicago and vicinity.

Otis Skinner, Henry Miller, William Hodge, Blanche Ring and Lenore Ulric, theatrical stars now appearing in Chicago, attended the meeting as a courtesy to Mr. Brady. The public was invited to hear his address.

Cohen's Presence Surprise

The appearance of Sydney S. Cohen, Samuel I. Berman, Senator James J. Walker, together with John Mannheimer of New York, Gustave G. Schmidt and E. H. Bingham of Indianapolis, William A. Steffes of Minneapolis and a score
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Sydney S. Cohen Will Tour Nation With Senator Walker

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, announced in Chicago February 5, that he would return to New York immediately to make preparations for a nationwide tour to make clear to the entire industry the aims and purposes of the organization which he heads.

Cohen will be accompanied on this trip by Senator James J. Walker, counsel for the M. P. T. O. A., and a speaker of exceptional ability.

Preparations will be hurried and the date of his departure from New York and the itinerary decided upon will be announced within a few days.

of other leaders in the Motion Picture Theatre Owners of America came as a distinct surprise.

Dr. Sam Atkinson, business agent of the Allied Amusements Association of Chicago, presided at the meeting and introduced Mr. Brady. He was asked if Mr. Brady would answer questions after he completed his address. The chairman conferred with Mr. Brady.

"I will answer any questions before I start speaking," said Mr. Brady. There was no response, and he continued: "Then I will anticipate the questions. I am here because I stand for cooperation. That is the purpose of this trip I am undertaking. I am not here to disrupt any organization. I am not here to abuse anyone. I am here for one purpose and that is to bring the serious-minded people of the industry together to realize the dangers ahead of them."

Schmidt of Indiana Opens Questioning

There was another pause. Then Gustave G. Schmidt, president of the Motion Picture Theatre Owners of Indiana, arose.

"I was one of the delegates called to New York for the purpose of bringing about an association," he said. "I was called by Sydney Cohen to serve on a committee which I understood was to meet with the producers themselves to bring about a better understanding. With one or two exceptions, the producers were absent and sent representatives. The result of the conference was disappointing. I was told that any costs met by the state organization in fighting censorship, blue laws and other evils were not this beside the point?" asked Mr. Brady.

"You wanted to be questioned first and talk afterwards," interjected Sydney Cohen.

"You know my opinion on this entire matter," returned Mr. Brady.

"I know your individual opinion, but I want the opinion of the National Association," replied Cohen.

Discusses Financing of Legislative Work

"I was told," continued Mr. Schmidt, "that the money legitimately expended in combating legislation would be met by the producers."

"I have no knowledge of that promise," said Mr. Brady.

"It was made by Gabriel Hess," interjected Mr. Cohen.

"I knew nothing of it," returned Mr. Brady.

"We have a big fight in Indiana," resumed Mr. Cohen. "We raised a large amount of money. Then we got in touch with the national association and asked them to send help quick, as we would only have twenty-four hours notice when the censorship bill was called up for hearing. Information was sent back to a man ostracized from our organization that we would receive $1,000.

"We have 600 theatres in Indiana. There are at least ten large producers. They are going to give us 20 cents per house for the purpose of this trip."

Contract Proposition Receives Consideration

"You were present when the uniform contract was discussed," resumed Mr. Schmidt. "We spent two days on that matter with counsels of the various film companies. We bargained upon all of the points. We understood that we were to receive the contracts within a short time. We also were given to understand that advance deposits were to be done away with." Mr. Brady, "I was present when a joint committee appointed by the producer on the business of the theatre entered the question, which continued several minutes, concluding with Sydney S. Cohen exclaiming: "Those committees agreed to cooperate on censorship, blue laws and all other unfriendly legislation. Now why is it necessary for you to make a trip throughout the United States preaching organization and harmony? Answer that and I will ask you some more!"

Atkinson Suggests Executive Session

Dr. Atkinson interposed at this point by calling attention to everyone present that in the audience were people representing the business of theatre and distributors who were not interested in the internal problems of the industry.

"My opinion is that we should not wash any dirty linen in public," he said. "I suggest that we have Mr. Brady deliver his address, which is of interest to the general public, and then go into executive session and talk these matters over afterwards.

Mr. Brady consented and his questions raised no objection.

Sydney S. Cohen Will Tour Nation With Senator Walker

"Then I will open my talk by answering the question which was put to me," said Mr. Brady.

"There should be some system whereby this industry could act as one unit. I represent an industry of other industries don't attack each other in the trade papers.

"I must have a united front. It is absolutely essential. I am not pleading that the one organization should be the National Association of the Motion Picture Industry, but recommending an association for self-protection."

"I say right now that the National Association, Industry is facing Many Dangers Now

A division between the whiskey and the beer and wine forces brought prohibition. Don't let that happen to us. I resent the reference of our friend to the millionaire producers. They are our staff and you should not oppose them.

"I say to Mannheimer that this kind of committee did not consider the interests of the industry. We are facing dangers that you all know about—censorship and taxation. You know of Secretary of the Treasury House of Representatives is under consideration for doubling the rental tax and the admission tax. The Associated Manufacturers have asked for conference and have advocated doubling your tax.

"Blue Sunday! We must prepare for it, although it has been laughed out of court," said Mr. Cohen. "You must be organized and prepared.

"Tarf is important. You wouldn't want to see this country flooded with foreign productions. You wouldn't want the excise tax.

"But, gentlemen, you are looked upon as the next crowd to trim."
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the people in this business throughout the country.

Brady Says Chicago Address Is Model

"Surely there is no harm in William Brady or Jimmy Walker going around the country to warn the industry of these dangers.

But I am not asking you or your association. I won't mention your name again. I have given you the model of the speech I will deliver in every town in this country. Is there anything wrong about that?

I wish to have with us this afternoon a very capable speaker and I am going to ask my good friend, Senator Jimmy Walker, a man for whom I have the greatest respect, to address this assemblage.

Senator Walker then took the floor and discussed at length legal censorship and the attitude of the exhibitors towards it.

"Censorship is unfair, impracticable, un-American and unworkable," he declared.

"The ordinance before the city council of Chicago at the present time is a glaring example of the danger it holds.

"The American exhibitor is opposed to censorship and blue laws, but he is willing to lose one dollar in order to save one dollar in the country. The theatre owners of America have brought about the finest organization I have ever had the privilege of seeing.

Walker Says Exhibitor Owns Picture Screen

"The exhibitor is a quasi-public servant. The screen and the responsibility of that screen comes back to him every day. It is he that takes the brunt of public criticism. When a producer tells a story or a film, it is the exhibitor, not the producer, who becomes the target.

"And yet the exhibitor remains silent for the good of the business. He does not carry his troubles to the public. If that meeting in New York had produced the same results, it was capable of, it would be unnecessary for anyone to go through the country to combat censorship or blue laws.

"It is useless for Mr. Brady to advocate one big organization in the motion picture industry until there is a house cleaning in the ranks of the organization represented by him.

"When the motion picture theatre owners from all parts of the country went to New York in an effort to adjust differences, it was the time to advocate one big organization. But now the exhibitor has his back against the wall. He will not have one big organization while it is subjected to advance deposits and the present forms of contract.

"Unless there is genuine cooperation there cannot be one organization. Censorship and blue laws must be defeated, but the theatre patron will do that. That will not make a happy family.

Brady's Testimony in Council Is Reviewed

"I want a man who when he EXISTS he is not an exhibitor present who agreed with you, but not one raised his voice in protest. They didn't want to hurt our case. Don't talk about one organization until you talk of an organized, some with one heart, with one mind, and predicated on honest and fair principles.

"We're with you on censorship and blue laws and any other legislation which threatens our industry. But we insist on one organization being good in our family affairs. If there isn't honesty, principle, fairness, there can't be one organization. There cannot be one organization without equity. If the exhibitors have lacked anything in cooperating, point it out and it will be cured fairly.

"Before this meeting adjourns, I said Mr. Brady, rising. "I want to make public admission of a mistake." If I have ever made any mistakes, I am sorry for them. They have been made in the interests of the industry, the industry which we have to defend our lives and answer questions. Of course, if you cannot remain we will proceed. I want the film men of Chicago and all of the United States and the governing bodies of the country to know what is going on.

Mr. Brady glanced at his watch and retired.

Milwaukee Exhbitors Ask Recall of Brady

(Special to Exhibitors Herald)

MILWAUKEE, WIS., Feb. 8.—A resolution to the effect that William A. Brady's tour, which was announced as a crusade against censorship, was in reality a move of Wall Street to gain control of the motion picture industry, was passed on the evening of Mr. Brady's arrival here by the local exhibitor's organization. Mr. Brady was called upon to discontinue his campaign.

Success of Mr. Brady's movement would mean practical destruction of the business, it was declared, by Mr. Brady. Mr. Brady was characterized as the "cat's paw of a financial ring."

"Blue Laws Laughed to Death"

Brady Declares at Milwaukee

(Special to Exhibitors Herald)

MILWAUKEE, WIS., Feb. 8.—"The blue laws have been laughed to death," declared William A. Brady, president of the National Association of the Motion Picture Industry, in a luncheon given in his honor at the Plankinton Hotel here last Saturday by Milwaukee and other Wisconsin film men.

"Such men as Bishop Manning, the press, the public, representatives of the church, citizens' unions and other organizations have attended to them," Mr. Brady announced "those fanatics who profiteer on morality" and made a few pertinent remarks about Dr. Crafts, leader of the blue law agitation.

"I have never dodged an issue yet and I won't now," announced Mr. Brady. "I am going to remain in the battle.

"People not in the film business were requested to leave the hall and adjournment was taken ten minutes to give those outside the trade an opportunity to leave.

Mr. S. Cohen, president of the M. P. T. O. A., took the floor when the executive session was opened ten minutes later.

"I want to discuss the effort toward cooperation in the National Film Council," he said. "Gabriel Hess requested a joint meeting on censorship and I told him I was a member of the council. He wanted to know how they were operating all parts of the United States to New York. I suggested that they also take up the advance deposit and uniform contract and regulations at the same time and it was agreed.

"The joint committees decided definitely on the uniform contract question. Counsel for all of the producers were there. It was also agreed to eliminate advance deposits and establish a credit bureau through which men who paid their bills could get service. We're not in a game any longer. We're in a business. The producers urged that the entire trade be made on doing away with advance deposits on account of the present financial conditions.

Cohen Tells of His Message From Elliott

"I am good enough to remain, Mr. Brady," said Sydney S. Cohen, rising to his feet. "We would like to have you here to defend your friends and answer questions. Of course, if you cannot remain we will proceed. I want the film men of Chicago and all of the United States and the governing bodies of the country to know what is going on.

Mr. Brady glanced at his watch and retired.

A sub-committee was appointed to put this into writing early in January. A meeting was arranged for January 12. The day before, H. Elliott called me by telephone and said it was impossible to hold the meeting as members of the committee had more important work. I asked him to put that in writing for my records. He replied, 'I won't. Take it for what it is worth.'

"The joint legislative committee agreed on a fifty-fifty basis of meeting all legitimate expenses in fighting censorship and other legislation in the various states.

"I am told, Bill, that you made the statement at a dinner given you yesterday that if it hadn't been for petty politics $5,000,000 could have been raised for the Hoover fund," he continued. "Did you say that, Brady? It's true. Petty politics were introduced and Bill Brady died."

Brady interrupted and explained at length his version of the Hoover drive in New York City; a question as to whether Charles O'Reilly or Adam Brandt was to be appointed to take charge, and finally the naming of Samuel Rothaefel as a compromise. The politics matter, but apparently of great interest to Mr. Brady and Mr.
Cohen and others from New York, seemed to become more complex as the explanations lengthened. It was apparent that the feeling existed, and this feeling had interfered with the results obtained. They were many "You did's" and "You didn't's."

Baltimore Incident
Is Told by Cohen

Mr. Cohen then passed to the recent incident at Baltimore.

"Tommy Goldman advises me that after the meeting you looked him up and said: 'Tommy, you misunderstand me.' I am against the M. P. T. O. A.," he said, addressing Mr. Brady.

"I didn't say that," returned Mr. Brady.

"There is no reason why I should say anything like that. I urged several exhibitors to join the N. A. M. P. I. There is no reason why Mr. Goldberg couldn't retain his membership in the M. P. T. O. A. and still be a member of the N. A. M. P. I."

"Just to set you right," said Cohen, "I want to explain the New York situation. Every exhibitor in the New York Chamber of Commerce belongs to the state organization and to the M. P. T. O. A."

"How many theatres are affiliated with your organization?" asked Mr. Brady.

"Between 2,000 and 5,000," said Mr. Cohen.

"And how many are there in the United States?"

"About 15,000 giving daily performances and about 3,000 semi-weekly," replied Mr. Cohen, and continued:

"Senator Walker and myself had a talk with Mr. Selsnick, the producer, recently and he told me they had voted you $25,000 salary. He also stated that he was against the uniform contract and the abolishing of advance deposits."

Report Brady Is Out to Get Sydney Cohen

"Why, Bill, men in your organization are standing on the street corners in New York saying that I am going to be 'framed'—that they are going to get me. You can go back and tell them that I will give them a receipt for all they give me."

"Why, Bill, one of the trade papers called me up and said you were starting on a trip to get me and break up my organization. They are starting stories about me. There is one about my being implicated in opium smuggling in England. I was never in England in my life."

"We don't want to take anything from you. We are organized for protection, not profit."

"Now listen, Cohen, you can't expect the uniform contract in a minute," replied Mr. Brady. "If, as you say, all the terms were agreed upon, I give you my word—and I have never broken it yet—that the promise will be carried out and I will resign as president of the National Association."

"I'd like to have you forget your trip and come back to New York with me now and fix up that uniform contract," responded Mr. Cohen.

The questioning then shifted to the particulars of Mr. Brady's trip. He said it had been arranged in New York and he had been invited to several cities to speak on censorship.

Mr. Bingham arose to read a letter, purporting to have been sent from Frederick H. Elliott to Frank Rembusch of Indiana asking Rembusch to arrange to have Mr. Brady invited to Indiana.

"Please go back to Mr. Elliott and tell him to write to the president of our exhibitors' state organization, Mr. Schmidt, or to myself as regional director," said Mr. Bingham.

Questions Motive of N. A. M. P. I. Activity

"Are you out to get members for the exhibitors' branch of the N. A. M. P. I.?" Mr. Cohen asked, following with a statement: "If your purpose has been honest, the Motion Picture Theatre Owners of America would have been glad to arrange meetings for you in every state."

"Another thing," he continued, "did you tell the Chicago censorship commission that the National Association is ready to prosecute and send to jail any exhibitor showing an immoral film? Well, I'll tell you, Mr. Cohen, that producers are ready to prosecute and send to jail the producer of any immoral film."

"The thing is, Brady, that you and I ought to keep out of local legislative fights. We don't know how to talk and we only do harm. Stay in your own state."

Senator James J. Walker then took the floor to express his opinion on the matter. He reviewed the story of the Widow Dodge, for whom the M. P. T. O. A. is supposed to be financing a university and a theatre.

"You know that an organization which reaches out and projects the weakest member of its organization ought to be sustained," he said. "Bill will join one organization. So say I, and I will tell you why you ought to join the M. P. T. O. A. They have started an offensive to cure the evils of the theatre owner's business."

"Does the N. A. M. P. I. advocate protection from advance deposits? Does the M. P. T. O. A. want uniform contracts? If they want one big organization, what are they going to give you in place of the organization you have? I'm for unity and we must do the same if they would only do something."

Says Brady Is Best Evidence of Producer

"I have yet to hear when a producer wanted anything from an exhibitor except his money. Let's not have a misunderstanding. If you are going to join an association, see what benefit it will do you."

"We don't want to cripple the producers. But until they stop demanding more salary and until they stop squeezing the little fellow, we have got an evil to fight. I warn you, if you let your organization be disrupted you will regret it."

"Why is Brady on this trip? I'll tell you why. It is because he is the best evidence that bunch has got to offer. He is the only one who can stand the sunlight. Bill doesn't know what it's all about. He's being used."

"I'm for Bill. I like him and I like the things he likes. But he's onlywindow dressing. I'm in for something solid."

"Closing, I want to say: Boys, if there is some other place you can get better protection than from the M. P. T. O. A. go to it!"

Samuel J. Berman called for order as Senator Walker completed his talk and people started to leave, thinking the meeting was over.

"I want to say that I like Bill Brady and I've fought for him in the past and am ready to fight him in the future," he shouted. "Bill's all right, but he is in damned bad company."

Mannheimer Discusses
Hoover Drive in New York

The discussion became general again. John Mannheimer of New York taking the floor to discuss the Hoover drive in New York again. William Brandt as being "too fond of having medals pinned on him," and declared that he, not Brandt, is the real head of the New York Chamber of Commerce.

Joseph Hopo, president of the Illinois Exhibitors' Alliance, and Dr. Atkinson were among others who spoke. The meeting was then adjourned.

Mr. Brady climbed to the platform and held up his hands for silence.

"Every word spoken here today proves we need cooperation," he exclaimed. "They have pleaded my case. I rest it."

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Brady Praises Cohen for Aid
In Fight on Censorship Laws

(Special to Exhibitors Herald)

MINNEAPOLIS, MINN., Feb. 8.—William A. Brady, president of the N. A. M. P. I., in an address to the local film club at Hotel Radisson here last night, praised Sydney S. Cohen and other officers of the M. P. T. O. A. for their assistance in fighting censorship.

"In the past five years of our existence, not a single state has enacted a censorship bill," he said in part, "I want at this time to give credit to the exhibitors for their splendid cooperation in many instances. In the New York fight, I desire to pay special tribute to my good friends, Sydney Cohen, Sam Burman, Charles O'Reilly, and to that great friend of the motion picture industry, Senator James Walker of New York."

He said the whole object of his trip is to urge cooperation and coordination among every branch of the industry and added "I am not here as has been charged to break up any organization or to interfere in any of your local or state problems."
Possibility of New Chicago Censorship Law Is Remote

Observers Predict Ordinance Drafted by Hurley Either Will Die in Committee or Will Be Modified to a Great Extent

That the possibility of the proposed new censorship ordinance becoming a law in Chicago is a remote one became apparent at the second hearing on the matter conducted by the legislative committee of the city council, February 19.

The few remaining shreds of camouflage were torn off the measure. It became apparent that the proposed measure would accomplish no constructive results and that its primary effect would be to strip Chief of Police Fitzmorris of his authority over pictures.

Mayor Thompson Expected to Veto Measure.

Observers, who have followed closely the arguments for and against the ordinance, predict that the ordinance will either die in committee or be greatly modified before it reaches the council floor. The chance of the council's passing it in modified form is slight.

when one or two people in the audience suggested that it was getting late and nothing was being accomplished.

One of the legislative committee arose to ask Chairman Olson to shut off the questioning. He had not concluded his sentence when Mr. Harry shouted:

"No, you don't," he said, "I have worked on this two years and I intend to question these witnesses.

"And I'll tell you," retorted Chairman Olson flushing, "that this hearing is being conducted by the legislative committee and every member of that committee has a right to speak or make a suggestion, and I intend to give members of the committee the first chance to speak."

Exhibitors Approve Fitzmorris

Dr. Sam Atkinson, business manager of the Allied Amusements Association, opened the meeting for opponents of the new ordinance by taking up the ordinance section by section and expressing his objections.

He pointed out the addition made to the definition of what should be barred from pictures invested unlimited authority in the censors and under it almost any type of picture could be arbitrarily barred.

The actual cost of the new system is misleading, he said, as addition to the $15,000 per year in salaries provided, the existing machinery must be maintained and added to. In addition, the following secretaries and other assistants provided the censors.

On behalf of the exhibitors of Chicago, he declared that the present censorship under Chief Fitzmorris is satisfactory in every way, both to the theatre owners and their patrons.

Brady asks "Square Deal"

William A. Brady opened and closed his address with the statement: "All we want is a square deal."

The commission to consider the youth of the motion picture industry; the rapid strides it had made in the last few years, and give it a chance to develop without being hampered by men who did not understand the motion picture or the drama.

Rapidly, he sketched the tremendous influence of American motion pictures in all parts of the world; their part in the winning of the war, and their recent achievement in raising $2,500,000 for the Hoover fund, and briefly called attention to the millions invested in the business.

Discussion of censorship in the few states which now have censorship laws, pointing out how a picture is passed in

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Is the One Really National Publication of the Motion Picture Industry.
one and rejected in another on the "whims" of political appointees, closing with a brief outline of the many great pictures which would be harmed from Chicago under the proposed act.

Recalled to the Stand

As Mr. Brady left the stand, proponents of the new censorship asked to question him, and he recited a cross fire which continued for an hour and a half. Dr. W. W. Burgess, representing the Illinois Vigilance Association, was one of those present who attempted to stop the questioning of Mr. Brady by the censorship commission on account of the time it was wasting.

"Can't you stop this, Mr. Chairman?" he asked when he gained the floor.

"I have tried to stop it for an hour and can't," said Chairman Olson.

"You can't bar us from the floor," explained Mr. Hurley, half rising from the chair; "I don't intend to be stopped.

Another clash followed, but the questioning continued, bringing laughs, cheers and rapping on the table from the chair.

Senator Couch曼, representing the M. P. F. O. A., was called from his seat to speak when it was learned that he was present. He delivered an interesting and convincing address which was received as the high light of the session, doubtless greatly advancing the industry's cause.

"We all seem to agree on the same thing," he said. "We want clean pictures, good pictures. The only difference of opinion seems to be the method of obtaining them. The motives of the men proposing this ordinance should not be questioned.

"The principal danger of this ordinance seems to me to be that passing upon a picture is to depend upon the whims of the people appointed to two people view the same thing alike."

"I am here representing the exhibitors. They are not a fly-by-night class of men. The great number are men of families; clean, capable business men; fathers who are just as zealous of guarding their children as any other man."

"It seems to me that the police power is sufficient. Any harm in a picture or a poster can be cured by an appeal to the constituted authorities. But submitting property worth $100,000 to the whims of three men amounts to practically irresponsible action."

"One of the greatest dangers of the ordinance is that these men have the final say. There can be no appeal. It would give them more power than is exercised on any judicial office in the American plan of government. A murderer is entitled to an appeal even after twelve of his peers have found him guilty. A man with $1,000 property interest can carry his case to the supreme court. But this ordinance says that a man who saw a film worth $100,000 must abide by the decision of three men, and from that decision no appeal can be taken."
Minnesota May Ask Probe
Of Alleged Theatre Trust

Associate of Finkelstein and Ruben Declares That
Impartial Investigation of Company’s
Affairs Will Be Welcomed

(Minneapolis, Minn., Feb. 8.—A resolution has been introduced in the Minnesota house of representatives asking that an investigation be made of charges that there is a monopoly in the motion picture theatre business here controlled by three men.

No names were specified in the resolution. However, William Hamm, associate of Finkelstein & Ruben, declares that undoubtedly it was “aimed at Messrs. Finkelstein and Ruben and myself.” In a statement Mr. Hamm says:

Investigation Heartily Welcomed, Says Hamm

“The resolution introduced by Mr. Levi, as to the moving picture industry and theatrical industries in the Twin Cities and in Duluth is not a surprise to us. For several weeks the information has been pouring into us intermittently that such a resolution would be introduced.

“We have only one answer and that is that we heartily welcome the introduction of such a resolution: that it would give us an opportunity to convince the public of the cities that there was no foundation for the charges made in the same, but that if the facts were brought out, as we propose they shall be, we have no fear of public opinion in this case.

Only One Result Possible

“The resolution, without mentioning any names, was undoubtedly aimed at Messrs. Finkelstein and Ruben and myself. This conclusion must be drawn from the fact that we are the only three people who are jointly interested in a number of these theatrical enterprises.

“If this investigation is an impartial one made with an honest effort to arrive at the facts, and is not a foreclosed verdict by a packed jury, there can be but one result and that is that the theatregoing public will be convinced that far from being a monopoly, which is gouging the public, the interests which are represented in this statement by myself have endeavored to give the public of the cities the highest class of entertainment at the very lowest possible price. It is only because of the organization and the investment of capital that this has been possible.

Admission Prices Lower

“Repeatedly, when special pictures have come in and have been shown by other houses, the price has been tripled and quadrupled, but it has been our policy and will be our policy, on the contrary, to give to the public the same class of service at the regular price of admission and far below the prices which are charged in other cities for the same class of service. Anybody who cares to investigate what is being done in other cities of the same size, will find that this statement is based on actual facts.

“There are, in the city of Minneapolis, 72 amusement houses, of which we operate 15, including vaudeville and stock houses, and in St. Paul there are 41 amusement houses, of which we operate 15, including vaudeville and burlesque. This ought to prove to the public that a ‘monopoly’ is hardly the proper term.

Want Only Truth Given

“In conclusion, I repeat that we welcome an honest investigation. We do not want to impose upon the public our own publicity medium, but we emphatically state now, that we shall not hesitate to take advantage of the medium of publicity which the screens afford us, to give the facts to the public, if they are not brought out otherwise.”

M. P. T. O. Presents
House to Mrs. Dodge Griffith’s “Way Down East” Donated As Opening Attraction

(Morrisville, Vermont, Feb. 8.—Mrs. Pauline K. Dodge, who formerly operated the Bijou theatre which was taken over by Alfred S. Black, opened the Town Hall for motion pictures on February 5.

The theatre was entirely equipped by the Motion Picture Theatre Owners of America. The opening attraction, “Way Down East,” was donated by David Wark Griffith, who also sent a special operator, piano player and publicity man from New York. T. M. Salyers represented the M. P. T. O.

Salyers was in Morrisville for two weeks aiding in moving equipment from the Bijou and otherwise preparing for opening. Letters announcing the opening of the new house were sent to every resident here by the exhibitors organization.

The selectmen of the town have given Mrs. Dodge exclusive license for showing pictures here. The house was packed at both performances on Saturday. All proceeds went to Mrs. Dodge.
Harry Cohen enjoys luxury of suite of Ex-Emperor at $6 per

Error on part of Hotel Clerk gives Metro official $60 service for almost nothing

(From staff correspondent)

NEW YORK, Feb. 8.—Harry Cohen, manager of Metro's foreign department, is back from Europe with a story of how he paid $6 a day for the use of the ex-Emperor's suite in a Berlin hotel.

Arriving in Berlin late at night he taxied to an Under den Linden hotel only to learn that every room was occupied and that he could get no accommodations.

Harry Cohen, manager Metro's foreign department, and Mrs. Cohen, who recently returned from a ten weeks' tour of Europe, where he studied conditions affecting the interests of his firm.

"Only the former Emperor's suite is available," the clerk told him.

The Metro official had visions of a bill with staggering total. "How much?" he demanded.

"Four hundred marks a day."

"At such a figure (about $6 at current exchange rates) the proposition didn't ring true to him. Mr. Cohen thought the clerk was concealing a joker. He demanded to see the suite.

A few moments later he was being shown a series of rooms so elaborate in their furnishings that "they looked more like forty motion picture sets," Mr. Cohen says. He promptly snapped up the bargain.

Until he was ready to leave he reveled in luxury. "Then the shock came. A garrulous attendant innocently men-
tioned that the rate for the suite was 4,000 marks a day. Not $6, but $60! Mr. Cohen went to the desk with his information.

"The attendant is right," the clerk said. "A mistake was made but since it is ours we'll have to suffer the consequences. Your rate is 400 marks."

Now Mr. Cohen thinks that he holds something of a record for getting value for his money.

Plans submitted for Eighteen Story Film Building in St. Louis

(From staff correspondent)

ST. LOUIS, MO., Feb. 8.—Plans for the erection of an 18-story building on Olive street at Lindell cutoff for exchanges have been submitted to the St. Louis Board of Trade. The plans are in the hands of W. H. Gruen Company, architects and municipal engineers. It was indicated that if 18 stories proved insufficient, two additional stories would be provided.

Mr. Gruen said he had conferred with the city regarding the amending of the zoning laws to permit the erection. The building would resemble the New York Times building. It will be triangular in shape and each floor will contain from 5,000 to 6,000 square feet of space.

Serious contemplation is being afforded the new proposal by the local exchange men. Members of the Film Board of Trade were told that the ground for the proposed structure could be purchased for $800 a foot.

Directors commence Erection of building

(From staff correspondent)

LOS ANGELES, Feb. 9.—The Motion Picture Directors Association will commence construction this month of its $150,000 building in Highland avenue near Hollywood boulevard. The architecture will be Latin. The structure will be three-stories high. Those in charge of the erection of the building are Reginald Barker, Frank Lloyd, William D. Taylor, Joseph De Grasse, Roy Clements, Wallace Worsley and Murdoch J. MacQuarrie.

Fischer back in U. S.

(From staff correspondent)

NEW YORK, Feb. 8.—A. H. Fischer of A. H. Fischer Features, Inc., and owner of the Fischer studios at New Rochelle, is back from Europe after a month's absence.

Federated members convene at Frisco

Sem-Annual Meeting at Unit will be in session for three days.

(Special to Exhibitors Herald)

SAN FRANCISCO, CAL., Feb. 8.—Federated exchange officials opened their three-day meeting here today, with Federated exchange men from different parts of the country in attendance. Officials from the East and Middle West arrived on a special train from Chicago, the assembling point, Joseph L. Friedman, president; Sam Grand, treasurer; Harry Charnas, Walter Green and Bobby North were in the party. After the meeting those in attendance will motor to Los Angeles to tour the studios there.

Meet at Dyron Springs

Temporary headquarters are at the Hotel St. Francis. The convention is being held at Dyron Hot Springs, forty miles out of Frisco.

On February 11, the party will return to San Francisco and will leave on February 13 for Los Angeles, arriving in Los Angeles on the 14, where the headquarters will be at the Alexandria hotel for three days. The exchange men make extensive tours of Hollywood and Culver City studios.

Plan Banquet at Tait's

George M. Mann, Marion H. Kohn and D. J. Charkin of the Federated Film distributors have charge of all arrangements and entertainments for the members, which will consist of a banquet at Tait's on the beach, San Francisco, and a High Jinks at the St. Francis hotel.

The following are officers and franchise holders of the Federated: J. L. Friedman, of Chicago, president; J. E. Pearce, New Orleans, vice president; D. J. Charkin, San Francisco, secretary; S. V. Grant, Boston, treasurer; Warner Brothers, New York City; Empire State Film Co., Buffalo; Federated Film Exchange; Fox Masterpiece Film Attractions, Philadelphia; Quality Film Service, Pittsburgh; Standard Film Service Co., Cleveland, Detroit, Cincinnati; Celebrated Players Film Corporation, Chicago; Merritt Film Corporation, Minneapolis; Mid-West Distributing Co., Milwaukee; Crescent Film Co., Kansas City; United Film Service, St. Louis; Supreme Photoplays Co., Denver; Federated Film Exchange, Baltimore; Specialty Film Co., Dallas; Greater Productions, Omaha; Consolidated Film Corporation, Los Angeles and San Francisco.

Chaplin denies rumor of a new affiliation

Charles Chaplin has sent the following wire to Hiram Abrams, president of United Artists:

"Newspaper reports or rumors regarding any business affiliations or transactions between myself and Goldwyn entirely unfounded. On my behalf please contradict such unqualified reports."

The SPOKANE (Wash.) REVIEW says

The question is not so much whether censorship is needed as who is fit to do the censoring. Certainly not the sort of person who is likely to be appointed to a state board at a $10 per diem rate. Whatever the sins of the movie producers, they ought not to be subjected to as many standards as there are states, with all the implied possibilities of political animus, sectional prejudice and individual bigotry.
Blue Law and Censorship Fight Raging in Missouri

Reformers Declare That Shocking Styles Worn by the Women Are Due Directly to the "Scandalous Scenes" in Films

(Jefferson City, MO, Feb. 8.—The fight in the Missouri state legislature for the enactment of measures compelling Sunday closing of theatres and a rigid censorship of films is on full-blast. Sponsors of their movement in their pleas before the house committee on criminal jurisprudence declared that the shocking styles worn by the women in all the cities in Missouri were directly due to the "scandalous scenes" in films which have been shown in various towns despite the fact that of the last thirty-six productions, nineteen were tabooed by the Pennsylvania board of censorship.

Two Men and One Woman on Board

Lansing F. Smith, president of the Committee of Fifty; the Rev. Howard Billman, secretary; E. V. P. Schneiderhahn, chairman of the legislative committee, and George Schuler of the Federation of Catholic Societies, formed the St. Louis delegation.

As outlined, the censorship board will consist of two men and a woman, each drawing salaries of $3,000 a year. Before any film can be exhibited in the state it must be approved by the board. If the producer is not satisfied with the decision of the board member who reviews a production, he has the right of appeal to the entire membership. Should the picture suit fail to pass the censorship, the producer can, as a last resort, appeal to the circuit court.

The censorship bill would impose a charge of $2 for each 1,200 feet, and $2 for each additional 1,200 feet reviewed, with a fee of 25 cents for each slide.

Many prominent ministers of various denominations have publicly voiced from their pulpits their antagonism to the proposed movement in Missouri. A movement is on foot in St. Louis to organize a body of ministers of Catholic, Protestant and Jewish faiths to fight the proponents of the censorship and blue Sunday laws.

Churches Oppose Liberal Censorship

(Baltimore, MD, Feb. 8.—The Baltimore Federation of Churches and the Women's Civic League have written to Governor Ritchie protesting against any movement to permit censorship to become more liberal. The two organizations claim to represent more than 50,000 persons.

Regulatory Bill Up in Oklahoma

(OKLAHOMA CITY, OKLA., Feb. 8.—E. P. Hill has introduced in the senate a bill providing for state censorship. Provision is made for a board of three members appointed by the governor.

Ministers Urge Barring Sex Films

(Galveston, Tex., Feb. 8.—Creation of a board of censorship and barring of all pictures in which the sex theme is used "to an extent deemed vulgar or immoral" are advocated by the Galveston Ministerial Alliance.

City Commission Considers Measure

(Owosso, Mich., Feb. 8.—The city commission is considering an ordinance which would prohibit the exhibition of crime films in the motion picture theatres here.

Council Will Revive Riverside Censorship

(Riverside, Calif., Feb. 8.—City council here has reached a decision to revive the censorship board. Members of the board receive as compensation passes to all theatres.

Hodkinson in L. A. At Dial Conference

(Los Angeles, Feb. 8.—W. W. Hodkinson has arrived in Los Angeles, where he will confer with Director T. Hayes Hunter and Otto Bollman, president of the Dial Film Company, which is converting Irving Bachelors's novel, "The Light in the Clearing," into film form.

Rocky Mountain Club Elects H. E. Huffman President for Year

(Denver, Colo., Feb. 8.—H. E. Huffman was elected president of the Rocky Mountain Screen Club at its recent annual election. Other officers chosen were:

W. E. Scott, first vice-president.
Charles Gillen, secretary-treasurer.
M. C. Gearhart, Fort Collins, vice-president.
F. Fairchild, Boulder, vice-president.
F. R. Kelly, Salida, vice-president.
J. T. Lynch, Laramie, Wyo., first vice-president.


Ray Picture Without Subtitles Is Signal Achievement in Films

No accomplishment in recent production equals in potentialities the successful making of Charles Ray's First National attraction, "The Old Swimmin' Hole," without use of subtitles or substitutes therefor. The complete lucidity of the story as pictured is convincing proof that narration exclusively by means of pictures is entirely practicable.

Further differentiation between the screen and all other mediums of expression, universal appeal and interpretation, greater freedom in the selection of subject matter for production, intensified dramatic realism and a new independence for the art form are among the benefits that may be expected to follow general adoption of the method.

In the Ray picturization of James Whitcomb Riley's poem, the cast of characters and the names of director, etc., are displayed upon a schoolboy's slate. A boy writing in his diary in the picture proper marks the only descent to the word form and this in no sense a substitute for subtitles. The triumph over what has been widely regarded as an insurmountable is genuine, an achievement of signal significance to the industry and to the world of art.
Public Censorship Hearing Is Called at Behest of Crafts
For Feb. 28, at Washington

Representatives of the Film Industry, Civic Bodies and Churches Will Be Invited to Participate in Meeting

WASHINGTON, D. C., Feb. 8.—A public hearing on censorship in the District of Columbia will be held by the board of commissioners on February 28.

The hearing was called at the request of Dr. Wilbur Crafts of the International Reform Bureau, following the hearing held some time ago at which the subject was presented but not fully discussed.

Will Welcome Suggestions

Representatives of the motion picture industry, civic organizations and the churches will be invited to attend the hearing and make suggestions as to the best method of regulation.

"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," the board of commissioners announced in calling the hearing. "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, the commissioners have decided to hold a public hearing.

Think Regulation Needed

"The commissioners believe there is need of some further regulation or censorship of motion pictures exhibited in the District of Columbia. 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 that, 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.

Can Extend Regulations

"While no specific regulations governing exhibitions of motion picture 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."

Congress Won't Send
A Man to Mars Nor
Adopt Any Blue Laws
(Special to Exhibitors Herald)

WASHINGTON, D. C., Feb. 8.—Denouncing efforts of reformers to obtain passage of blue law legislation in various parts of the country, the Rev. Henry Russell Talbot, canon residentiary of the Washington Episcopal Cathedral here, declares:

"I have as much use for blue laws as I have for a pig in a poke. However, there seems to be a great deal more agitation than necessary about such laws. There is no more danger of them 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. Even if they were enacted, they would be dead letters, because the people would not be in back of them."

Hildinger, Reade and Hirshfield to Erect
Big Trenton Theatre

(Special to Exhibitors Herald)

TRENTON, N. J., Feb. 8.—A $500,000 cinema palace to seat 3,000 persons is to be erected in East State street, between Montgomery and Stockton streets. Razing of the building now on the site will begin on May 1.

Promoting the project are Charles C. Hildinger of Hildinger Amusement Enterprises; Walter Reade of the Trent and Capitol theatres, and Milton Hirshfield of the State Street theatre.

The house is known as the Temple of the Motion Picture. Thomas W. Lamb of New York is the architect.

Charge Violation of
Fire Prevention Law

(From a Staff Correspondent)

INDIANAPOLIS, IND., Feb. 8.—Fred B. Leonard, president of Lenwood Amusement Company, operator of Lenwood and Rialto theatres, and Roland Adkins, manager of Union Traction Company's freight depot, have been charged with violation of the fire prevention ordinance. The latter is charged with storage of films in the depot office and Leonard is charged with storage of 17,000 feet of film behind a board between the operating booth and the wall of the theatre.

Civic Society Conducts
Show to Keep Children
"From Chasing Around"
(Special to Exhibitors Herald)

SIOUX CITY, IA., Feb. 8.—The Morning-side Planning Commission is operating a public picture show in the Paramount theatre for the purpose of keeping the children of that community "from chasing around at night" and for the "mental, moral and economic uplift" of the people of Morning-side.

Family and season tickets are sold. Ten cents admission is charged. Sponsors of the show declare that it is not intended to make a profit.

Productions shown at Morning-side also will be exhibited by the Planning Commission of Lees, the West junior high school and at Onawa. By circuit playing the pictures will be obtained at a lower cost.

Michigan City House
Destroyed by Blaze

(Michigan City Herald)

MICHIGAN CITY, IND., Feb. 8.—The Garden theatre, the best in the city, was destroyed by fire last week at a loss of $100,000. The origin of the fire is undetermined. The theatre was sold a few days ago by Columbia State Theatre Company, of Chicago, to Abe and Jacob Wallerstein. The loss is said to be covered by insurance.

The seating capacity of the house was 1,500. Only a few persons were in the theatre at the time of the fire. No one was hurt.

Bill Would Bar Sale
of S. R. O. Tickets

(Special to Exhibitors Herald)

SALEM, ORE., Feb. 8.—A bill has been introduced in the house of representatives which would make it unlawful for any theatre or place of amusement to sell any ticket or charge any admission to any performance, play, lecture of other entertainment, including motion pictures, when the price of amusement has no seat left to accommodate the patron. The penalty for violation would be not less than $25, nor more than $250, or imprisonment not to exceed thirty days, or both.

Teachers to Review
Tourneur Production

(Special to Exhibitors Herald)

ST. LOUIS, Feb. 8.—D. Walter Potts, superintendent of schools at East St. Louis, Ill., and censorship agitator, has called a meeting of the 101 teachers in his city to be held on February 12 to witness Maurice Tourneur's "The Last of the Mohicans" and an Associated Producers' publication.

The picture has been criticized locally for so-called gruesome scenes. C. D. Hill, St. Louis manager for A. P., will ask for unbiased opinions following the screening. The attitude which the East St. Louis board of education assumes in the fight for or against censorship will depend on the consensus of opinion.

The LOS ANGELES EXAMINER Says

No woman uses a certain brand of baking powder because the pure food experts recommend it. No man buys a collar because it bears any formal imprint of official approval. State or national approval of those things which provide entertainment are equally negative in their ultimate, however vexatious they may be in the immediate foreground.
Trenton Exhibitors Ask for Sunday Shows on Basis Net Profits Will Go to Charity

Wigwags Directions

Marshall Neilan's latest stunt in directing "Bob Hampton of Place," was to employ an ex-sailor to transmit his directions to the cameraman in a "blimp" far above. Neilan is in the center foreground.

Loew to Expand With Theatre at Davenport
(Special to Exhibitors Herald)

DAVENPORT, I.A., Feb. 8.—Marcus Loew will build a combination picture and vaudeville theatre here this summer. It is expected that it will be located in Third street, west of Brady street. For the present Loew will put on entertainments at the Liberty theatre.

Surmises Blue Law Agitators May Have Placed Odor Bombs

Four South Side theatres in Chicago—the Jackson Park, Harper, Woodlawn and Metropolitan—were emptied Sunday night when odor bombs were placed in the houses.

B. E. Wheeler declared that he would not "be surprised to find that the perpetrators are some of the blue law agitators who want the movies closed on Sunday. You know it hurts those blues to see anybody happy."

One week ago Sunday, odor bomb attacks were made on three theatres on the North Side—the Newberry, Buckingham and Clermont.

Griffith Completing Another Big Picture; "Dream Street" Title
(Special to Exhibitors Herald)

NEW YORK, Feb. 8.—D. W. Griffith, whose production, "Way Down East," is now having extended runs in the leading cities of the United States, is completing another big feature.

"Dream Street" is the title. It is a Burke Limehouse story, but it is said to have a distinct comedy relief. No announcement has been made as to its distribution.

Tyrone Power, Carrol Dempster, Ralph Graves and Porter Strong are prominent in the cast.

Similar Arrangements Prevail in Other Big Cities of the State—Petitions Signed for Presentation to Council
(Special to Exhibitors Herald)

TRENTON, N. J., Feb. 8.—Exhibitors here are circulating petitions asking for Sunday motion picture shows. It is planned to have 50,000 signatures for presentation to the city commission.

The plan of the exhibitors, if they are successful in their movement, will be to turn over the net profit of such performances to charity. In this way the law prohibiting operation of a business on Sunday for private gain will not be violated.

Theatre men declare they will agree to any arrangement the city officials may make as to the manner in which the accounting shall be made to charitable institutions.

It is the contention of exhibitors that like arrangements prevail in other cities in New Jersey, and that Trenton is virtually the only large city in which the shows are closed on the Sabbath.

Should the movement not be successful the exhibitors declare no effort will be made to open their houses on Sunday. Initial steps in the movement were taken at a recent conference of exhibitors, attended by the following:

Charles C. Hildinger, of Hildinger Amusement Enterprises; Walter Reade, of Trent and Capitol theatres; Milton Hirshfield, of State street theatre; Isaac Levine, of the Centre street theatre; Pierson (Pop) Huime, of the City Square theatre; John Bella, of the B. & B. theatre, and William J. Vernon, of the St. Regis and Broad street theatres.

What Exhibitors Are Saying About—EXHIBITORS HERALD

"Exhibitors Herald is a godsend to the small town exhibitor. In fact, I don't see how they get along without it and would bet dollars to doughnuts that if they took it for six months, they never would get along without it as long as they were in the picture business."—C. H. Thomas, manager, Community theatre, Galva, Ia.

"You are putting out a mighty good magazine and I get more pleasure and profit from it than from any of the other trade magazines."—Alvin S. Frank, manager, Jewel theatre, Lafayette, Colo.

"I am thankful to be a subscriber to Exhibitors Herald. Don't ever stop it coming as it is worth twice the subscription price to any exhibitor who reads it and stops to think."—B. L. Hubbard, manager, Hub's theatre, Bishop, Tex.

"Exhibitors Herald is a valuable motion picture magazine."—M. J. Cline, manager, Starland theatre, Aberdeen, Wash.
M. P. T. O. A. Behind Cohen In Controversy With Brady

Omaha Exhibitors Wire President of M. P. T. O. That They Object to Head of National Association Appearing There

(From Staff Correspondent)

NEW YORK, Feb. 8.—Organized exhibitors in several states have assured Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, absolute support in the organization’s controversy with the National Association of the Motion Picture Industry. Mr. Cohen states:

Wires from organized exhibitors of Minnesota, Wisconsin and Michigan contain assurance of absolute support in the stand the M. P. T. O. A. has taken at Chicago. The letter denounces Brady’s speech before the Chicago Common council. Exhibitors of Omaha object to Brady appearing in their state. In the Michigan letter is this phrase: ‘Brady dare not come here. Believe he would be tarred and feathered after our campaign.’

Exchange Managers Protest Against Action

“National Association members have been deluged with telegrams from exchange managers protesting against telegrams been sent to exhibitors urging them to join the National Association. The Motion Picture Theatre Owners resent this absurd recruiting move on the part of Brady, et al., as a gratuitous insult to their organization and leaders. Presumably all state organizations will take appropriate action and you may look for a nation-wide wave of angry protest.

“A full report is being sent to all exhibitors of the country at which time the efforts of the National Association to disrupt the M. P. T. O. A. will be properly resented. The tactics of some members of the National Association are bound to strengthen and solidify the exhibitors everywhere.”

Says Statement Harmful

“Brady’s statement made before the Chicago common council that children under 16 should not be admitted to motion picture theatres is being freely quoted in the hostile press. This statement of Brady’s will work more harm as time goes on.

“Thinking members of the National Association believe that Brady’s immediate recall from his dismals mission is imperative in the interest of the entire industry.”

Warning Sent Exhibitors

According to a letter received by Cohen from the Michigan association, a special delivery letter has been sent to every exhibitor in the state. The letter warns theatre men to be on their guard against a concerted effort being made to disorganize exhibitors of Michigan.

Samuel Goldwyn Says

“Decrease in Actors’ Salaries Inevitable

(From Staff Correspondent)

NEW YORK, Feb. 8.—Samuel Goldwyn returned yesterday from the Coast. He expresses extreme interest in three phases of production, namely:

The lengthening of time element in production.

The inevitable drop in actors’ salaries.

The replacing of the spectacle with convincing and original stories with human characters.

Goldwyn, president declared that actors’ salaries had reached the top and now were on the decline. While this decrease would not affect the cost of production to any great extent, Mr. Goldwyn believes it will affect the quality of production. He says that under the present salaries production must be rushed.

In the future the story would be the spectacle instead of massive sets, the producer says.

Doris May Signed by

Associated Photoplays

(From Staff Correspondent)

NEW YORK, Feb. 8.—Doris May, former Ince star, has been signed by Associated Photoplays to make a series of six comedy dramas. Helen Gibson will appear in eight Westerns for the company. Victor Fisher, general manager, says that production commences this week on the Coast.

“The Oath” Opens on

Broadway March 4

(From Staff Correspondent)

NEW YORK, Feb. 8.—Associated First National has set March 4 as the publication date for another of its “Big Five.” R. A. Walsh’s “The Oath” on that date in all probability will open at a Broadway house.

“Kid” Breaks Records

(From Staff Correspondent)

NEW YORK, Feb. 8.—Charlie Chaplin’s “The Kid,” one of First National’s “Big Five,” broke all records at its Strand opening on Sunday. Police reserves were called out. Special shows have been arranged for 10:30 in the morning and 11:30 at night. The production is meeting with great success over the country.

Accord to Make Serial

(From Staff Correspondent)

NEW YORK, Feb. 8.—Art Accord has been signed by Universal to appear in the serial “The White Rider.” Al Russell will direct.

Blackton and Kane Affiliation Formed

Producer Sails for Europe to Make Films Starring

Diana Manners

(From Staff Correspondent)

NEW YORK, Feb. 8.—J. Stuart Blackton, accompanied by his family and Felix Orman, literary editor, and Almon C. Whiting, art director, left here on the Aquatania Thursday for England, where Mr. Blackton will produce.

On the eve of sailing Mr. Orman was bound to representations from producers and daily press at a farewell dinner. Mr. Blackton, who was present, said that his first production would require six months to make.

The American end of his business would be handled by Arthur S. Kane, the producer added. He also stated that he retained a one-third interest in Vitagraph.

Blackton first will produce a series of productions featuring Diana Manners. Through his affiliation with Arthur S. Kane Pictures Corporation the latter will direct the distribution of the pictures in the United States and Canada.

A. P. to Distribute

Sennett Films Which

Star Mabel Normand

(From Staff Correspondent)

NEW YORK, Feb. 8.—The Mack Sennett productions starring Mabel Normand, who, as has been noted, has signed to return to Mack Sennett’s direction after three years with Goldwyn, will be distributed through Associated Exhibitors. Her first pictures under the Sennett banner is “Molly-O.” Production will be started on the Coast immediately.

Churches’ End of the Show

On Sunday for Charity

(Special to Exhibitors Herald)

TRENTON, TENN., Feb. 8.—Church people endorsed recently the first motion picture show ever given in this town on Sunday. C. W. Glass of the Star theatre gave the performance as part of the Herbert Hoover Centennial which was contributed at the door. Heralds announcing the purpose of the performance and that “every penny contributed” would help save the lives of starving children were distributed broadcast by Glass.

Selznicks Go South

To Inspect Facilities

(Special to Exhibitors Herald)

JACKSONVILLE, FLA., Feb. 8.—Myron and David Selznick have been in Jacksonville inspecting production facilities. While here they conferred with the motion picture committee of the Chamber of Commerce and other local interests.

Turn Building Used As

Church Into Theatre

(Special to Exhibitors Herald)

BENTONVILLE, ARK., Feb. 8.—The building formerly occupied by the Camberland Presbyterian church was turned into a theatre by M. J. Kilbourne, manager of the Royal, which was condemned as unsafe for public gatherings.
Gore Heads First National Organization in Southwest
Fifty Prominent Arizona and California Expositers Attend Convention Held in Los Angeles—Lesser Is Elected Vice President

(From Staff Correspondent)

LOS ANGELES, Feb. 8.—More than fifty prominent Southern California and Arizona expositers attended the convention of Associated First National franchise holders of the southwest, held in Los Angeles last week. The gathering was called by General Manager David Bershon, of the Los Angeles Associated First National exchange, in order that the district organization might be completed. The following officers were elected:

MICHAEL GORE, Los Angeles, President.
SOL LESSER, Los Angeles, vice-president.
DAVE BERSHON, Los Angeles, secretary.
WALTER JENSEN, Pasadena, treasurer.

On the advisory board are M. Barnes, Barnes, Fillmore, Cal.; A. E. Johnson, Coliseum, Santa Barbara, Cal.; J. F. Borchet, Capitol, Calexico, Cal.; J. L. lizard, Royal, Los Angeles; J. S. Lustig, Starland, Los Angeles; J. Math Alvarado, Los Angeles; Glenn Harper, Apollo, Los Angeles.

The feature of the convention was a luncheon presided over by Lesser and attended by exhibitors, exhibitors, and producers. Lesser explained the effort being put forward by the First National executive committee to insure a fair medium and protection for the producer and the exhibitors, and his address was enthusiastically received.

Albert A. Kaufman, producer of Allen Holubar's "Man, Woman and Marriage"; Louis B. Mayer, president of the Anita Stewart and John M. Stahl productions; Pete Smith, Marshall Neilan's representative, and B. F. Fineman, vice-president of Katherine MacDonnell Pictures Corporation, then addressed the meeting.

Stars Send Messages
The salient points advanced were that the producer and the exhibitor are partners. The producer is absolutely dependent upon the exhibitor for success. The motion picture industry can never retrograde so long as an organization of the type of Associated First National, with the door always open to artistic independent effort, is in existence.

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 in Los Angeles. He stated that over 80 per cent of the southern California and Arizona territory had been sold.


Visitors at the luncheon included: LOUIS R. MAYER, Mayer, Pasadena, Cal.; John M. Stahl Productions; FRANK BENJAMIN, Mayor's personal representative; FRANK HUTTON, attorney for Associated First National Pictures, Inc., of Southern California; D. S. HARRISON, attorney for Associated First National Pictures, Inc., of Southern California; ALBERT KAUFMAN, producer Holubar and Sidnee Franklin Productions; PETE SMITH, representative for Marshall Neilan Productions; B. F. FINEMAN, producer Katherine Macdonald Productions.


HENRY CARVILLE
Well-known English actor, who appears in W. K. Ziegfeld's United Film production starring Florence Reed.

New Oklahoma City
Orpheum Is Opened
Combination House Declared To Be One of the Finest In the Southwest

The new Orpheum theatre, owned by John and Pete Sinopaulo, has been opened.

Considered one of the finest in the Southwest, the house seats 2,000 persons. It is beautiful in decorative scheme, gold and ivory predominating. Gorgeous silk draperies and panels and columns of Greek design give an artistic finish to the theatre.

Theatre Cost $500,000.

An expenditure of $500,000 is represented in the new playhouse, which will run a combination bill. The latest in theatre construction has been incorporated. The Typhoon ventilation system is used. The projection room is a mark of modernity.

Access to the balcony and lofts is by means of runways. On the mezzanine floor is located the woman's rest room. Recent innovations in theatre lighting have been installed. In the great dome, which measures sixty feet in diameter, are 300 colored globes. These are regulated from the stage and many color schemes can be obtained.

The personnel of the theatre follows: Pete Sinopaulo, manager; Mrs. George C. Adams, cashier; George C. Adams, electrician, and Mrs. C. R. Hackett, director of the orchestra.

EXHIBITORS HERALD
Is the One Really
NATIONAL PUBLICATION
of the Motion Picture Industry.
Hoover Ball at Los Angeles
Nets Thousands of Dollars

Society and Filmdom Turn Out Strong—Vaudeville Program Is Arranged by Sid Grauman

(From Staff Correspondent)

TAKING in thousands of dollars for starving children overseas, the great Herbert Hoover motion picture ball and entertainment for the starving children of Europe, held Wednesday night in the ballroom of the Ambassador hotel, Los Angeles, proved a brilliant success.

Society and filmdom turned out en masse and at 1 o'clock the distinguished audience was still watching the enticing program which Sid Grauman had arranged with such eclect.

Besides the vaudeville program which Mr. Grauman arranged, the world premiere of "The Inside of the Cup" was presented.

Elmer Glyn "dressed in black" opened the classic program, giving a democratic talk in an appeal for the still helpless little ones who are going hungry in Europe today.

Mildred Harris also gave a brief but moving appeal for this charity, while Thomas Meighan and James Kirkwood, who introduced Sid Grauman to the audience, were among the favorites of the evening.

Walter Hiers, in a comedy monologue:

Lyons and Moran, in a snappy personal act as well as in their latest cinematic success, "Blue Sunday"; Maybelle Burch, in vocal solos; Agnes Ayers, the Griffin twins, dancers; Theodore Keken, in a Russian dance; the Tivoli Quartette; the Metropolitan Quartette; Mischa Guten-son's quartette; Hans Hanke, pianist; Lillian Bowles, soprano; Margaret Loomis, in a series of Oriental dances; a group of the Ruth St. Denis dancers; George Hastings; the Gamut club quartette; Beatrice Ringo, soprano; Henry Murtanich, pianist; a group of Mexican dancers; Leon Rice, tenor—these were all among the most applauded and praised acts of the evening.

* * *

Then there were also Adam Hull Shirck, Lasky publicity chief in a modern magic act; Max Fisher and his jazz musicians and the popular cinema stars, Lois Wilson, Conrad Nagel and Jack Holt, in little acts. Speed Hansen's "Bobby" proved most enjoyable while many other brilliant stars contributed their bit for charity.

"The Inside of the Cup" proved the sensation of the program, being acknowledged by critics as being one of the great cinematic productions of the era.

Neilan Denies Report
Of Fairbanks Contract

Marshall Neilan has issued an official retraction of information issued to trade papers that he was to direct a production for Douglas Fairbanks.

Engagement of Keaton
And Natalie Talmadge Is Confirmed in N. Y.

(From Staff Correspondent)

NEW YORK, Feb. 8.—Natalie Talmadge is to marry Buster Keaton.

The news leaked out at Palm Beach, where Miss Talmadge, her mother, her sister, Norma, and her brother-in-law, Joseph Shekond, are visiting, when the Metro star's telegraphic proposal and the wired acceptance of the youngest of the Talmadge sisters became known.

Confirmation of the Palm Beach story was received at the Talmadge studios here.

Miss Talmadge met Buster Keaton four years ago when the latter was a member of the Roscoe Arbuckle company in New York. They have not seen one another in two years.

Her sister, Constance Talmadge, was married to John Pielou, December 26.

The wedding probably will take place in June.

Eugene Zukor Goes
Abroad on Business

Will Seek Reciprocal Plan of Distributing Paramount Films in Europe

(Special to Exhibitors Herald)

NEW YORK, Feb. 8.—Eugene Zukor, assistant treasurer of Famous Players-Lasky Corporation, sailed last Thursday for Europe.

The purpose of his trip is to extend the exportation of American productions. He will investigate the possibilities of entering into a reciprocal agreement with foreign producers.

Will Visit Studios

He 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 make 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, since we realize that only through such methods of reciprocity shall we be able efficiently to circulate American-made pictures in foreign countries.

Tours Several 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."

After conferring with officials of the London office of Famous Players, Mr. Zukor will make an intensive study of conditions in England, France, the Scandinavian countries, Italy and Czechoslovakia.

Left to right—Dennis F. O'Brien, Counsel for United Artists; Hiram Abrams, President; Charles Chaplin and Douglas Fairbanks two of the "Big Four" producers.
Outlook for U. S. Films in England Bright

THAT the outlook for American-made films was never better in the British Isles is the opinion of Major A. P. Holt, chairman of 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 United 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 Provincial Cinematograph Theatres, Ltd., controlling seven British theatres and several distributing companies, was able to supply Mr. Fairbanks with information invaluable to United Artists regarding theatre conditions in England, Scotland and Ireland, as well as on the continent.

This information was turned over to Mr. Abrams, president of United Artists, who, with Dennis F. O'Brien, secretary of that organization, was in California at the time, outlining production schedules and new foreign distributing affiliations with Mr. Fairbanks, Miss Pickford and Charlie Chaplin.

* * *

While in the United States Major Holt is making a close study of motion picture theatres 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. Major Holt expressed a desire to open this theatre with a picture of one of the United Artists' stars and also said he hoped a plan would be worked out whereby it would be possible for this house to play all United Artists features.

Interested with Major Holt in various British film enterprises is Lord Beaverbrook, brother of Lord Northcliffe, celebrated British newspaper magnate.

The major said that the rapid building of new picture houses in the British Isles would tend to relieve the present congestion of American films there.

William Hodge May Make Patriotic Film

A group of film men have been in Chicago for the past week endeavoring to secure the signature of William Hodge to a contract to make one of the most unusual pictures ever conceived by a producer. Mr. Hodge, who is now appearing at the LaSalle theatre in "The Guest of Honor," has so far resisted offers of the motion picture makers and has given no sign of accepting this new offer.

The advancement of the idea is interesting, however, in that it indicates that historical pictures are being considered again and Mr. Hodge's insistent suggestions in creating a peculiar American type in acting are considered necessary to the same.

It is proposed to make a picture which would have for one character Thomas Jefferson, in the Revolutionary epoch of American history, then as Stephen Decatur in the middle period of our history previous to the Rebellion, then as Abraham Lincoln and finally as Mark Twain in the nineties.

Mr. Hodge is believed to be the only man who could portray the various roles in question and put them over upon the screen.

Clark Here to Survey Industry, Not Produce

(From Staff Correspondent)

NEW YORK, Feb. 8—George Clark of George Clark Productions, London, will not produce in America, as was reported when he arrived ten days ago. His purpose in coming here was to visit his family and to study film conditions. He will return to London next week, after making a trip to Palm Beach.

Miss Lelia Lewis, who is handling the publicity for the company in England, also will leave next week. She is here to arrange for a cooperation plan of publicity. George Clark Productions are distributed here by Stoll Film Corporation of Mr. Clark's brother, who is in charge of the organization. Guy Newall is in charge of production.

Vitagraph to Produce Another Curwood Film

David Smith, director of "The Courage of Marge O'Doone," is beginning production of another James Oliver Curwood story for Vitagraph. Philip Whittemore and Jeanne D' Ancambal will play the principal roles in "Flower of the North." Many of the scenes will be shot in the Hudson Bay district.

EUGENE V. BREWSTER
President of Brewster Publications, Brewster, N. Y., who is Editor in Chief of Motion Picture Classics and three other fan publications.

Brewster Sponsors
Modest Productions
Publisher Declares Stories Should Receive First Consideration

Eugene V. Brewster, president of Brewster Publications, Inc., and editor-in-chief of Motion Picture Magazine, Motion Picture Classic and Shadowland, has entered the producing field. He already has made several productions, including "Love's Redemption," "Ramon, the Sailor," and "From Faro to Fame," all of which are what he calls simple, modest productions.

He has thus far declined to enter into competition with what he calls the "big productions," believing that they are merely a passing fad. "There will always be a demand for super feature things with stupendous settings and costly fittings," he says, "but they will be the exception and not the rule.

Story Is the Thing

"The masses occasionally like to see how the very rich live, and no longer can we say that one-half the world does not know how the other half lives. But there has been too much of this sort of thing, and it has been grossly exaggerated. The poor are getting a very wrong impression of the rich, and it tends to increase the already too large army of the discontented.

"Spectacles are all very well, but every picture should not be made a spectacle. The story is the thing. Next should come acting and characterization, and next art.

Lavishness Unnecessary

"The story should be told first dramatically and second artistically, but we must not confuse art with cost. A hit can be and should be artistic. And the producer should not be forced into creating extravagant, costly sets when they are not necessary, merely to give class to the production and to create the impression of bigness. It is this lavish and unnecessary display that has made pictures so costly to the exhibitor, and driven capital away."
EXHIBITORS

THE BLUE-NOSE REFORMERS ARE COMING

February 19, 1921

Scene from "Nobody's Wife," the Christie comedy featuring Eddie Barry, published through Educational Exchanges.

Educational in March Will Hold International Meeting

Educational Film Exchanges, Inc., this week notified its thirty-seven exchange managers in the United States and Canada to make arrangements to attend its first international convention at either Chicago or Cincinnati some time in March.

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 publication through an Educational exchange was made on June 20, 1920.

Results Are Pleasing

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 offices and special trips to different territories, while President E. W. Hammons, who is now on his way to visit the producing units on the Coast, will visit most of the offices going or on the return trip. In addition, practically all of the managers have made trips to the home offices to get in closer touch.

Await Hammons' Return

Definite announcement of the date of the convention awaits the return of Mr. Hammons since he announced before he left that he would probably have some interesting announcements to make concerning future business. He always has pursued the policy of talking directly to the various sales representatives and giving them the fullest light on all developments.

Heads of all the principal departments will be present from the home office, and in addition representatives of all the producers distributing through Educational will tell of their plans and hear suggestions from the sales force as to how they can make their product even more pleasing to the exhibitor. According to the home office some new and far-reaching specialization plans will be announced.

Tom Terriss Finishes "Heart of Maryland" As Vitagraph Special

Tom Terriss has completed the actual production of another Vitagraph special, "The Heart of Maryland," the famous Belasco play of Civil War days. William B. Courtney provided the continuity.

The cast is headed by Catherine Calvert, as the heroine, with Crane Wilbur as her leading man. Others are Felix Krembe, William Collier, Jr., Ben Lyon, Bernard Siegel, Henry Hallam, Arthur Earl, Warner Richmond, Master Russell Griffin, Jane Jennings, Victoria White and Marguerite Sanchez.

The picture is undergoing final editing.

Jans Moves Offices

To Godfrey Building

Headquarters Occupy Entire 49th Street Side of

Structure

Herman F. Jans, president of Jans Pictures, Inc. and Jans Film Service, Inc., has moved into his new offices in the Godfrey building at 729 Seventh avenue, New York City.

Mr. Jans will occupy in these new quarters probably as lavishly appointed and scientifically equipped offices as any in the country. The suite, which is at 1005-6, 729 Seventh avenue, occupies the entire Forty-ninth street side.

Growth Necessitated Change

The growth of Mr. Jans' enterprises has long necessitated the change which he has finally made. The suite is furnished and fitted in mahogany. Mr. Jans' own office is panelled in the same wood. The floor is covered with a luxurious taupe rug and the tone of the ceiling carries out the same harmonious expression.

From the reception lobby a long hall reaches to Mr. Jans' office and off from this hall extends the offices of the staff and auditing department. At the rear are the poster and film renovating departments and vaults.

Has Artificial Lighting

The entire suite is remarkably well lighted with windows to such an extent that this part of the building is called "the daylight side." In addition, Mr. Jans has equipped his offices with a beautiful artificial illumination, believing that everything should be bright at all times regardless of cloudy weather.

Mr. Jans has produced "Madonnas and Men," "Wings of Pride," "A Woman's Business" and "Love Without Question."

District Managers of Famous Convene for Annual N. Y. Meeting

(Special to Exhibitors Herald)

NEW YORK, Feb. 5.—The district managers of Famous Players-Lasky Corporation convened this week at the home offices for their annual meeting. The call was sent out by S. R. Kent, general manager of distribution. Plans for distribution during the coming months are being discussed.

Those attending are: Herman Wober, San Francisco; Louis Marcus, Salt Lake City; H. P. Wolfberg, Chicago; E. C. Lilea, Kansas City; H. A. Ross, Detroit; H. H. Buxbaum, New York; W. E. Smith, Philadelphia; J. D. Clark, Philadelphia; Joseph H. Glidby, Kansas City; Philip Reisman, Minneapolis; George Schaeffer, Boston; Mr. Pratt, Atlanta, and Mr. Dent, Dallas, representing Southern Enterprises, Inc.

The WHEELING (W. Va.) REGISTER Says

Censorship of moving pictures is not for the state. To establish a commission on censorship would only cause embarrassment to those who have hundreds of thousands of dollars invested in a business that affords the public means of enjoyment and enlightenment of value. Whatever censorship is necessary should come from the people.
EXHIBITORS ADVERTISING

A DEPARTMENT OF MOTION PICTURE EXPLOITATION

Any Exhibitor's Stunt

PATRICK HARMON, proprietor of the Dreamland dancing academy, Chicago, the greatest institution of that nature in the city, concluded on February 3 one of the most spectacularly successful advertising stunts in recent amusement advertising history. The stunt is one which with slight if any modifications will serve any exhibitor in the country.

At this time the exact measure of benefit derived from the enterprise cannot be determined, but if only the patronage of something like five thousand couples on February 2 and 3 is considered the idea is one of impressive proportions. With the additional profit in the form of popular comment and newspaper publicity which cannot be definitely computed Mr. Harmon's accomplishment takes on even greater significance.

Every theatre man should read the story of the stunt and make use of the practical suggestion that it presents.

THE standard advertising of the Dreamland consists of straight copy posters on every elevated railroad station platform in the Chicago system and single column space in the newspapers measuring up to and seldom beyond 4¼ inches. Upon these medium Mr. Harmon depends chiefly for the publication of his copy, copy of remarkable continuity and forcefulness.

At the opening of the present dancing season Mr. Harmon centered upon Elgar's orchestra, a sixteen-piece organization, as the dominating Dreamland attraction. Billboards and newspaper copy carried new messages weekly, all written in the intimate style that makes for conviction and all stressing the great merit of Elgar's music.

The stunt under discussion was really started when a reward of $100 was offered for information leading to the discovery of a musician of any kind that could win equal favor in popular contest against a musician in the Dreamland organization. One such musician was discovered, according to the advertisements, and the reward was paid, the musician being added to the orchestra.

This incident passed, the Dreamland copy took on added significance to those who see it daily. The statements made concerning the orchestra were given additional credit because of the proof of managerial confidence therein that had been established.

In almost every instance the reward was mentioned. The impression that a studious search for better music was in constant progress was thoroughly implanted. Newspaper stories concerning the institution also gave out that suggestion.

Business was good at the Dreamland, and when Mr. Harmon prophesied early in the Winter, taking a chance that not many would contemplate seriously, that the weather would be mild through the season, thus calling attention to the natural floral decorations of the Dreamland, business increased, maintaining volume as his prophecy was borne out.

NEWSPAPER announcement was made several days prior to the date set for the event that one "Husk" O'Hare, leader of a sixteen-piece orchestra of wide renown, had challenged Elgar's organization to a contest of supremacy. The date set for the contest was February 2, and Mr. Harmon published a statement that in the event of O'Hare's victory he would employ that organization and dispense with Elgar's services.

Advertising copy and newspaper statements carried a convincing note which had added strength to the previously given proof of Harmon's sincerity.

The Dreamland was filled to capacity on the night of February 2, and the applause by which the decision was to be made was so evenly balanced that it was decided to give the orchestras a final test on the succeeding evening. Again the attendance was of capacity proportions.

IN the advertisement through which Mr. Harmon announced the outcome of the contest his characteristic style of direct continuity copy was used. The same, in straightforward form, tells the rest of the story. It follows:

ELGAR SHADES O'HARE. When the "Husk" O'Hare orchestra clashed with Elgar's combination Wednesday and Thursday nights the public agreed that the music beat everything in history.

FIRST ROUND—WEDNESDAY. Elgar's sixteen kings of syncopation opened, filling Dreamland with music in defiance of O'Hare's challenge. "Husk" O'Hare's sixteen joy merchants countered with a shower of "Blues" that set the dancing mob crazy. Honors even and everybody keyed up to high "C" for the final.

DECIDING ROUND—THURSDAY. Everything set for the muss. O'Hare opened. Elgar right back with his "Creole Blues." Dreamland shakes with applause. Elgar wins by a shade.

"Husk" O'Hare says (not as an alibi either) that Elgar's three years' continuous playing together was too much of a handicap.

Dreamland likes a game loser and will give him his opportunity. Elgar stays at Harmon's Dreamland, meeting all comers.

MR. HARMON'S success with the Dreamland dancing academy can be duplicated by every theatre manager with his musical organization, whether it consists of a fifty-piece symphony orchestra or a single organist or pianist. The essentials of the stunt are adaptable to each.

The merit of the stunt is obvious. As a single advertising stunt it will doubtless pay for itself in directly drawn additional patronage. As a publicity feature it will create extensive comment among all to whose attention it is brought.
Showmanship Suggestions in the Stills

The above scene from "The Passion Flower," Norma Talmadge's forthcoming First National attraction, suggests a stage feature in which but one performer need be employed and which requires no unreasonably expensive setting. A dancer of the type indicated, introduced at the proper moment and with advantageous lighting and musical arrangement, should produce excellent results. Where it is deemed advisable to elaborate upon the feature no ingenious showman will find it difficult to improve suitable action.

For presentation of "The Tavern Knight," the Stoll feature, the transition from modern times to the period of the play may be effectively bridged by use of a stage feature in which a reader costumed after the still suggestion may give one of the many colorful dramatic recitations characteristic of the literature of the period. With the audience properly prepared by such a feature the costume film production always scores a more satisfactory impression than otherwise.

The "School Days" act which endured for years upon the vaudeville stage can be revived or recreated for feature use with "Hey Rube," a Christie comedy to be distributed by Educational. To insure best results and a great volume of newspaper publicity, it may be advisable to use local talent exclusively in the feature, advertising for volunteers, offering prizes, etc., and obtaining the co-operation of merchants and the school board in providing props and suggestions, respectively. The stunt is one which should produce precedential patronage if followed through in detail and extended over a considerable period of preparation.

One of the comedy stunts in "The Nut," Douglas Fairbanks' next United Artists production, is easily adapted to street exploitation purposes. The construction of the thing is familiar to the majority of showmen and essentially simple. A man sent out on the street equipped as indicated, with policemen in pursuit, should attract sharp attention anywhere in the world. An occasional "arrest" by the policeman, in which the hidden character comes to light bearing a label designating him "The Nut," should perfect the identification of the stunt with the picture.
Mission Theatre Breaks Box Office Record With World Premiere of "Small Town Idol"

A new box office record was established at the Mission theatre, Los Angeles, when "A Small Town Idol," Mack Sennett's initial feature for Associated Producers, Inc., was given its world premiere at that theatre. The engagement was in many respects what is commonly and somewhat vaguely termed "an event."

The scale of prices charged, 25 to 85 cents for matinee and 55 cents to $1.50 for evening performances, is far from the least interesting detail of the engagement.

The exploitation conducted in behalf of the engagement was designed to appeal to the classes rather than the masses, the type of stunts usually employed for comedy features being disregarded and newspaper copy dwelling upon the magnitude of the production being used instead. Window displays that were obtained for the purpose were modeled in like manner.

The presentation feature was likewise simple. Miss Cecil Marsh, costumed to represent a "small town girl," singing "Small Town Mary," a song composed by C. Sharpe-Minor, organist at the Mission, which is to be published nationally by Remick bearing a dedication to the picture.

The showing opened on Wednesday night, and the big attendance of the opening night was increased upon the three following evenings, the house

The soloist who sang "Small Town Mary" for the Mission presentation of "A Small Town Idol," a song written for the occasion by C. Sharpe-Minor, Mission organist, dedicated to the production and to be published by Remick, record, held by "The Mark of Zorro," being passed upon Sunday evening.

Among those present during the early portion of the engagement included Mary Pickford, Douglas Fairbanks, Hiram Abrams, Charlie Chaplin, Harry Leon Wilson, Mr. and Mrs. Ben Turpin, Phyllis Haver, Katherine Macdonald, B. P. Fineman, Thomas H. Ince, Larry Semon, Sol Lesser and Mayor Snyder of Los Angeles.

Mission Theatre Breaks Box Office Record With World Premiere of "Small Town Idol"

Night photograph showing the front of the Mission theatre, Los Angeles, during the run of "A Small Town Idol," Mack Sennett's initial production for Associated Producers, Inc.

The "Write-a-Title" contest being conducted by the Chicago Evening American possesses qualities which few like enterprises have evidenced. Its chief direct effect, aside from the circulation stimulant it should prove, is to direct to the theatre advertisements carried in the newspaper the critical attention of every reader.

Beginning with front page announcements following a series of teaser drawings in two-column width scattered through the paper, the contest offers prizes aggregating $1,000 for contestants who contribute at the end of the 31-day period of the contest the correct titles for the 62 drawings presented, two each day, during that time. The drawings are suggested by titles appearing in the editions in which they appear and the contestant refers naturally to the theatre advertisements in determining the title upon which the drawing, which is not a reproduction of a still or otherwise directly related to the motion picture production, is based.

Newspapers everywhere can use the idea in like manner. Exhibitors, working in a group, should present it for adoption.

Stick!

Theatres that have won outstanding success fall naturally into two classifications with regard to program policy. Novelty, constant change of program content and order, has produced big business for some of the most widely known playhouses. Exactly the opposite policy, unvarying maintenance of established offerings in accustomed order, has been found as profitable by others.

Numerous arguments might be advanced in support of either policy. The explanation of the apparently inconsistent parallel successes lies in the fact that patrons who like novelty go to the novelty house, while those of opposite preferences go to the theatre which gives them what they want.

If there is an advantage it lies on the side of the novelty exhibitor, for by the nature of his performance he obtains publicity and discussion which the other theatre does not. But that is not the important point.

The essential reason for both successes is the strict adherence to the policy settled upon. Consistency is the explanation of prosperity in each instance.

Select either policy. Then—Stick!

An identification contest was conducted by the Schine Theatrical Company of Gloversville, N. Y., and the "Gloversville Morning Herald" in behalf of "The Man Who Lost Himself," William Faversham's Selznick vehicle, the first four persons identifying the pedestrian who posed as the man who lost himself being properly rewarded.

Edith May, winner of the National Salesgirl Beauty Contest, was an added attraction recently at the New Strand theatre, Milwaukee, Wisc., her "act" consisting of a story of her experiences during her visit to New York as winner of the contest.

Frank Hammond, manager of the River theatre, Atlanta, Ga., obtained a double-page spread in the Sunday edition of the "Atlanta American" by use of the title "To Please One Woman."
1. The Sun's blind announcement.

2. Putting the price question.

3. Date and theatre designated.

4. The price question answered.


6. An effective lobby stunt.

7. A special frame card.

8. One of the special 6-sheets.

9. Two of the special lobby cards.
Practical Test of Admission Question
Feature of Record Exploitation Stunt

"Madame X," the Goldwyn production, broke the record of the Sun theatre, Omaha, Neb., recently, being held over for a second week. An exploitation stunt that can and should be adopted by all exhibitors, for this or another production, gives the event special importance.

The story of the advance campaign conducted by Harry and Sam Goldberg, owners of the theatre, and N. N. Frudenfeld, publicity director, should be read by every exhibitor.

The advance campaign was started four weeks before the opening day of the run with the posting of 100 8-sheet posters reading, "Should that great photoplay, 'Madame X,' be shown in Omaha at $1 or at 35 cents a seat?" For two weeks these posters were left standing while 50,000 dodgers asking the same question and newspaper teasers bearing like copy made their appearance.

At the end of that time a newspaper announcement was made that the Sun theatre had booked the attraction, that $1 had been charged elsewhere and that the Sun management, under great expense to obtain the production, had decided to leave the fixing of the admission price to the public.

Then a special midnight showing was given to an invited audience representing all walks of life, blanks being given them upon which they might indicate their opinion of the admission question. The returns showed that 35 cents was the figure considered advisable by the majority, and announcement that that figure would be charged was made forthwith through every available medium.

The newspaper critics, who had been present at the advance showing, gave the coming attraction great publicity. And the billboards of the city were given more attention, those already standing being carded with an announcement of the price to be charged and other boards and windows being posted with specially prepared paper.

The lobby was then cleared of everything that could be moved and a sign provided to explain that it had been enlarged to accommodate the crowds expected. The exterior was decorated in the thorough manner characteristic of Sun theatre display, flowers suggestive of Mother's Day being used.

The showing opened to precedential patronage, daily and weekly attendance records being broken, and at the 10:30 performance a special presenta-

Street view of the Sun theatre, Omaha, Neb., showing the crowds drawn by the four weeks' campaign.

The Sun theatre foyer decorated in flowers suggestive of Mothers' Day during the formight engagement of "Madame X."
A country store lobby stunt used for "Down Home," obtained at a total cost of ten complimentary tickets.

"Down Home" Lobby Stunt Produced for Ten Tickets

O. F. Wells, manager of the Lincoln theatre, Chariton, la., staged one of the most effective and practical exploitation stunts in recent history in behalf of "Down Home," the Irvin Willat production distributed by the W. W. Hodkinson Corporation, the accompanying illustration showing the theatre front during the period of the stunt's operation. Mr. Wells' description of the enterprise, which is its own story of the enterprise, follows:

"I am sending you a picture of my lobby display used on "Down Home," which played here Jan. 21-22. Here is how I worked it out.

"I went to the merchants from whom I wanted to get props and gave each a comp for what I took. I clothed the fellows who were dressed as farmers the same way, and the total display cost me the sum of ten comps.

"They started to sing about fifteen minutes before each performance, and then they played checkers during the performance and cracked farmer jokes. They also went around the town and got the people asking what they were doing in the make-up, which caused curiosity.

"The display helped me out quite a bit for what it cost, and my advice to brother exhibitors is to do more of it, as it always pays.

"I also wish to say the first thing I look at in your trade paper is the displays that managers are making.

O. F. WELLS.
Lincoln theatre, Chariton, la.

Lawrence F. Stuart, manager of the Old Mill theatre, Dallas, Tex., employed a jazz band of nine pieces for the exploitation and presentation of "Go and Get It." The regular theatre orchestra accompanied the picture except during the first reel, and the jazz band gave hourly concerts on the sidewalk in front of the house, attracting such satisfactory business that it has been made a permanent feature of the theatre.

Presentation for Short Subject Is New Noble Policy

Paul E. Noble, manager of the Liberty theatre, Portland, Ore., has again demonstrated his grasp of theatre progress and advance, his most recent innovation being the adoption of presentation for short subjects, an innovation which readers familiar with the past work of Mr. Noble will watch with interest because of the marked skill in stagecraft which he has exhibited.

"Wet and Warmer," Henry Lehrman's First National two-reel comedy, was the attraction given the first short subject presentation at the Liberty, and the accompanying photograph shows the setting, obtained by use of a single specially painted drop. The players engaged in dialogue characteristic of the fiction knight of the road and worked steadily up to the climax, which was the screening of the picture to an audience put in proper receptive mood by the stage humor.

Mr. Noble's action in thus taking the lead in work which should be undertaken by every exhibitor is characteristic of the man, long considered one of the most progressive and resourceful theatre men of the country. An example set by a man of his standing in the theatre field cannot be of other than desirable effect.

A young man in straw hat, overalls, boots and with his coat over his arm walking leisurely down the streets of Creston, Iowa, brought attention to the fact that "Peaceful Valley" was being exhibited at the Strand theatre.
Local Talent Presentation Demonstrated Practical at Chambers' Anniversary Show

Stanley Chambers, manager of the Palace theatre, Wichita, originator of some of the best newspaper advertising tactics in general theatre use, recently turned his attention to exploitation and presentation. The result, as was to be expected of such a man as Mr. Chambers' work has stamped him, has been successful in the extreme.

Two of Mr. Chambers' recent enterprises are pictorially reproduced herewith and described in the following story. Mr. Chambers' successful use of local talent in presentation demonstrates the practicality of the practice frequently advised in this department.

The Palace Anniversary Week was the occasion for the use of local talent in presentation. "The Charm School," the Paramount production, was booked for the week, and in addition to the male quartette seen in the illustration violin and piano soloists were rehearsed in a feature called "A Night at the Club," the whole being staged by P. Hans Flath, musical director of the Palace, whom Mr. Chambers describes as "one of the best in the country in this capacity."

The feature ran for half an hour and constituted, to again use Mr. Chambers' words, "a real treat for all music lovers."

"The Testing Block," a recent Paramount-Hart production, was advertised through the stunt illustrated in another accompanying reproduction. The horse used was obtained from the Kansas National Live Stock Show, held in Wichita, having been brought from the West Coast and represented as Hart's original Pinto pony. Concerning the stunt, Mr. Chambers writes:

"The photograph is of a party named Bush, whom we imported to impersonate Bill Hart, riding a horse which they claim is Bill Hart's original Pinto pony. Personally I do not think it is Hart's horse, though the Stock Show claims that it is, for I have tried to compare the markings of this horse with those of Hart's and find they do not agree. Nevertheless the idea and the resemblance brought us great returns.

"We did not advertise that the impersonator was Hart or not. We just let the public worry it out for themselves. When anybody approached him he would simply hand them a card which reads, 'Wis. S. Hart. Now appearing at the Palace theatre in "The Testing Block."

Both enterprises have the unmistakable qualities of expert showmanship. They are characteristic of their producer, than whom American theatredom offers no finer representative of progressiveness and executive ability.

Letters from First National stars endorsing their current vehicles as the best of their making have been utilized to good advantage in newspaper advertising by E. G. Stellings, manager of the Grand theatre, Wilmington, Del.
Costume Convicts Figure In Superba Exploitation

EXHIBITORS have seldom looked forward to the opening date of an attraction better equipped in advance for the exploitation man than "Outside the Law," Universal's starring vehicle for Priscilla Dean. In the comparatively brief public life of the production it has been accorded publicity and exploitation seldom paralleled in a similar period.

The New York premiere, launched with special Sunday performances at four legitimate theatres, was recently described and pictorially represented in this department. The magnitude of that event was such as to assure the attraction a ready-made audience in a great portion of the East.

The teaser campaign conducted with 24-sheets in various large cities has been made the subject of Universal advertisements.

From Los Angeles, the Superba theatre of that city reports business justifying an extended engagement, the accompanying photograph showing the theatre front during the third week and the means which was utilized to impress that fact upon passers-by. It is a fact which cannot be stressed too strongly.

The photograph also discloses a method of exploitation which can be adapted to the requirements of exhibitors everywhere who play the attraction. The convict costume is easily procurable, or can be made up especially at little expense. The idea may be confined to the dressing of house attendants in this or elaborated upon at will.

The story printed in this department several weeks ago for a New York engagement of "Good References" revealed methods of exploitation by use of convicts which are readily applicable to the present production. An actual duplication is, of course, not advisable, but the most limited imagination easily produces at the association of the two events countless possibilities.

As a climax to a teaser campaign of whatever style is utilized the convict idea seems to fill every requirement. It will no doubt be utilized by exhibitors in every section of the country.

Convict exploitation for "Outside The Law" was maintained throughout the third week of the run at the Superba theatre, Los Angeles.

Merrill Cutouts Suggest Action of Fairbanks Film

H. M. ROUDA, manager of Ascher's Merrill theatre, Milwaukee, Wis., obtained the effect of action with a still cutout composition for interior lobby use in connection with "The Mark of Zorro."

Ascher's Merrill theatre, Milwaukee, Wis., obtained the effect of action with a still cutout composition for interior lobby use in connection with "The Mark of Zorro."

Mr. Rouda's description of the display follows:

"The background was of amber color, with red and amber lights overhead and blue lights to the extreme left, to give the setting a sort of sunset effect.

"A cutout figure of Douglas Fairbanks in a jumping position suspended in mid-air between the two houses. These houses were built of beaver board and stand out very prominently in the display.

"To the right there was a hay stack and also a little cart filled with hay. Figures in the foreground were painted and cut out to represent men chasing Fairbanks, with swords in their hands. Two figures on the roof, to the left, same as those in the foreground."

"Without the colors described the display loses some but by no means all of its effectiveness. The black and white reproduction is sufficiently informative for the exhibitor who sees fit to adapt the Milwaukee style of lobby decoration when he plays the attraction.

Where it is impossible to incorporate the same elements in newspaper advertising, and perhaps to duplicate the pictured "leap for life" as a mobile exploitation stunt, utilizing the hayrick once popular with circus clowns and still encountered in vaudeville, exceptionally good results may be obtained.
Brooklyn Strand Popularizes Trade Mark
With Special Produced Stage Features

Among the enterprises through which E. L. Hyman, managing director, has brought the Brooklyn Strand theatre, Brooklyn, N. Y., into a dominant position among American motion picture playhouses since his identification with that institution, none have shown more clearly the wisdom of his showmanship than the specially staged feature illustrated upon this page which has been used to popularize the trade mark of the theatre. There is, back of the enterprise itself, the type of management that makes the exhibitor the dominating figure of the motion picture industry.

The trade mark of the Brooklyn Strand has been used over a long period in newspaper advertising and otherwise. It has not been adhered to when occasion proved that course arbitrary to best results, but a distinct effort has been made to keep it before the eyes of the Strand clientele a major portion of the time.

To further impress upon patrons the important fact that it is the Strand trade mark, and that it is nothing other than that and can never be identified with any other institution, a huge figure of the girl featured in the

Close-up showing details of the mechanism by which the effect was gained.

The auditorium appearance of the Brooklyn Strand's trade-mark stage feature.

The Brooklynn Strand's epilogue for "Man Handlers at West Point," an Arrow short subject.

design was made up and placed in a dominant position upon the stage. An idea of the size of this figure may be gained when it is made clear that within the metal ball which she is represented as holding a soloist stands upon a platform and sings the number which is considered for use in that connection.

The whole psychology of the trade mark might be gone into in connection with the Strand innovation, but such length is neither desirable nor of purpose. The value of the trade mark, to a theatre or any other institution or product, is impressed upon all automatically by the trade marks with which daily contact is experienced.

The motion pictures that are shown in American theatres bear the trade marks of their makers. It is obviously true that the exhibitor should have a trade mark for his theatre itself as well as for the products that he exhibits.

Mr. Hyman shows his appreciation of this fact when he goes to the indicated length to impress the trade mark of his institution upon the consciousness of his patrons. Too few exhibitors have made proper effort in this direc-

It is to be hoped that many will follow the example presented.

It is to be hoped, also, that many will follow Mr. Hyman's example in presenting short subjects, as illustrated in the case of "Training Manhandlers at West Point," an Arrow Sport Pictorial, recently presented with an epilogue.

The photograph reproduced shows the setting used, the exterior of a cantonment. The subject was so arranged that the last scene showed men in uniform marching, and the curtain was raised to show the setting at the conclusion of the reel. Four well known barracks songs were then sung by a trio, and the bugler blew "Retreat" at their conclusion as the spotlight picked out the national emblem flying above the scene, hitherto in darkness.

Here is better presentation of short subjects than is in the majority of theatres accorded feature attractions. There is something amiss when such conditions are permitted to exist for long. But they will not exist for long. The American exhibitor is not so constituted as to permit it.
Anderson Proves Merit of Consistent Serial Policy

John Anderson, manager of the Princess theatre, Boone, Ia., and a motion picture pioneer, has tested the serial form of entertainment and a consistent policy of presenting that type of attraction perhaps more thoroughly than any theatre man in America. The accompanying illustration, a reproduction of a photograph taken after the first performance of the initial episode of "King of the Circus," the Universal serial, is convincing proof of his wisdom in the course pursued over a period of eleven years.

The photograph is not one made possible by extraordinary advertising or other exceptional methods employed to produce precedential patronage for the single occasion. A practical duplicate of the photograph might be made upon any afternoon when a new serial is being given its first showing at the Princess.

Mr. Anderson, who entered the motion picture field at a time when a two-reel production was considered impractical and shared with practically every theatre man the belief that "What Happened to Mary?" the first serial produced, was a monstrosity of some sort that could not be taken seriously, applied his present consistent serial policy as soon as that production had scored its remarkable success and similar ones were placed upon the market.

Saturday has been, from that time until the present, "Short Subject Day" at the Princess. Except for a period when an attempt was made to combine a five-reel production with the short subject program, there has always been a serial and two or three comedies or other short subjects upon the Saturday program of the theatre.

Citizens know that. Farmers within traveling distance of the city follow each serial as steadily as the townpeople. And at the beginning of every new serial a condition very similar to that pictured herewith exists.

If there is in any quarter concern as to alleged waning popularity of the serial form of entertainment, the fact that Mr. Anderson planned to run "King of the Circus" at matinee performances only and was forced by popular demand to include it in the evening program should serve as convincing evidence to the contrary.

Mr. Anderson's consistent serial policy has been demonstrated a policy of success. Theatre men in every part of the country should profit by his excellent example.

"Go and Get It" broke records, which is the proof of the stunt.

Barry's Freckles Suggest Stunt for "Go and Get It"

Jacob Alpert, manager of the Victory theatre, Putnam, Conn., followed in the footsteps of other exhibitors in utilizing Wesley Barry's freckles for advertising purposes in connection with "Go And Get It," the First National attraction, to the point of actual duplication, when a new angle of effective novelty was introduced. The illustration shows graphically the stunt employed.

After the two weekly newspapers of Putnam had been provided with teaser copy, after the city had been flooded with printed cards bearing the same and similar wording, the boy appeared upon the street coincidentally with the public announcement of details of the engagement.

"Go And Get It" broke records, which is the proof of the stunt.

It Pays!

A visitor to the Woodlawn theatre, Chicago, on Sunday, Feb. 6, was asked the usual, "How did you like the picture?"

"Midsummer Madness" was the feature, there were good supporting subjects, and the highly efficient Woodlawn orchestra gave one of the "talking machine concerts" which have been developed to a high degree of excellence at this playhouse.

The first phase of the performance commented upon, however, was neither the feature nor the short subjects, though these and the concert came in for extended discussion afterward. The reply was, "They didn't show any advertising. Not a word about what was coming for the rest of the week."

It pays.
Los Angeles and Minneapolis Engagements Characteristic of “Kismet” Presentation

“Kismet,” the Robertson-Cole production of Otis Skinner’s stage success, gives promise of gaining a place of its own in theatre history as the greatest presentation picture of its time. So consistently have exhibitors labored in behalf of the picture that the trade question, “Did they put it on right?” is no longer asked when an individual engagement is mentioned.

Los Angeles and Minneapolis, Minn., where the production is most recently reported as producing extraordinary patronage, have followed the custom established in earlier showings.

At Tally’s theatre, Los Angeles, a top price of $2 was charged, and the presentation was in keeping with the admission. Gates were constructed to take the place of the front curtain and opened upon a harem scene in which five dancers gave Oriental numbers, the dimming lights properly darkening the house as the grand presentation of the picture was disclosed. Usurers and other attendants were costumed in keeping with the occasion and Oriental lighting effect was maintained throughout the theatre.

Charles C. Perry, manager of the New Lyric theatre, Minneapolis, was even more thoroughly in his treatment of the production. The paintings and hangings borrowed for lobby use are said to have been worth something over $40,000. Pages were dressed as Turkish peasants and met the patron in the foyer.

The interior of the theatre was decorated in like manner, and the stage was lighted with Oriental effect. Blue lights in the foreground were turned upon the audience while the setting, a harem interior, was prepared and the dancers, eleven of which participated, took their positions. Reversal of the lights threw them into vision and they danced before the divan throne of their mistress, increasing pace in accordance with the stimulated tempo of the music until they fell in seeming exhaustion upon the stage floor as the picture reached the screen.

Business reports from both theatres are of the kind that has characterized all reports thus far received upon well managed presentations of the production. There is in the nature of these reports important proof of the value of presentation. Were the sole mission of the production to stimulate theatre men in this work it could not be regarded by serious thinkers in the industry as other than a great success.

“Kick!”

An editorial quip in the Indianapolis (Ind.) News reads: “It takes a keen eye nowadays to distinguish between the advertisements of underwear and those of motion pictures.”

Exaggerated for the sake of humor, as the comment is, there is occasional foundation for it. The tendency to seek to attract attention, and sometimes patronage, by emphasizing unduly some incident in a play that presents one or more characters in slight attire is not one of the best currently in operation.

Judgment is the advertiser’s sole dependable guide in this as in every other phase of his work. The effective “kick” for which every copywriter and designer strives may be obtained by many methods more desirable and infinitely more effective than by that indicated.

It is doubtful, it may also be pointed out, if the biggest sellers in underwear are those most daringly advertised. There are methods which defeat the ends for which they are employed.

“Go to the Devil” was the catch line used in teaser exploitation for “The Devil,” the Associated Exhibitors production, by Andrew J. Cobe, managing director of the Rialto theatre, Lawrence, Mass., upon several thousand red cards distributed. The picture was presented with dancing girls against a fiery grotto background similar in many respects to that used by Joseph Plunkett at the New York Strand premiere.
Exploitation Stories
Showing the Trend of Advertising Activity Recorded by the Lens

"PLANTATION DAYS," staged upon a small stage at the rear of the main stage at the Missouri theatre, St. Louis, as an added feature during a recent week. The feature was followed by—

"MAYTIME," another creation by William Goldman, managing director, which took place on the same sub-stage, the transformation being effected without appreciable loss of time.

H. A. ALBRIGHT'S illuminated set masks for the organ pit of the American theatre, Butte, Mont., the design of which is changed bi-monthly. Mr. Albright is artist as well as exhibitor and states that the front of his auditorium is kept fresh of appearance by this means.

A LITTLE foliage and a great deal of stock paper was used by Hunter Smith, manager of the Princess theatre, Athens, Tex., in constructing this lobby display for "The North Wind's Malice," the Goldwyn production. Brilliant lighting heightened the effect of the spread during the evening.

ONE of the window displays for "Silk Hosiery" obtained by Nick Ayer, advertising manager of the California theatre, San Francisco, in which all but the shoes worn by the model consisted of silk hosiery. Eighteen windows were treated in like manner in the interests of the Paramount production.
JACK LANSONE, manager of the Bristol theatre, Bristol, Conn., believes that a picture that is not too old to play is not too old to advertise, as his window display for "The Idol Dancer," the First National attraction, indicates.

FRANK LACEY, a master of lobby decoration and manager of the Majestic theatre, Portland, Ore., utilized methods pictorially described above in advertising a hold-over engagement of First National's "Dangerous Business."

ONE of the most effective lobby displays used for Universal's "Shipwrecked Among Cannibals," the attractive jungle effect being obtained by the Grand Circus theatre, Detroit, Mich. The box office was not open at the time the photograph was taken.

W. R. FERGUSON, Goldwyn headquarters exploitation representative, went to Washington, D. C., to arrange for the lobby display and other advertising of the Criterion theatre for "The Revenge of Tarzan." Live animals were displayed in a cage not visible in the photograph.

TO THE sixteen-piece concert orchestra which has been maintained since the opening of the Hippodrome theatre, Napa, Cal., a city of 6,000 population, is credited by the management the splendid support which the house has received.
Accompanying reproductions of photographs taken by an Exhibitors Herald representative of Brooklyn, N. Y., theatre activities reveal less clearly than his written report the results of management methods in force which should be adopted in considerable degree by exhibitors everywhere. The dominant advertising thought among Brooklyn exhibitors is for the advertising of the theatre primarily, the attraction being given second place in the majority of cases.

S. L. Whiting, manager of the Ridgewood theatre, shown in accompanying illustrations, gave evidence of this tendency in his 4th Anniversary Week, in progress at the time the photograph was taken. Though "The Mark of Zorro," Douglas Fairbanks' most recent United Artists production, was the attraction, the theatre and the anniversary were brought most prominently into the foreground in practically all publicity efforts made.

The policy is thoroughly commendable in almost every respect. There lies in the adoption of such a policy a single danger, the possibility that an attraction of unusual merit may be given less than its due amount of advertising and the engagement therefore yield less than its potential profit, but that danger is one which should not give pause to the man who realizes as every man should realize that it is by his theatre rather than by attractions exhibited therein that he must succeed or fail.

The possibility is easily avoided by an extension of budget limitations to accommodate extra advertising for the theatre itself rather than to pay for it out of the general advertising budget. Brooklyn exhibitors display sound showmanship in thus focusing attention upon their theatres. Theatre thought of the day evidences a remarkably unified movement toward improvement in that direction. The service of the leaders in this movement is a genuine one which should not be permitted to pass unappreciated.

L. K. S.—Received in perfect order.
E. S. C.—No cause for alarm.
C. E. M.—It is "still" a good idea.
J. R. M.—The squirrel is an intelligent animal.
S. S. C.—Maybe it was Tom Mix.

Night view of the Ridgewood while "The Mark of Zorro" was in engagement.

Street view of the Strand, Brooklyn, showing crowds drawn to the showing of "The Devil."
STUNTS

The Alhambra theatre, Los Angeles, added novelty to the exploitation campaign for "Love Honor and Behave," the First National attraction, by admitting free of charge couples married in 1921 and all persons who presented divorce degrees or alimony checks.

Arthur Wenzel, press representative of Grauman's theatres in the same city, scored an innovation during the same week by persuading Lois Weber, Jack Holt, Conrad Nagel and Lila Lee, all important figures of the production, to sell tickets at the Rialto during the extended run of "Midsummer Madness."

Specially designed cards, the chief decorative element of which consisted of playing cards pasted in the proper order to augment the title, were employed with good effect throughout Evansville, Ind., in behalf of the Criterion theatre engagement of "A Full House," the Paramount production.

R. G. Gary, Paramount exploitation man, published a volume, supposedly by Wallace Reid, titled, "What I Know About Women," during the run of "The Charm School" at the Strand theatre, Omaha, Neb. The "volume," which was distributed at the theatre, was in four pages, the inner two bearing the single word, "Nothing."

A camel and a donkey have been borrowed from "Mecca," the stage production in engagement at the Auditorium theatre, Chicago, for use in the lobby of Barbee's Loop theatre during the run of "Immortality," a foreign-made attraction.

"Sunkist" oranges, on sale throughout the country, are wrapped in ordinary tissue paper made extraordinary by reason of the cooking recipes printed thereupon. Of a dozen wrappers inspected no two bore the same recipe. Housewives save them. There may be a more effective way of insuring preservation of theatre house organs, but it is not in common use. A page of "Household Hints" should prove a valuable addition to any programme.
Exhibitors Looking for Biggest Year Declares MacMeekin Following Tour

Predictions that 1921 would prove one of the best years, if not the banner year, in the history of motion pictures are being justified, according to John N. MacMeekin, Realart's special representative, who has just returned to New York after a six months' tour of a large part of the United States. Mr. MacMeekin talked with exhibitors in the key cities he visited and found them practically united in the opinion that the present year would be an exceedingly prosperous one for the industry. Traveling from the Atlantic to the Pacific, Mr. MacMeekin obtained first-hand information regarding the 1921 outlook.

Exhibitors Are Optimistic

"What impressed me particularly," said he yesterday, "was the optimistic attitude of exhibitors. This cheerful outlook is not confined to certain isolated localities, for my tour embraced key cities from one end of the country to the other.

"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 outlook. Mr. Newman deprecated the suggestion of lowering admission prices. In his opinion that would be nothing less than folly. Sam Harding of the Liberty theatre, also in Kansas City, expressed the same cheerful optimism over the business outlook generally."

"In Omaha, Nebraska. A. H. Blank, who controls a dozen or more theatres, said that his managers all report splendid business. He felt that the present season would shape up as a good one for motion pictures. And Realart, 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 Realart star franchise for his Blue Mouse theatre. He, too, seems more than pleased with this year's outlook.

New Theatres Find Backing

"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 theatres can always find ready backing. The new theatres, I have observed, always open to big business and continue to play to capacity audiences."

"Denver, Colorado, is a close contender with Kansas City on optimism and progressiveness. It is reported that two new first run theatres are to be added to Denver's list in the next six months. That city is in excellent shape and motion pictures are certainly coming into their own."

"The same thing is true, I found, in Montana, Missouri, Billings and Great Falls, among others, are doing great business. Exhibitors in those towns are most optimistic both as to the present and the coming season."

"Among other exhibitors with whom I talked regarding conditions was Stanley Chambers of the Palace theatre, Wichita, Kansas. Mr. Chambers is a Realart Star Franchise holder. 'Not only am I pleased with Realart,' said Mr. Chambers, 'but I always try to book the pictures on their current release dates. It is possible that chambers also told me that he found business generally building up right along and said he could see no reason why this shouldn't be a happy year for the industry. With new theatres opening and the public's interest in pictures increasing, it looks as if they're through it would prove a banner season."

"This spirit of optimism and confidence is shared by H. E. Sherman by the Bee theatre, Albuquerque, New Mexico. In his estimation 1921 will round out a record to be proud of. "Buffalo is coming right along, too, as well as Chicago, where the theatres are doing good business and exhibitors are confident that they will continue to do so."

Same Story in Oregon

"Out in Portland, Oregon, G. A. Metzger of the Rivoli theatre had practically the same story to tell. Better pictures, he felt, are bringing bigger crowds, and with so many important pictures are being produced, the industry, as he saw it, is enjoying a prosperity it has not known before. He, too, spoke of the building boom, referring to it as a sure sign that the appeal of motion pictures is widening.

"Remarkably," concluded Mr. MacMeekin, "my trip has strengthened my firm belief that this is destined to be one of the biggest years our industry has known. I'm mighty glad to find that so many exhibitors throughout the country share that belief."

Specialty to Handle Hallroom Boys Films

Joe Brandt Closes Deal on Comedies During Recent Trip to Canada

Joe Brandt, president of C. B. C. Films Sales Corporation, has returned to New York after a trip to Canada, where he closed with Specialty Film Importing, Ltd., for distribution of Hallroom Boys films in Toronto, Calgary, Vancouver and St. John.

Mr. Brandt's sale of Hallroom Boys comedies for Canada is a direct follow-up of the showing of "A Doggone Mix-Up," one of this series, for a week at the Strand theatre, New York, which served as an illustration to state righters that there is a demand in the most exclusive markets for independently produced comedies.

Before returning to New York, Mr. Brandt also stopped off at Boston, where he contracted for the sale to Michael Thomas Company of "Star Ranch Westerns," the series of twenty-six two-reelers which C. B. C. is distributing. This particular feature on this series is to be a star featuring C. Edward Hatton, C. B. C. having backed an innovation by purchasing from Mr. Hatton four pictures produced by him on a cooperative basis.

The sale of "Star Ranch Westerns" to Boston marks the second sale of this New England territory. In this company in two weeks, the Michael Thomas Company having contracted for the handling of the new Hallroom Boys comedies in its territory.

Cozy Changes Hands

BRODHEAD, WIS.—S. D. Swartz has purchased the Cozy theatre from R. A. Wrights.
Big Crowds Attend Trade Showing Of Fox’s “A Connecticut Yankee” Production Has Been Running Seven Weeks at One Theatre in Los Angeles—Predict Longer Engagement in New York

The reputation of “A Connecticut Yankee in King Arthur’s Court,” which is having a pre-release run of several weeks in Los Angeles, traveled clear across the continent and brought great crowds to the trade showing at the Broadhurst theatre, New York, according to Fox Film Corporation.

It was to prove the “pull” of this Mark Twain masterpiece among all classes of people that William Fox introduced it on the west coast and then took it east. It has been running seven weeks at one theatre in Los Angeles and will go ten, it is believed, from the enthusiasm aroused by the trade showing the New York run, if this is Mr. Fox’s plan, will be even longer.

Congratulate Company

Following the trade showing many messages of congratulation were received at Fox offices.

William Fox has made of “A Connecticut Yankee” a film that is at once a gigantic spectacle, a funny comedy and a gripping drama. It would be a worthy successor to “Over the Hill” if “Over the Hill” needed a successor, which it does not.

The production of “A Connecticut Yankee” at mid-season 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 best thing Fox Film Corporation has done.

Directed by Flynn

As readers of Mark Twain know, “A Connecticut Yankee” tells the story of a New Engander who had an opportunity to compare the old times with the new, 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.

Radiosoul Issues Latest Publication, “You and I”

“You and I,” with Victor Stastrom as star and director, also featuring Edith Eraston and Lillian Walker, based upon the book, “Byword of the Hills,” the original drama of which is now being played at the Greenwich Village theatre with Margaret Wicherly in the lead, has been lately published by the Radiosoul Films, Inc.

Pioneer acquired the picture for the city and state in New York and northern New Jersey. Eastern Feature Films signed up for New England; Southeastern Pictures Corporation for the seven Southeastern states; Crescent Theatres for the Pacific Coast. Ohio and Kentucky have been disposed of to Pioneer. Tucker Amusements signed up for Oklahoma and is negotiating for the balance of their territory.

Salesmen Hold Meeting

Morris Hellman, acting manager of Chicago exchange, attended a meeting of all the Universal sales managers east of the Rocky Mountains, at Cincinnati, Sunday, Feb. 8. H. M. Berman presided.

STAR AND SCENE FROM HIS NEW SERIES OF PRODUCTIONS

Tom Santschi, one of the screen’s most versatile actors, and a scene from “LaRue of Lonesome Land,” the first of a series of two-reel features published through Pathé.
FREEDMAN'S "SUCCESS FORMULA"

Well Known Cleveland Exhibitor Declares His Keeping On the Lookout Continually For Something Better Has Brought Him to the Front Rank in the Theatre Field

"Give the best you have always, and in the most pleasing manner, and keep continually on the lookout for something better."

That is the policy which is explanatory of the impetus which has carried A. L. Freedman of Cleveland, O., in six years from a person who had never had anything to do with a motion picture theatre to one who holds a picture theatre second to none as a successful purveyor to the public of cinema entertainment. Six years ago he decided to enter the exhibiting field. Today he is vice-president of Associated First National Pictures of Ohio, secretary and treasurer of the Metropolitan Cleveland Company and secretary-treasurer of the Atlas Amusement Company. The last two companies control the Metropolitan, Knickerbocker, Lakewood and Colonial theatres in Cleveland. The Metropolitan and Knickerbocker are among the city's finest first-run houses.

"Were I to attempt to point out the mistake most frequently made by exhibitors who have come under my attention," said Mr. Freedman, I would say that it was the one of paying too much attention to precedent. The art of motion picture presentation to the public at the present time looks to be pretty well developed, but I venture to predict that within ten years at least 60 per cent of the things that are now a part and parcel of a show will be obsolete—replaced by things that are just beginning to be done now or other things as yet unthought of.

"Exhibitors who have been longer in the game than I have know how many times the millennium in presentation has been reached. Every time some exhibitor brings forth something new and novel, something appealing, it is accepted as being the last word by the majority. The minority, however, realize the truth—that the purveying of motion pictures to the public is an art of which hardly the rudiments are yet known. Progress will keep up in the future as rapidly as it has in the past, and it is up to any exhibitor who has an idea—no matter how radical—to try it out not only for the sake of his own progress, but for the development of the whole of the craft."

"Naturally there are many ideas that will look good on paper that when tried out will prove themselves worthless. There are others, however, that may not look so good in theory, but which may work out 100 per cent in practice. The only exhibitor who is really stagnant is the one who won't try out his own ideas because it has never been done before."***

Mr. Freedman has "been trying the new stuff" ever since he entered the field. His first venture was six years ago, when, with E. Mandelbaum, now president of Associated First National Pictures, Inc., of Ohio, he took charge of the Knickerbocker. Large orchestras and the other paraphernalia which is now naturally a part of a first-class theatre were then to be talked about. Some thought it would be a good thing and some thought it wouldn't. Mr. Freedman didn't know, but he gave the plan a thorough try-out, with the result that the Knickerbocker is the pioneer in Cleveland of "larger" presentations. Through this fact the house has gained a place among fans that makes it one of the most valuable properties in the West. It has been associated with the best in motion picture so long that it is affectionately known as "The Knick" and has a patronage all its own.

It was not in connection with the Knickerbocker, however, that Mr. Freedman became known in the Ohio film circles. The Metropolitan, the second of the big first-run houses which he controlled by the companies with which he is connected, is the theatre which made its name for him. The Metropolitan was originally constructed by two enthusiastic lovers of grand opera in Cleveland. There were not enough in the city who appreciated opera to make the venture a paying one and the Metropolitan was soon on the market. Freedman enterprises. Nearly everything in the amusement line was tried out in the big house without success and the fine large edifice was soon given the name of a theatrical "Lemon."

Then Mr. Freedman leased it for motion pictures. The anvil chorus started, but after it had been opened a few weeks under the new management the "knocking" was very subdued. He had employed the same orchestra which had filled the Knickerbocker, that of "giving the best he had," which meant an orchestra large enough to fill the far corners of the big house, in every "grand opera" presentation. Clevelander's have responded to the call of big pictures presented in a big way and the Metropolitan has been paying from the day it was opened as a motion picture house.

Russell Going West

To Form New Units

Capital Will Have Five-Part Comedy-Dramas to Issue Within Short Time

W. D. Russell of Capital Film Company leaves Chicago on February 15 for Hollywood, Calif., to complete negotiations for three new producing units to supply product for Capital distribution.

A series of five-part comedy-dramas featuring a well-known feminine actress and a series of five-reel melodramas of rural type, also featuring a feminine star, will be added to Capital's distribution schedule.

Promise Thirty-six Films

The three new units will supply Capital with thirty-six additional publications annually. The names of the stars obtained will be announced shortly. Production will begin immediately Mr. Russell arrives on the Coast.

Mr. Russell only recently returned from the West, where he made preliminary arrangements for the new producing units. During this trip he had opportunity to investigate the production situation. He says:

Declares Rumors Baseless

"There are rumors of slumps, unemployment and other disagreeable situations being carried through various channels to those concerned in the motion picture industry. I have personally discovered a great deal of this propaganda and a great deal of these rumors are unfounded.

There is no slump. But there is a plan to take a fresh look at the situation on new roads to build up a finer industry on a more stable foundation. Every person in the industry should applaud himself a committee of one to fight the creeping propaganda."

WINNING A BASHFUL ROMEO

Allen Ray and Harry McLaughlin, co-stars in the Bert Lubin Western comedy-drama, "West of the Rio Grande."
Robertson-Cole Opens New Home In Its Thirteen-Story Building

Handicap of Limited Space Is Removed by Taking Over Top Six Floors of Modern Structure—Quarters Now Meet All Needs

Robertson-Cole is the recipient of scores of wires and letters of congratulation on its removal to its new home, 723 7th avenue, New York City. The process of arranging offices in the new thirteen-story home office building is now completed and the company, during the past week, has been receiving countless friends in the various lines of motion picture work who have united in congratulating it upon the appearance and practicability of the new structure.

Robertson-Cole is one of the first distributing companies to occupy its own home office building. It is also one of the first companies which houses all the executive and administrative branches of its business in the same building. Work on the new structure was begun late last spring. Of the thirteen floors in the building six are occupied by Robertson-Cole. The rest will be rented to various commercial concerns which are now bidding for space.

Layout Is Announced

Robertson-Cole occupies the building as follows: On the eighty-eighth floor is situated the Robertson-Cole New York Exchange, which distributes film for this territory. The ninth floor is also situated various clerical offices. The tenth floor is devoted to the executive offices, including those of R. S. Cole, head of the organization, and of Mr. S. Kirkpatrick, vice president and general manager of the Robertson-Cole Distributing Corporation. On the eleventh floor are situated the Robertson-Cole Distributing Corporation offices and offices of the publicity department and those of the auditing department.

On the twelfth floor the foreign department of Robertson-Cole has its offices. On the thirteenth avenue side of this floor are situated various company film pictures which will be projected for the pleasure of buyers and for the purpose of the exchange. The fourteenth floor is devoted to a stock department, where supplies and accessories of all sorts are stored.

Three of the latest high-speed passenger elevators serve the building. They are situated on the north side and are reached through the 7th avenue entrance. The freight elevator is situated on the east side of the building and is reached through the 45th street entrance.

Has Been Cramped for Space

For many months, in fact, throughout its existence, Robertson-Cole has been forced to struggle under the handicap of certain home office difficulties. It has been evident that the company, if it was to be able to continue on the business of distributing the best possible pictures now that it occupies its own home office building, the plans were laid out with the need of the company in mind, and it will be ideally situated henceforth to give a maximum service to the exhibitors who are playing its pictures. The New York exchange in particular will be better equipped henceforth to care for the needs of its extensive patronage.

The new Robertson-Cole building is entirely fireproof. Its materials were concrete, steel and other building metals. Every precaution known to modern building art is taken to make it safe. There is a Universal sprinkler system and the film vaults are surrounded by a special room which renders them absolutely impervious to fire.

The great need of the Robertson-Cole building was seen again and again during the past few months as departments became crowded and new ones were created. This handicap is eliminated through the great amount of space which the completion of the new building makes available for the company.

Neilan Finishes His Spectacular Production Of Parrish Story

Marshall Neilan has finished shooting on the most spectacular production he has ever attempted, "Bob Hampton of Placer," an adaptation from the Randall Parrish book. Reports indicate that this film is the most artistic offering staged by Mr. Neilan.

In this picture the director has a plot that is of particular dramatic intensity and, in addition, calls for unusually beautiful natural backgrounds. In order to get this atmosphere, he took his entire producing organization to Glacier Park, Montana, and later to Fort Huacheca, Arizona.

A cast that might well be termed an all-star aggregation includes James Kirkwood, Wesley Barry, Marjorie Daw, Pat O'Grady, Walt Byrd, Dutch Critten- den, Charles West, Tom Gallery, Priscilla Bonner and other popular artists. The work of cutting and assembling is progressing under Mr. Neilan's personal direction, with the assistance of Marion Faxon, assistant editor, and George Grey, film editor. It will be turned over to Associated First National on February 15 for publication in March.

"The Price of Silence"

First Sunrise Pictures Will be Published Soon

To go with the first Sunrise Pictures Corporation publication, "The Price of Silence," will be "The Price of Silence," taken from the novel, "At the Mercy of Tiburien," by Augusta J. Evans Wilson, author of "St. Elmo." Will be other oil paintings of the star, Peggy Hyland, in addition to many other accessories that usually come with a film production of this caliber.

Because of the delay in the arrival of the negative from California, bookings which have been made by S. Rubenstein, New York exchange manager, are being temporarily held up.

Educational Obtains Second Hines Series Distributing Company Claims Larger Sums Are to be Spent on Pictures

E. W. Hammons, president of Educational Films Corporation of America, this week authorized the announcement that a contract had been signed with Master Films, Inc., whereby Educational acquires, 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 Torchy publication is Torchy's Night Hood," the eighth of the series, while the ninth and March issue, "Torchi's Big Lead," already has been delivered to Educational. Work has been started on the tenth picture, which completes the first contract, and on April 1 the initial delivery under the second contract for twelve pictures will be made.

According to Educational, the new contract calls for the expenditure of larger sums on the production of these comedies than in the past. Charles C. Burr is president of Master Films, which controls the entire screen right to the Sewell Ford stories through the publisher, E. J. Clode.

The initial general publication of "Torchy," the first of the series, was made through Educational Exchanges on July 11, though it has been given a pre-release showing at the Strand theatre, New York, some weeks previously. It was followed by "Torchy Comes Through," "Torchy in High," "Torchy's Millions," "Torchy Turned Cupid," "Torchy's Double Triumph" and "Torchy Mixes In."

Newark Syndicate Expands

IRVINGTON, N. J.—A motion picture theatre will be erected in the town center under the management of Joseph T. Castles, owner of the property. Plans call for a theatre with a seating capacity of 1,600. The theatre will be leased by Castles to a Newark syndicate.
ALICE JOYCE'S NEW LEADING MAN

Holmes E. Herbert and the Vitagraph star in a scene from "Her Lord and Master," directed by Edward Jose.

Manilla Martens to Tour Nation Making Anti-Censorship Speeches

C. B. C. Film Company Backing Effort to Enlist Theatre Fans in Fight Against Threatened Legislation in Many States

Independents will fight tooth and nail the curtailment of all privileges of freedom, an end toward which legislators are steadily tending.

With Sunday blue laws and drastic film censorship the issues of the day, the film industry is marshaling all its powerful forces, and announcement comes from the offices of the C. B. C. Film Company that it stands ready to do anything and everything in its power to uphold the cause of personal liberty.

Star Will Make Tour

By way of proof of this, it is announced that Manilla Martens has arrived from the west coast this week and is soon to start on an extensive tour planned by Joe Brandt, president of the C. B. C. Film Sales Corporation, to appear personally in theatres throughout the country in connection with the subject of film censorship. Miss Martens, who is the well known and popular heroine of the super-serial "A Son of Tarzan," will tell audiences of films of theatre just what censorship will mean to them, and to secure first-hand information on their reaction toward it.

This, according to Mr. Brandt, is a new angle on the question and one that will bear close and intensive study. According to Mr. Brandt it has heretofore been the exhibitor's side of the question that has been most closely considered and it is his belief that, since the public is, after all, the ultimate consumer of motion pictures, it should know exactly what censorship will mean, and its wishes and views should be taken into full account on the matter.

Miss Martens, therefore, has planned to establish close personal touch with theatre audiences. It is planned that in several of the theatres in which she is to appear, a vote will be taken in which the real sentiment of the audience will be learned. This, it is believed, is the real weapon with which to fight drastic censorship.

May Take Straw Votes

Miss Martens arrived from the coast on Monday and makes the initial appearance on her tour February 20 at Philadelphia. With this tour the second gun in this phase of the fight against curtailment of liberties under the supervision of Mr. Brandt will be fired, since it was he who made it possible for Franklin Farnum to accomplish the excellent work he is doing by appearing personally to talk against the proposed Sunday blue law legislation.

"This is no time for waiting," says Mr. Brandt. "There are too many bug-bears springing up in the film world for any of us to be wasting time."

Fox Is Introducing Goodwin As a Star

The elevation to stardom of Harold Goodwin by William Fox is being announced to the film world by Fox Film Corporation through a folder devoted to pictures and reading matter about the new star.

The folder carries as well the announcement of Goodwin's first starring vehicle, which is called "Oliver Twist, Jr.," and is a modernized and Americanized version of Dickens' immortal story.

Superba Comedies to Eliminate Suggestive Productions Will Be Issued by Celebrated Players Film Corporation

A series of one-reel comedies will be presented by Superba Comedies, Inc., under the general management of Jay Hunt, who is supervising and directing these pictures.

While these comedies will be full of laughable situations to please the general public, it is guaranteed that nothing offensive or suggestive will be introduced that might offend the finer taste of a cultured audience.

Hunt Is Well Known

Jay Hunt, well-known comedian, has been connected with the film industry for the last ten years and was for a long time a director for Thomas H. Ince.

Seeing the increasing need of clean-cut domestic comedies, Hunt and his associates of Superba Comedies Corporation are busy with production at their studio, 6040 Sunset boulevard, Los Angeles.

Stories by Bennett

Most of the stories are written by Frederick Bennett, well-known war correspondent and newspaperman.

The Superba company, with I. B. Reuben as its president and N. Nathan as general manager and vice-president, will distribute through Celebrated Players Film Corporation.

Goldwyn Sales Force in Readiness for Big Drive

Under the direction of A. S. Aronson, 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 issues of this company.


Operators Suffer Burns In Theatre Fire in East

PITTSBURGH, PA.—Two men were burned and patrons thrown into a panic when a fire flare-up recently during a show at the Pastime theatre, 62 Herron avenue. Emmett Serena and Robert Kosmel, who were trapped in the operator's booth, were the victims of the burns. The damage amounted to about $500.
Use Radiophones to Interchange Music

Omaha Theatres Attract Wide Interest During “Heliotrope” Run

By using radiophones for orchestration in two houses under one management, John Loveridge of the Rialto theatre, Omaha, Neb., established an innovation for motion picture theatres and added another chapter to the growing list of exploitation devices by which the public can be enticed into a motion picture theatre.

Executed by R. C. Gary

The stunt, which was worked in cooperation with the exploitation campaign planned and executed by R. C. Gary, exploitation representative for the Omaha territory of Paramount Pictures, created a distinct sensation. The radiophones were installed from the stages of the Rialto theatre, which was showing "Heliotrope" and the Strand theatre. Amplifiers had been connected to every seat in the two houses.

The orchestra played alternately at the two theatres, but by means of the radiophones and amplifiers it was possible for both audiences to hear the music constantly, first directly before the seats and then from the other theatre.

Novelty Brings Crowds

The big value of the idea, of course, lay in the exploitation possibilities of such a novelty. Manager Loveridge and Gary had discounted this in advance and their paper and newspaper advertising for days in advance had played up the fact that this would be the first time such an experiment had been tried in a theatre in Omaha. The novelty angle alone brought large crowds to the house.

WINSTON CHURCHILL’S VIRILE NOVEL SCREENED

Pathe’s January Returns Compare Well With Records of a Year Ago

Declares Receipts Show That if There Was Slump The Latter Part of 1920 That Condition No Longer Exists in Industry

Pathe reports that returns for January of this year indicate that any slump which might have prevailed during the latter part of 1920 no longer exists.

In checking up the returns for January, the various departmental sales managers find a very favorable comparison with the records of the same month last year. As a matter of fact, the January returns, including all short subjects, features and serials, were so gratifying as to brook no doubt that the upturn certainly was reached in the first month of this year.

High-Class Films Issued

From all sections of the country this cheerfulness is reflected.

High-class productions have been responsible for Pathé’s fine January record, it is believed by the company. No other period in Pathé affairs can show a more formidable array of features than was published during January, and will be issued during February.

Beginning with "That Girl Montana," a Blanche Sweet production, this period is marked by the issuance of such attractions as H. B. Warner in "When We Were Twenty-one"; Edgar Lewis’ “The Sage Hen,” and Benjamin B. Hampton’s "The Killer.”

"The Devil" Published

First publication on the Pathé schedule for February is the screen version of the famous stage play, "The Devil," in which Associated Exhibitors introduces George Arliss as a screen star. This production was slated for distribution on February 6.

Three weeks prior to that date it began to prove its box office power. First records went at the Strand, New York; then at Shea’s Criterion, in Boston, where great success was held over for the second week’s showing.

Also in February Associated Exhibitors publishes through Pathé the Edward Jose production, “What Women Will Do.” Early indications are that this vivid melodrama will win more success for Associated Exhibitors.

Advance Booking Heavy

Advance bookings on "The Avenging Arrow," the Ruth Roland serial for March publication, have been heavy.

"Double Adventure," the new Charles Hutchison stunt serial, made its debut on January 23 and is another strong factor in the indications of the new upturn of business.

New subjects that had a big share in the January returns were the Tom Santschi Westerns and the Holman Day series of Maine woods dramas.

Horizon Pictures Offers

Norma Talmadge Features

With a suite of offices on the second floor of the Times building, New York, Horizon Pictures, the new company headed by Franklyn E. Backer, has opened operations.

The first pictures announced are a series of fourteen Norma Talmadge two-reelers, to be issued one every two weeks beginning at an early date and available to independent exchanges. Hopp Hadley, who is in charge of re-editing, avers that they present Norma Talmadge in some of the most interesting roles she has ever played.

Arrow Ready With Second

Jack Hoxie Five Reeler

The second Jack Hoxie five-reel western feature, "Cyclone Bliss," has been issued to the independent state right exchanges. The third Jack Hoxie feature is under course of production and will be delivered to Arrow within the next two weeks. There will be four pictures in this series and the two that have been delivered have been received with enthusiasm, according to Arrow, by all the exchanges who have contracted for the series.

Priest and Reynolds Form

Red Seal Film Compay

Red Seal Film Corporation, 1331 Vine street, Philadelphia, was formed recently under the laws of Delaware and capitalized at $50,000.

It is conducting an independent exchange covering Eastern Pennsylvania and Southern New Jersey under the joint management and ownership of W. R. Priest and C. W. Reynolds.

Open Paxton, Ill., Majestic

PAXTON, ILL.—The New Majestic theatre was opened recently.

One of the dramatic scenes from "The Inside of the Cup" (Paramount).
Selznick Endeavoring to Make News "Greatest in the World"

Company Declares That Latest Publication Shows Evidence of Efforts Being Exerted in This Direction

Selznick Enterprises points out that Selznick News No. 10-B has evidence of the tremendous efforts being exerted to make the news, edited by E. V. Dur- ling under the supervision of Alyn and David Selznick, "the greatest news weekly in the world." In the eleven pictorial items that comprise the reel practically everything of interest to picture patrons has been edited with extreme care and in the trend of unfolding each succeeding item enhances the value of that which preceded it.

Shows Democratic Conference

The first news shows enthusiasm about Shrewsbury River, New Jersey, ma- nufacturing old-fashioned sail- propelled ice boats, dozens of which New Englanders prefer the modern, up-to-date aero sled. The second pictorial offering reveals a group of Democrats, including Chicago Governor Cap in speech- making and discussing matters as guests of A. Mitchell Palmer. In the next scenes a Selznick cameraman, by the use of a clever trick, shows officials of the city of Cambridge how a letter "H" will look in front of the entrance to Harvard College.

Pictures Georgette Cohan

Who's who in the news brings to light Georgette Cohan, daughter of George M., and Judge Florence Allen, the only woman judge in America on the bench. Miss Allen's first act was to sentence a man for life.

Other interesting items include scenes of a fifty-pound baby born to the popular society matron, Mrs. Yak; the seven Russian children recently adopted by mural McCulley, paying a visit to Josephus Daniels; New York society de- ciding to call a halt on sensational cos- tumes, with the result coming in appearing at an exclusive affair of Cupid's ball: America's new national game of golf in full swing; St. George golf courses; notable trans-Atlantic trav- elers, Sir Ernest Shackleton, antarctic explorer, and Mrs. Sheridan, who made her voyage to America; the first views of a $3 tailor made suit, which will mark the final blow to protruding tailors, and the spreading of the Buddhist religion in America.

Universal Is Preparing To Make More Comedies To Meet Growing Demand

Universal recently has increased its short comedy output by several hundred per cent, reports from Universal City de- clare.

Instead of the one-reel Star comedy which heretofore has figured in the Uni- versal weekly schedule of publications, four comedies now are under way at Uni- versal City.

Universal's first move to build up its comedy output was the installation of a new chief comedy man, Bert Hatton. His first job is to get the most out of every scenario. He is William Lord Wright, well known as an author of books on the motion picture. A new comedy unit was organized with William Beaudine at its head, as supervisor and director, aided by Frank Roland Conklin, writer, and W. Scott Darling, scenarist. The new two-reelers being made by Lyons and Moran are also an added feature, the Universal comedy program, while Joe Martin is again before the Universal camera for a series of short comedies.

Famous Players Lists Eight Productions for Publication This Month

S. R. Kent, general manager of distribution for Famous Players Lasky Corporation, announces eight features for publication in February. They are:


"Kismet" Makes Record in Chicago at the Ziegfeld

Having swept America from East to West, and broken records from the Strand theatre, New York City, to Tally's theatre, Los Angeles, "Kismet," the Rob- erson-Cole special starring Ottis Skinner, is making a record in Chicago, where it has been shown at the Ziegfeld theatre. The business which completely overflowed the theatre. After his opening, Roderic Loston of Ziegfield wired to Robertson-Cole as follows: "'Kismet' went over so big that my only regret is that Ziegfeld theatre is not five times as big. It broke my heart to see people waiting away. Got wonderful publicity from all news- papers. Ziegfeld theatre never saw such crowds since it was built. Police men on the beat had a hard time keeping the automobilies in line. Best wishes."

Hatton Makes Features On Cooperative Basis

C. B. C. Film Sales Corporation has purchased four new two-reel Western pictures featuring C. Edward Hatton, produced on the West Coast.

With retribution the watchdog in the form of Pat Murphy, C. B. C. Hatton conceived the idea of cooperation in risk and reward as the probable solution of difficulties. Gathering about him a group ofpicture men agreed to act without pay until films were sold, he rented studio space and expended enough money to cover mechanical necessities. On this basis, they made four two-reel pictures. The first of these will shortly be issued as part of the series of "Star Ranch Westerns" being handled by C. B. C.
Laemmle and Cochrane Together in West First Time in Several Years
Arrival of Two Important Officials Indicates That Universal Is Entering Upon a Larger Schedule of Production

For the first time since the opening of Universal City eight years ago, both Carl Laemmle, president of Universal, and R. H. Cochrane, vice-president, are at Universal's West Coast studios together. It marks the first time Mr. Cochrane has been to Universal City in several years.

The presence of the important film men on the West Coast indicates that Universal is entering upon a larger picture making schedule in preparation for next season's film needs. In the opinion of the Universal heads, next fall will see the business in a new prosperity peak.

Arrive Simultaneously
Mr. Cochrane timed his arrival in Los Angeles to correspond with Mr. Laemmle's arrival from Cuba, where the latter has been watching the work of Eddie Polo's serial company. The Universal vice-president was accompanied west by his family, and intends to remain at Los Angeles for a considerable length of time. Mr. Laemmle will remain at Universal City all winter.

The presence of Mr. Cochrane in California marks a new departure in the management of Universal. Hereafter, either Mr. Laemmle or Mr. Cochrane will be at Universal City nearly all the time. When Mr. Laemmle is in the East, Mr. Cochrane will be in the West, and vice versa. This will absolutely assure complete and economical production end of the Universal organization and the executive and distributing ends. This arrangement, it is believed, will assure 100 per cent efficiency at the West Coast plant and make for better pictures.

Special Nears Completion
It is expected that Mr. Laemmle and his chief aid will be together at Universal City during the completion of the next big Universal-Jewel production, now approaching its final phases—the costly and elaborate photodrama of Monte Carlo, "Foolish Wives," written and directed by Erich Von Stroheim.

This picture is said to be the biggest thing by far ever attempted by Universal. It is expected to rank foremost among the pictures of all times. One million dollars is being invested by Universal in the film, it is said. The sets alone have cost in the neighborhood of half a million.

After "Foolish Wives" the Universal studio staff will turn its attention to two new Universal-Jewel productions, "False Colors," the Edwin Levin story in which Priscilla Dean is to be starred, and "Fanny Herself," by Edna Ferber, with which Tod Browning will follow his latest success, "Outside the Law," the big Dean melodrama.

Frost in Ft. Myers, Fla.
FT. MYERS, FLA.—R. C. Frost has taken over the management of the Arcade and Court theatres from Guy B. Reynolds. Frost comes here from Atlanta, where he has been connected with the motion picture business for a number of years.

Build Brooklyn Theatre
BROOKLYN, N. Y.—Kings Highway will have the third largest theatre here in the house being erected at Coney Island avenue and Kings Highway, to seat about 3,000 patrons. The structure will cost about $650,000.
MY dentist has an eagle eye.
And vicious tools he hacks with,
He's clever but I've come to think
He'd make a better blacksmith.
—Vaudeville News.

SMALL Girl: "Give me a bite of your candy Jimmie?"
Small Boy: "No, but you may kiss me
while my mouth's sticky."
—Atlanta Constitution.

OLD Mother Goose: "Georgia, I hear
that you kissed the girls and made them cry."
Georgia Porgy: "Aw, shucks! They were just crying for more."
—Montreal Star.

TIONETTE: "Why are kisses like grapes?"
Tony: I wonder!"

TIONETTE: "They are best when you get them in bunches."
—Rutgers.

HE: "What would you do if I should kiss you on the forehead?"
She: "I'd call you down."
—Carolina Tar Baby.

THE Grouch: "My wife's kisses are just
like an old maid's kisses."
Old Fogey: "Howzat?"
The Grouch: "No kick to 'em."
—Vaudeville News.

Co: "Well, why don't you kiss me?"
Ed: I was in doubt—"
Co: "Why not give me the benefit of it?"
—Kansas Lawrence.

ADA: "No man can kiss me by force."
Helen: "No, you're always willing."
—Princeton Tiger.

HE: "If I should kiss you, would it be better larceny?"
She: "No, it would be grand!"
—Columbia Jester.

TEACHER: "Some terrible things can be
caught from kissing."
Bobby: "Right! You ought to see the poor fish my sister caught."
—Cornell Widow.

"OH, Mamma! There's a man in the nursery kissing the nurse." Mamma dropped the sewing and rushed for the stairway. "April Fool!" said Bobbie gleefully, "It's only pa."—Wisconsin Foolscap.

Saengers to Build Their
Fifth Shreveport House

Shreveport, L.A.—Completion of plans for the immediate erection of a modern theatre in West Shreveport has been announced by Howard L. Swain, local manager for Saenger Amusement Company. This will represent an investment of $50,000.

The company also plans to build a large theatre at Crockett and Louisiana streets to have a seating capacity of 2,500 and to cost between $400,000 and $500,000. The erection of the new theatre, to be built at 1707-9-11 Texas avenue, will give the company five theatres here.

McKeensport, Pa., Will
Get Theatre in Spring

McKEENSPORT, PA.—A new theatre will be built at Fifth avenue and Sinclair street by James B. Clark of Clark & Rowland, theatrical men of Pittsburgh. Building operations are expected to begin on May 1.
Shepard and Miller
To Produce "Life"
Well Known Film Men Are Interested in New Screen Magazine

'Announcement of the men who are to create the weekly motion picture magazine from Life, the humorous weekly, reveals the names of Harry J. Shepard and Ashley Miller, both well known in the motion picture field.

The film magazine is to be produced by the Key Holding Corporation and will be known as "The Good Things of Life."

Shepard is President

Harry J. Shepard, president of the corporation, is also associated with the Charles Urban Film Industries and for the past three years was general manager of W. H. Productions Company. Ashley Miller, vice-president and director of production, is a pioneer director. During the past twelve years he has served Edison, Pathe, Famous Players, Vitagraph and Community.

Arthur Bergh, treasurer, is director of recording of the Emerson Phonograph Company.

Many to Contribute

It is announced that the following will contribute to the film: Charles Dana Gibson, James Montgomery Flagg, Thomas L. Masson, Oliver Herford, Carolyn Wells, Wallace Irwin, W. A. Masson, George Ade, Irvin S. Cobb, Don Marquis, Meredith Nicholson, Dr. Frank Crane, Maxfield Parrish, Raleigh Enright, Elliot Keen, Coles Phillips, Frieh, Montague Glass, Glynus Williams and others to be announced from time to time.

"Sunset" Jones Proving Popular; Claims American

The popularity of "Flying A" specials as box office attractions is being demonstrated by the advance booking reports on "Sunset and Jones" received by the American's Chicago headquarters from all their branches, the distributors report.

The photo play is said to lend itself readily to exploitation. The intrigues are daring train holdups, that have been so prevalent of late, the subject upon which the theme is based. This story of fast action is laid in the West. A special book containing press matter and exploitation suggestions, together with a general outline of the advertising material will soon be off the press ready to send to the exhibitors.

Open Connecticut Theatre

SEYMOUR, CONN.—J. Hoffman, who conducts the Seymour Art theatre in Concordia hall, has announced that it will be discontinued until further notice. The Pastime theatre in Ansonia also has been discontinued, the action taken on account of the opening of the New Capitol theatre by Hoffman in Ansonia.

Theatre for Harrisburg

HARRISBURG, PA.—Permits have been issued for a new theatre to be opened in the Taugus building at 1005-04 North Third street by Broad Street Theatre Company.

Monte Blue in George Melford's production of "The Jucklins," a Paramount picture.

Hampton in Reply to Cohen Says Public Dictates Type of Pictures

Benjamin B. Hampton, whose recent article in a national magazine on "Too Much Sex Stuff in the Movies" created wide comment within the motion picture industry, has replied to Sydney S. Cohen, president of the M. P. T. O. A.

He declares that the public, and not the exhibitor or producer, selects the type of picture to be shown, adding that he is unalterably opposed to political censorship and other so-called "reform measures" from without the industry. His reply in part is as follows:

"The big point I am trying to drive home in my magazine article is this: motion picture producers and exhibitors are 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 demands of the public. I deal extensively with this point in a long telegram to Wilbur F. Graffs, copy of which is attached hereto.

"The second big point is this: the motion picture art and industry is a factor of incalculable 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 motion picture theatres. They will do this solely for common good, and for the benefit of mankind. Again I refer to my telegram to Mr. Graffs.

"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 none but clean pictures, and our theatres are willing to exhibit none but clean pictures, if and when the public tells us they want this class of product. No new laws are needed. No attacks from reformers are needed. All that is needed is intelligent and earnest expression of opinion from theatre patrons to theatre owners.

"Let us lay aside, at least temporarily, all the small internal disagreements. Let us forget the petty incidents of trading between producers, 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."

Fox Transfers Men

(STORY TO EXHIBITORS HERALD)

ST. LOUIS, MO., Feb. 8.—Walter D. Shafer, manager of the William Fox Liberty theatre, has been transferred to the managership of the Detroit Washington, also under Fox control. Joseph McDonald of Detroit is scheduled to assume charge of the Liberty. The change for the sudden transfer could not be ascertained.
**EXHIBITORS HERALD**

**“MAN—WOMAN—MARRIAGE” DREW CROWDS**

Thousands braved the zero weather of Jan. 24 to see the Allen Holubar-First National production at the Regent theatre, Paterson, N. J., on the first night of the showing.

**31,741 Patrons See Allen Holubar’s Latest During Its Paterson Showing**

“Man, Woman, Marriage,” starring Dorothy Phillips, the Allen Holubar contribution to Associated First National Pictures’ first group of Big Five productions established a city record for attendance during its week’s premiere at the Regent theatre in Paterson, N. J. In the eighteen performances during the six days’ run the box office registered an actual paid attendance of 31,741 people.

The previous record of attendance for the Regent was 31,198 during a six days’ showing on the previous special exploitation was used in establishing this earlier record and nearly twice the amount of money was spent in advertising as was used on “Man, Woman, Marriage” in bringing the attendance up to the figure which falls short of the record established by the Allen Holubar production by over 300 admissions.

**Advertise for Week**

The advertising given the Big Five production started with a full page in the theatre program for the week preceding the opening. The newspaper advertising, which started on the Wednesday preceding the 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. 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 used in the Sunday Chronicle, 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 when 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 readers were used in all of the newspapers.

**Use 100 One-Sheets**

The outdoor advertising consisted of the regular 100-one-sheet stands. In addition to this, Manager Charles L. Dooley employed ten 24-sheet stands. His first billing on these were special printed yellow and black sheets merely announcing: “The World’s Greatest Picture Is Coming to Paterson.”

**Watch This Space for Announcement of Dates.**

He left these in place until five days before the opening, when they were replaced with the special 24-sheet posters prepared by M. Leone Bracker, the noted illustrator.

**Ad Expenditure, $478**

Two thousand tack cards featuring the milestone insignia of the production which distinguished all the newspaper advertising. The special facsimile lobby display of the seven Bracker posters prepared especially for the production completed the advertising given the picture. Mr. Dooley used $478 in advertising. The Regent is a 2,200-seat house, and the admission prices are from 10 to 30 cents.

**Open Arkansas Playhouse**

CAMDEN, Ark.—Work on the Hauber-Gen. Camden’s new $25,000 picture playhouse, is practically completed, and the house will be formally opened on January 23. O. C. Hauber, of Pine Bluff, is head of the company, which also owns theatres in Conway and England.

**Transfer Theatre Outfit**

PEARL RIVER, N. Y.—La Forest Hopper of Pearl River and A. R. Keuhn of Pearl River, who built the Westwood theatre, have purchased the Casino at Westwood and moved the outfit to Pearl River theatre. There is rumor of a new theatre to be opened here soon.

**Super Picture Will Stimulate Interest In Southern Plan**

Plans are now well under way toward the completion of the stupendous Stone Mountain memorial to the Confederacy in Atlanta, and the latest scheme unfolded is the production of a super-motion picture to be filmed in and around Atlanta and Stone Mountain.

Stone Mountain is located about fifteen miles from Atlanta, and is the largest solid rock on the face of the earth, not excluding Gibraltar. Its area is more than a mile high and several miles around the base. It is of the finest gray granite, and the proposal to carve out of the solid core, has been announced by one of the directors to the Confederacy was made in 1913.

With the return of Autonz Bordgum, sculptor, to take over the work, accompanied by Prince Alfonso Louis de Bourbon, famous patron of arts and half brother to the King of Spain, interest has been renewed.

Prince de Bourbon plans to produce a gigantic motion picture embodying the tragedy of the “Lost Cause,” and releases not only for the financial gains but chiefly to arouse interest in the memorial. He has written the story and it will be directed by one of the most distinguished directors in the business with a cast of established motion picture players. It is estimated that the cost of this production will run to from $65,000 to $70,000 and work is expected to start in the near future.

**“Our Mutual Friend” to Be Presented in America**

“Our Mutual Friend,” the Nordisk production of Charles Dickens’ quaint familiar story, has been received at the offices of Chester Beecroft, 501 Fifth avenue, New York, where its production for American presentation is under way.

This picture is acclaimed the outstanding success of the current season in Europe. It has met with the same extraordinary degree of success in London, Paris, Vienna, Prague, and Athens, with its variously translated titles, as it did in Copenhagen, where it was produced. Beecroft has arranged with best known directors and has the picture for its New York showing.

**Texas Exhibitor Given Anniversary Greetings**

Gus Peterson of the Strawn opera house and the Cozy Corner theatre of Strawn, Texas, recently celebrated his tenth anniversary as a 100 per cent Universal exhibitor. He was the recipient of congratulatory letters and telegrams from officials of Consolidated Film Company, which distributes Universal, and from officials of the Universal home office in New York.

**Engages Artist to Make Murals for New Theatre**

**HOLYOKE, MASS.—**Joseph M. Lourbardi, prominent Italian artist, has been engaged by James F. Baker to provide the paintings for the panels above the proscenium arch in the new Strand theatre. Albert W. Anderson, managing director, has announced that the new house will be opened in February.

Try this on your bannister. This is a scene from "Edgar's Little Saw," another Edgar Pomeroy story made by Goldwyn.

Catherine Calvert in a scene from the Vitagraph special production, "The Heart of Maryland."

Molly Malone, who has been loaned by Goldwyn to Irving Lester Productions, now making "Peck's Bad Boy" at the Mayer studio, Los Angeles.
DIGEST of PICTURES of the WEEK

"I DO not think," a Washington, D. C., distributor recently declared to a Sunday Star reporter, "that children's morals are being corrupted by photoplays to the extent claimed. Statistics gathered by the industry show conclusively that the motion picture houses draw an almost infinitesimal amount of their support from the patronage of children. In cooperation with a worthy woman's organization aiming to educate and uplift children through the pictures, the experiment was tried of showing pictures at a certain house free on one or two days of the week, at a five-cent rate on others and at a ten-cent rate on others.

"On the free days we had capacity audiences, with long waiting lines in the street; on the five-cent days the lines disappeared and the audiences were not so compact; and on the ten-cent days it was difficult to find a child in the audience. When Johnny can get something for nothing Johnny is on hand, whether he wants it or not; but when Johnny has to surrender his nickel or his dime, Johnny has something else within his craving than a wicked photoplay."

And what holds good for Washington is pretty much the same the country over. The majority of children throughout the country attend picture shows with their parents and the exhibitor, realizing that if he offends them he is bound to lose their trade, is watching his step and booking only productions which he knows are wholesome, clean entertainment.

"THE MONEY CHANGERS" (Pathe) offers a gripping and stirring melodrama of high grade having to do with the marketing of opium among the Chinese by an American merchant. Intensely interesting and entertaining. A difficult theme handled delicately. Human and at times humorous. A good picture.

"PRINCESS JONES" (Vitagraph) offers a new star, Alice Calhoun, an ingénue. The story of a village maid mistaken for a Russian princess. Tepid of plot, but pleasantly presented. Modicum of entertainment value. Star pretty and graceful, but not particularly compelling.

"A SHOCKING NIGHT" (Universal) is the last of the quintet of five-reelers Lyons and Moran have made for Universal. The hackneyed bedroom-mixup plot, developed with only a fair degree of fun. Attractively staged and well acted.

"IMMORTALITY" (Goebel) is an Italian production that tells the story of the life of Christ. A beautiful production, highly artistic and reverent, skillfully enacted. A superior production and worthy of lavish commendation. A good Sunday or Lenten feature.

"WORLDS APART" (Selznick) is the latest Eugene O'Brien feature. A society drama, strong of opening situation and development to climax, but weakening in conclusion. Star good looking and skillful, and one who has wide drawing power everywhere. Good entertainment value.

"THE OLD SWIMMIN' HOLE" (First National) presents Charles Ray in a story of boyhood days in the country, suggested by the Riley poem and savoring of "Tom Sawyer." A picture above the ordinary in every way. A typical Ray feature. Should score a big hit wherever shown.

"LOVE, HONOR AND BEHAVE" (First National) is feature length Sennett slapstick of the best type. It surpasses "Married Life" in plot and incident appeal. Charles Murray and Ford Sterling have done no better work than in the present production, and where Sennett comedies are popular or elsewhere the feature should prove thoroughly satisfactory in entertainment and box office power.

"THE KENTUCKIANS" (Paramount) adapted from John Fox, Jr.'s popular novel of the life of Kentucky mountaineers loses much of its charm by being transferred to the screen. Monte Blue has the leading role and while it has some beautifully photographed backgrounds, there is a redundancy of subtitles that detracts from the story's value.

"THE BIG PUNCH" (Fox) is a western romance with Buck Jones in the role of a circuit rider. A splendid cast appears in his support and the picture should please as a program offering. It is well directed and the very well acted story contains elements of popular appeal that are sure fire.

"THE BRANDED SOUL" (Stoll), a melodrama based on the dual identity idea. The story, while improbable, is interesting because of the unusual treatment. It was adapted from the novel "The Iron Stair." Reginald Fox essays the role of a roysterer and his twin brother a minister.
CHARLES RAY IN
OLD SWIMMIN' HOLE
(First National)
This is a typical Charles Ray production and one of the most humorously appealing features presented for some time. Simple of trend and ordinary of events, but certain to strike response in the heart of the picture-going public.
Directed by Sam de Grasse.
Charles Ray scores again in "The Old Swimmin'-Hole." It is typically Ray, typically Riley and a regular, wholesome boy's story.
There, in brief, you have the character of this feature. It was suggested by the James Whitcomb Riley poem and it is presented in a manner to enhance all the charm of the Riley rhyme. The introduction of character is made in a school boy's irregular spelling on a slate. There are no subtitles in the picture. This marks an advance in film making. Their absence is not realized for some time after the feature has proceeded, a certain indication that it has been skilfully welded together without them and their place supplied by good acting.

The theme of the picture is a light one—just the pleasant little love story of a country schoolboy and girl in the era of the youth of Tom Sawyer.
Ezra Hull, the lad so inimitably impersonated by Ray, is one of a band of boys who play and scrap together, with a background of charming country scenes, roadways, timberland, brooks and "the old swimmin'-hole." Ezra fishes in the brook, robs an orchard and throws suspicion upon his pastor for the deed; he courts a pretty little girl in a school-time campaign that is captivating, and is in turn lost and longed for by a pig-tailed damsel of ten years. He "speaks a piece," the while a white mouse cavorts about his clothes. He connives against the teacher, who expels him from school. He is one of a band of "pirates" and learns to smoke in a weirdly lighted cave. He is the center of wild disporting about the swimming hole and is led into a series of lively adventures at the school picnic. All of these happenings he comments upon in his diary, a touch of by-play that is an exceedingly clever one.

Children will laugh with elders over the fun it purveys. There will be an unqualified challenge to the youth that still lives in every adult to dislike this picture if they can! Cynical they must be to do that. It is a thoroughly artistic, thoroughly refreshing picture of things commonplace but dear to the heart of the whole American nation, and it is safe to prognosticate that this will be one of the Ray pictures longest remembered.

SPECIAL CAST IN
THE BRANDED SOUL
(Stoll Film Corp.)
A melodrama based on the dual identity idea and while improbable, is nevertheless interesting because of the unusual treatment. It conforms to the Stoll standard.
If the cry for plausibility isn't raised in the case of this picture, "The Branded Soul" will be voted an interesting bit of entertainment. Its improbability lies in the projection of two characters, a roysterer and a minister, who, being twin brothers, look so much alike that were it not for their garb it would be impossible to distinguish one from the other. Both love the same girl, with the roysterer the favored suitor. And because the roysterer is the favored one, the minister deliberately and maliciously "frames" his brother, thus sending him to prison and clearing the way for his own marriage to the girl. It is asking considerable of one to believe that there can be two men so much alike that the girl in the case cannot tell them apart; but it is going the limit to ask the spectator to accept a character who would deliberately send his own twin brother to the penitentiary.
Yet, withal such improbability, the picture has a good measure of entertainment value, since it is well handled and is given an interesting twist. This twist comes into being when the convicted brother escapes from prison only to meet the remorseful minister. They change places, but the grafting chief warden becomes aware of the substitution and threatens to expose the roysterer, who has fallen into his brother's footsteps and become a minister. Suspense is added by reason of the fact that while the criminal is alive the two lovers must remain apart. The obstacle is removed when the prisoner kills the warden and then himself. So the moral that the evil doer must inevitably bear his punishment is achieved.
Production, direction, continuity, acting, all have been looked after in a workmanlike manner. The scenes of Dart—

Two scenes from "The Old Swimmin' Hole," in which Charles Ray has the stellar role. Marjorie Prevost appears in support. (Ray—First National)
EXHIBITORS HERALD
February 19, 1921

morrow prison are particularly effective, as are the shots taken in a heavy fog.
Reginald Fox essays the dual role of the happy-go-lucky brother and the minister, and is supported by Madge Stuart, Frank Petley, H. Agar Lyons, J. Edwards-Barber, D. D. Lyall and Dalton Somers.

The story is an adaptation from the novel, "The Iron Stair," by Rita. F. Martin Thornton wrote the scenario and directed the production.

ALICE CALHOUN IN
PRINCESS JONES (VITAGRAPH)


A tale of youth and love, light as this-ledown in weight of plot, but pleasantly performed, forms the first vehicle for this new ingenue star of Vitagraph, Alice Calhoun. It has a moderate degree of entertainment value and is pleasingly presented, although there is a trite trend throughout and many of the stock-in-trade plays and by-plays are employed. The star plays gracefully, but is at no time particularly appealing, the while she is sweet and winsome. The role is one demanding a different personality from hers. Vincent Coleman as the young lover is likable and plays well. Helen Dubois as Mathilda, an elderly spinster, does creditable work, as does Joe Burke as the girl's uncle. Sada Mullen appears as the real princess of the story to good advantage.

The story is that of Princess Jones, a little village girl, whose mother gave her the odd surname because of her conviction that she "should have been a princess." To her home there comes one Arthur Arlington, seeking material for his masterpiece of the brush in the village quietness. A worried father employs a detective to trace the youth and learns that he has been buying an expensive gown and paying for rooms at an exclusive hostelry for "Princess Jones." She, insisting upon her vacation, is being mistaken for a real Russian princess. Father and son meet in her apartment, and the showdown comes with the capture of the Princess by plotter against the Russian. The usual happy ending tops this off.

SPECIAL CAST IN
THE MONEY CHANGERS (PATHE)


Here is a feature above the average in many ways. Primarily, its plot is so well developed, with its action speeded along at such satisfying rate, that the interest is caught at the beginning and held to the final flash. Also, its cast plays with a naturalness and moderation of dramatic skill, even in the most stirring moments, that its work is to be highly complimented. It is high class melodrama, well modulated, smooth-flowing. Important scenes are set in society backgrounds in a Chinese eating palace and about a settlement house. Surroundings, are at all times interesting and attractive.

The story concerns Hugh Gordon, owner of a drug corporation which is marketing drugs among the Chinese, with a chop suey palace the distributing headquarters. Lucy Hegian, a society girl, who has active interest in welfare work. Also, comes the slum, in Gordon's fiancée. The latter spends much time with Mary Holmes, an habitue of the Chinatown joint. Robert Martin, a reporter, conducts an investigation of the drug trafficing and loves Lucy. Monk Mullen, a reformed gangster, is made the tool of Bordone, but doublecrosses him and gives the evidence into Martin's hands that convicts Gordon. There is aitating climax and tragic ending and Martin wins the love of Lucy.

Clyde Adams plays the part of Lucy Regan with commendable poise and naturalness. Robert McCall is well cast in the role of Gordon, and Roy Stewart is a particularly good choice for the reporter. Audrey Chapman, Betty Bryce, Pauline Petri, Gladys Webb, Harvey Clark, Stanton Heck and Gertrude Claire are others of the cast.

High spots of humor color the feature throughout and relieve the intensity of the dramatic in the by-play that centers about a colored youth employed about the settlement house. An analysis of headquarters that he stages, with scenes from "Uncle Tom's Cabin," will bring the heartiest of laughter. Jack Williams, negro comedian, plays the part.

CLYDE COOK IN
ALL WRONG (FOX)

Clyde Cook, who so precariously risked his popularity in "The Huntsman," has come back strong in "All Wrong." He puts over some of the most thoroughly original and laugh-provoking bits that have ever been offered. There is less of the contrivance—which some of it is very cleverly done at that—and more of the real comedian. As a soldier he represents a character that will afford endless fun for the ex-soldier and get wave after wave of laughter from others. Scenes in which he drills as a "rookie", those wherein he appears as a guard with a gringo on the Mexican border and runs into a gang of bootleggers, will get a shout. A baize that alternately rests in Mexico as a legitimate business and then in the States as a "blind pig," is another hit. The whole is one of the best slapstick comedies available at this time.

SENNETT PLAYERS IN
ASTRAY FROM THE STEERAGE (PARAMOUNT)

Louise Fazenda, Billy Bevan and the clever Sennett youngsters supply the bulk of the lively fun in this comedy. In two reels take the three from the time of their landing as emigrants until they attain sudden wealth in the form of a reward for catching a liquor smuggler. There are many humorous stunts with the baggage aboard the boat and on the express wagon which carries it to the place where the family expects to be employed as servants. The baby supplies some of the best fun. The work of Miss Fazenda is particularly praiseworthy and the whole is clean and snappy.
LIDA LYS IN IMMORTALITY
(GOEBEL)
The story of the life of Christ reverently and very artistically told in picture story. The best presentation of the New Testament theme that has yet come to the screen. Rare artistry is combined with stage skill and beauty of surroundings. An excellent picture.

Here, in the reviewer's opinion, is the best religious film that has come to the screen in all its history, Passion Plays and other great spectacular Bible plays not excepted. It is a superior picture, and the exhibitor who books it should hear nothing but praise of it. He can promise a great deal for it and meet his expectations.

It affords vast opportunities for exploitation, but care should be made to keep them on the high plane of the feature itself. Music will have an important bearing on the appeal of the feature, and if a program of sacred songs and familiar hymns is played on the organ throughout, as it followed the showing of the picture at Barbee's Loop theatre, Chicago, it will add a great deal to the performance. A tie-up with religious institutions should bring good results and mutual satisfaction.

The picture has many merits. Chief among these, the performance of the actor that tells the story of the life of the Matter is faithfully kept in continuity that binds the whole in a smooth-flowing series of events. They are told largely with the apex of important scenes suggested by or reproduced from the old masters. The Annunciation, the Last Supper, the Transfiguration and other scenes are enticingly lovely in their tasteful, delicately charming presentation after this plan. Scenes were taken in Egypt and Jerusalem on the original spots where the events, according to history, transpired. They are always caught by the camera with a high degree of artistry. Costuming is graceful of line and harmonious of color.

The picture is an Italian production Lida Lys, acclaimed the "Mary Pickford" of that country, doubtless earns her title more by reason of widespread popularity than by any resemblance she may hold to the American favorite. She is of the Madonna type and is very beautiful. The part of the Saviour is taken with the most satisfactory interpretation and appearance. Picture an actor who can ever brought it to. There are hundreds of excellently directed people in the big scenes—caravans, mobs scenes and the like. The camel trains, the pyramids and palms, sphinx and desert sands of Egypt make some of the most charming of the backgrounds.

SPECIAL CAST IN THE KENTUCKIANS
(PARAMOUNT)
John Fox, Jr.'s novel of Kentucky people reproduced on the screen in a talky, spiritless form.

The big thing in the novel, "The Kentuckians," was the keen understanding of the author, John Fox, Jr., of the psychology of the Kentucky mountaineer. This should have been the big thing in the picture, but the spirit of the book was missed by a wide margin, thus making the picture nothing more than a listless tale with only occasional touches of dramatic life, told with the aid of innumerable sub-titles. And these titles are by no means a paragon of the title writer's art. Many of the quoted titles are unnecessary while those of the descriptive sort are written in a manner so stilted that it jars. Even if the titles of the latter classification were taken bodily from the author's text they are out of place in the picture because the spirit of the picture is different than that of the book.

The theme of the story is the good influence of woman upon man. Inspired by the daughter of the Governor, an ambitionless assemblyman with proud antecedents is transformed into a purposeful man; while a mountaineer, with the spirit of feudal f-actions in him, becomes a champion of law and order. The incidents leading to these conclusions being involved besides listless never really seize one. Only once does one respond to any extent and that is during the march of the band of mountaineers to the jail to free one of their number. Though but fairly well done it is the most effective bit in the picture. It is an incident that will always hold a share of popular appeal.

In one respect the picture is uncommonly fine. Its exterior backgrounds are beautiful and the photographic composition delightful. It is to be regretted that because of obvious painted backgrounds the sum total of this phase could not have been one hundred per cent.

The picture is a Charles Maigne production. Monte Blue plays the mountaineer; Wilfred Lytell, the Blue Grass scon, and Diana Allen the Governor's daughter.
BUCK JONES IN

THE BIG PUNCH

(FOX)

A Western romance with the star relinquishing his cowboy role to play a circuit rider in a story of tried and proven popular values. A good standard program offering.

In forsaking his familiar cowboy role to portray the hero of this Western romance, by Jules G. Furthman, Buck Jones isn’t likely to lose any friends. The vehicle selected for his assumption of a character somewhat new to him is of such texture that the star’s success in making the change was pretty well assured at the start.

“The Big Punch” is material that has been tested and found to possess popular appeal. The story has served the screen with variations before and though convenience is often resorted to to carry it to the desired outcome, the inherent values are not to be denied. Workman-like direction, even continuity and good acting help the retelling considerably.

The story is of a youthful Western rancher, who falls into the meshes of the law when he tries to effect the escape of a drunken brother and two pals, sought for murder. In this act he is prompted by his love for his mother, whom he wishes to shield from the far-reaching consequences of the crime. On the way to the penitentiary he meets a Salvation Army lassie, who is coveted by “Flash” McGraw, the owner of a gambling hall. A romance springs up between them. Soon after the rancher’s term expires, the brother and his two pals escape from the penitentiary. The rancher, now a circuit rider, takes them under his wing and gradually brings them back to manhood. Coming to preach in his home town, the rancher is jeered by McGraw and his satellites. The Salvation Army girl is lured into McGraw’s room. She is being attacked when McGraw’s discarded woman carries the message of the lassie’s plight to the circuit rider. There is a fight, the discarded woman proves that McGraw was the perpetrator of the murder, and the strands are tied together for a happy ending.

Besides Buck Jones, the cast includes Barbara Bedford, George Seignmann, Jack Curtis, Jack McDonald, Al Fremont, Jennie Lee and Irene Hunt. “The Big Punch” should please as a program picture.

SENNETT PLAYERS IN

LOVE, HONOR
AND BEHAVE

(FIRST NATIONAL)

Five reels of compactly assembled comedy. Mack Sennett at his best. A travesty upon matrimony and divorce presented in a form that is its own safeguard against the giving of offense to the most hypercritical. Typical American humor, healthy, robust, pointed.

The feature length comedy slapstick is shown at its best in “Love, Honor and Behave.” The production provides exhibitors with exactly the material required for a genuine test of the entertainment form, a test which should be made.

Charles Murray, Ford Sterling and Phylis Haver are the principals. Murray as a judge on the bench, relating to a young married couple seeking a divorce; a colorful narrative of an incident in his own life which convinces them that they should abandon their mission, scores repeatedly in incidents and situations surpassing in humorous appeal anything that he has done in the past. Ford Sterling, as an erring husband, contributes almost an equal measure of good comedy. Phylis Haver has less to do, but does it capably, while supporting members, many of whom score individual triumphs, are altogether as the most exciting would have them.

Stripped of its humorous elements, the plot is one of former body and better construction than many that serve producers of feature drama. Clothied with these, and many innovations are disclosed in the footage, the plot serves a better purpose.

It is difficult to conceive of a theatre wherein the production, plainly represented as Sennett comedy in advertising, should not prove considerably more than satisfactory entertainment.

LYONS AND MORAN IN

A SHOCKING NIGHT

(UNIVERSAL)

The final five-reel feature made by this pair of funsters for Universal. Only moderately amusing, although well staged and well acted. Action and fun drag too much to be effective. Will please Lyons-Moran admirers and offer a fair degree of entertainment to others.

Directed by the stars.

A quartet of young people, impersonated by Eddie Lyons and Lee Moran, Alta Allen and Lillian Hall, with a Montana “wild cat” in the person of a vigorous elderly bachelor, in reality Lionel Belmore, furnish the humor for this farce comedy. It is played with liveliness and grace, but lacks the pep that would make it snappier and brighter.

The important situation is made the bedroom mixup employed so often and in this instance it is drawn out to an extent that will be tiresome to the average viewer. The feminine members of the cast are pretty, wear clever clothes and play with much skill. The work of Belmore is more appealing than that of the stars, although their contribution is in no way displeasing.

The story has to do with the changed positions of two couples—the Harcourts, who are married, and Elizabeth Lane and Richard Thayer, who are engaged. To aid him in putting over a contract for financial backing with a Montana millionaire, Harcourt persuades Thayer and Elizabeth to pose as himself and wife while he and his wife take the places of discharged servants. Complex situations begin with the coming of the man from Montana, but all is straightened out in the end.

STAR AND TWO WELL-KNOWN SUPPORTING PLAYERS

Left to right—Mahlon Hamilton, male lead; Louise Glaum, starring in “I Am the Woman,” and Ruth Stonehouse, engaged to support her in the J. Parker Read Jr. production for Associated Producers.
New York Notes About Film Folk

By J. B.

NEW YORK CITY, Feb. 5, 1921.

"Jim" Grainger is now "kidding" the exhibitor for Charlie Chaplin. He says the contracts are coming in so fast that it requires night work to keep track of them.

"The Lone Wolf of Broadway" isn't the only hungry advertising solicitor nowadays. You should see the pack fight for a bone. It's a regular gang fight most of the time.

Joe Sameth doesn't begrudge Abe Lincoln his birthday but he thinks any day but Saturday would have been better. Me too.

Roy McCareel is cutting "Our Mutual Friend" for Chester Beergrot. This picture will soon be advertised so I will refrain from showing the hand at this time.

Nat Vinegar of Long Branch, New Jersey, blew into town last week to look things over. Nat runs the Grand down at the Branch and runs it well. He's a regular showman and is full of ideas which he puts into practice.

Edie Bons, Commodore of the Alamo Boat Club and special representative of C. L. Chester, when he is not yachting, is back in San Francisco. The Commodore will remain at the Golden Gate City for one week and will then head south for the city of the angels.

JOSEPH SEIDER took a leading part in the Hoover drive. He served 291 1/2 theatres free of charge, during the drive and aside from his free delivery service he gave the entire proceeds of the LeRoy and Pearl theatres to the committee. Good work, Joe!

FRANK O. MILLER, who has been doing important things in the way of selling plays for screen purposes for the Century Play Company, is doubling in brass just now, officiating as business manager for the Chicago Opera Company at the Manhattan Opera House, which he formerly managed for several years.

Captain CLAUDE COLLINS of the U. S. aviation service, zoomed down and captured LILA LEE. Lila confirmed the report and further stated that the wedding wouldn't take place for a year. Probably wants to see if the captain can keep his feet on the ground.

CUPID recently shot his dart into the heart of BUSTER KEATON and fell on the neck of NATALIE TALMADGE. He whispered "Will you be mine?" And she said, "Yes," Just like that. She is to become a June bride.

GEORGE KONINGSWALD and S. MARONDI are to be seen lunching together most any day at a fashionable restaurant on Seventh avenue. Both like a good horse race but it looks Koningswald to beat the Edison Electric Company in a sprint run in the Brooklyn courts not long ago.

The sale of two territories for "The Woman Undone," Elmer J. McGovern's production, which is being sold on the west coast rights market, is reported. F. & R. Film Exchange, the new Finkelstein and Ruben exchange, and the Exchange, the exchange for the states of Minnesota, North and South Dakota, which happens to be the first feature this new company has taken and Mr. Cubberly, manager of the F. & R. exchange, announces that he intends to make this picture his first release. L. C. Baxley of the L. C. Baxley Attractions of Dallas, has the rights for the states of Texas and Arkansas.

COURTENAY FOOTE, the distinguished stage and screen actor, was engaged playing the lead in "The Bronze Bell," a forthcoming Thomas Ince production, is now filming opposite Natalie Talmadge in "The Passion Flower," which he directed. Courtenay Foote plays the part of "Estaban," a Castilian peasant and stepfather of "Alecia," a role which will be played by Miss Talmadge. Eulalie Jensen plays "Raimunda." It is said that Herbert Brenon, who is directing the picture, those Courtenay Foote for the role of "Estaban" after considering thirty or forty applicants for the part. This Spanish story of love and jealousy is in striking contrast to "The Bronze Bell," an adaptation of Louis Joseph Vance's novel which a few years ago was rated as one the year's six best sellers. Courtenay Foote plays a dual role in this picture—an Indian prince and a venturesome American. The story is laid in India and offers an unusual opportunity for lavish production.

Not so long ago HARRY NICHOLS, the Exhibitors Herald field representative, was chasing his car through a quiet little hamlet totally disregarding the signs which read "Incorporated village, speed limit twelve miles." All of a sudden a razor-back cow-calf flagged Nichols and handed him a summons. In the morning Harry breezed into court and as he approached the bench he put on his Chesterfield manner and said, "Good morning, Judge." The judge said, "Fine, twenty-five dollars."

"Inside of the Cup" Opens Fifth Week

(Special to Exhibitors Herald)

NEW YORK, Feb. 8.—Paramount's "The Inside of the Cup," the Cosmopolitan production based upon the sensational novel by Winston Churchill and directed by Albert Capellani, entered upon the fifth week of its engagement at the New York Criterion in February 5, having proved to be one of the biggest box-office successes that the Criterion has yet presented.

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 the picture have been held in abeyance by Managing Director Reisenfeld and "The Inside of the Cup" is likely to be emblazoned in electric lights on Broadway and 44th street for a long time to come.
In the Camera’s Eye

Maurice Tourneur making a good Indian out of Wallace Beery for “The Last of the Mohicans,” his Associated Producers, Inc., feature.

Mahlon Hamilton, popular young leading man now appearing in Goldwyn pictures. Once upon a time, he was upon the stage, supporting Maxine Elliott, and he has appeared in serials for Pathé.

“One trouble with trying to support rambunctious kids,” says Pat O’Malley, the Marshall Neilan player, “is they won’t stay put.” “Dinty” Barry is holding Pat’s head for him which makes it more difficult.

Lady Diana Manners, whom the noted English artist, E. O. Hoppe, declared to be the most beautiful woman in England, has accepted a contract with J. Stuart Blackton to become a film actress.
You are especially invited to contribute regularly to this department.
It is a co-operative service for the benefit of exhibitors.
Tell us what the picture did for you and read in the HERALD every week what the picture did for the other fellow, thereby getting the only possible guide to box office values. Address “What the Picture Did For Me,” EXHIBITORS HERALD, 417 S. Dearborn St., Chicago.

American

The Honey Bee, with Margurita Sylvia. —One of the best flying A's I have run. Good photography. Prize fight scene excellent. Boost it. Cannot go wrong.—B. L. Hubbard, Hub theatre, Bishop, Tex.—Neighborhood patronage.


Associated Producers

The Last of the Mohicans, a Maurice Tourneur production.—Wonderful picture. Drew big for three days. Third day bigger than the first. Patrons stated they were more than pleased.—Max Pear, Avon theatre, Brooklyn, N. Y.

The Forbidden Thing, an Allan Dwan production.—This is good. Good, clean story. Good acting. Good moral.—W. W. Woltz, Star theatre, Lake City, Ia.—Neighborhood patronage.

First National

Yes or No, with Norma Talmadge. —It will please, but is not the picture A Daughter of Two Worlds was. Average business.—W. L. Ugo, Crystal theatre, Burlington, Wis.—General patronage.

Peaceful Valley, with Charles Ray.—Very good picture. Played it two days to good business. Repeated on first run—opposition in my territory.—H. Gerhauen, Eden theatre, Brooklyn, N. Y.

What Women Love, with Annette Kellerman.—This is a grand picture. Pleased them all that saw it. The water scenes are wonderful.—Oscar Troyer, Lyric theatre, Rugby, N. D.

The Fighting Shepherdess, with Anita Stewart.—Extra good picture. Anita surely gets me the business. Full house and 100 per cent satisfaction.—G. F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

In Search of a Sinner, with Constance Talmadge.—Good entertainment. Weather against me, so did not do what I expected, but not the picture’s fault.—E. C. Brexlinc, Faust theatre, New Richland, Minn.

Passion’s Playground, with Katherine MacDonald.—Best-liked picture Katherine ever appeared in. One cannot get wrong on Katherine and First National.—W. B. Sweezy, Dortha theatre, Manville, N. Y.—Neighborhood patronage.

Bill Apperson’s Boy, with Jack Pickford.—A very good picture. Story laid in the Kentucky backwoods. Good program picture.—J. G. Varnell, Princess theatre, Piedmont, Ala.—Small town patronage.

The River’s End, a Marshall Neillan production.—What we have always wanted and seldom found. A clean, wholesome, exciting, enjoyable plot. Beautiful scenes. Every part splendidly acted, and Marjorie Daw a little sweet-heart. A fine orchestra played to the screen and made a two-night howling success at 50 and 25 cents.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

Heart o’ the Hills, with Mary Pickford.—Mary always seems to please and draw for us. This was a very good one.—C. Hales, Lyric theatre, Orange City, Ia.—Neighborhood patronage.

The Family Honor, a King Vidor production.—A real picture. A picture that will please 100 per cent.—E. C. Brexlinc, Faust theatre, New Richland, Minn.

The Inferior Sex, with Mildred Harris.—Good program picture. Top price 25c.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Go and Get It, a Marshall Neillan production.—This is some picture. Packed them in for two days. Will make anybody money.—Oscar Troyer, Lyric theatre, Rugby, N. D.

Tarzan of the Apes, and The Romance of Tarzan, with Elmo Lincoln.—These are fine. The best business-makers I ever had. Most of my patrons expressed their preference for The Romance of Tarzan.


Heart o’ the Hills, with Mary Pickford.—Some good entertaining picture. Some said it was her best picture, and it sure will please. Big crowd and went away pleased.—A. J. Steggal, Opera House, Fayette, Ia.

Daddy Long Legs, with Mary Pickford.—Our first Pickford picture and pleased at 15c and 25c. Same day.—Dewhirst, Beverly Picture theatre, Beverly, Kan.—Small town patronage.


Tarzan of the Apes, with Elmo Lincoln.—This is sure some picture. Got the business and pleased. Patrons asking that we hurry the showing of The Romance of Tarzan.—C. N. Bartow, Opera House, Medora, Ill.—Small town patronage.

Fox

Drag Harlan, with William Farnum.—Farnum’s best. Drew top heavy house for us.—Hackett & Krauss, Hackett’s theatre, Port Gibson, Miss.—Neighborhood patronage.

Blind Wives, with a special cast.—Opened to biggest business in history of Ridgewood. Continuous capacity business. Hundreds turned away daily. One hundred per cent picture.—S. P. Whit- ing, Ridgewood theatre, Brooklyn, N. Y.

While New York Sleeps, with a special cast.—A good eight-reel special. Drew well and seemed to please everybody.—William Tougat, Star theatre, Carlisle, Ind.—General patronage.

Partners of Fate, with Louise Lovely.—A cracking goodea story that pleased a big crowd so well I held it over an extra day.—Ralph Crocker, Star theatre, Elgin, Ill.—Neighborhood theatre.

The Feud, with Tom Mix.—Would have been a great picture with a real actor like Farnum in the lead, but Mix spoiled it. He can ride, shoot and do stunts, but when it comes to acting he is a joke.—H. Daspit, Atherton theatre, Kentwood, Ia.—Neighborhood patronage.

Molly and I, with Shirley Mason.—This is very good, as are all of Shirley Mason’s. I ran Her Elephant Man and The Little Wanderer and they were all good.—Elmer B. Peterson, Elk Horn theatre, Elk Horn, Ia.—Small town patronage.

If I Were King, with William Farnum.—A cracking good special, but did not draw as well as expected.—E. A. Baradel, Palace theatre, McGehee, Ark.—Small town patronage.

The Texan, with Tom Mix.—Another one of Mix’s good Westerns. A splendid Western picture.—J. G. Varnell,
Princess theatre, Piedmont, Ala.—Small town patronage.


Prairie Trails, with Tom Mix.—Best Mix picture ever run yet, and I have had some good ones.—William Tongate, Star theatre, Carlisle, Ind.—General patronage.


The Deadline, with George Walsh.—Not very high class. Top 25c.—Giacomo Bros., Crystal theatre, Tombstone, Ariz.—Neighborhood patronage.

Beware of the Bride, with Eileen Percy.—This is a good comedy and pleased everybody.—Adolph Kuhn, Pastime theatre, Granville, N. Y.—Neighborhood patronage.

The Orphan, with William Farnum.—Good. Please them all. Fair crowd. He does not draw any extra business, especially adults. Gets out all the kids.—G. F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

The White Moll, with Pearl White.—Not a very good picture. Did not please my patrons.—William Tongate, Star theatre, Carlisle, Ind.—General patronage.

Beware of the Bride, with Eileen Percy.—A nice little comedy-drama of about average entertainment value.—George E. Taylor, Idle Hour theatre, Dunlap, la.—Neighborhood patronage.

The Last of the Dunes, with William Farnum.—A typical Farnum Western. Full of action and will go big where they like their Westerns red hot.—Harold Daspit, Atherton theatre, Kentwood, La.—Neighborhood patronage.


The Flame of Youth, with Shirley Mason.—Good program picture.—William Tongate, Star theatre, Carlisle, Ind.—General patronage.

The Orphan, with William Farnum.—A dandy. You will make no mistake by booking this one. It will please your patrons, and they will tell you so.—Adolph Kuhn, Pastime theatre, Granville, N. Y.—Neighborhood patronage.

The Orphan, with William Farnum.—Another of this star's pictures that is a good Western but not a high class one. Will not go very well with the ladies.—H. Daspit, Atherton theatre, Kentwood, La.—Neighborhood patronage.

Heart Strings, with William Farnum.—It is a good picture, but our patrons like Farnum in a Western.—O. R. Haus, Scenic theatre, Hastings, Minn.—Neighborhood patronage.

The Tattlers, with Madlaine Traverse.—Just a program picture. Another one of those dream stories.—A. J. Steggall, Fayette, la.

Goldwyn

Stop Thief, with Tom Moore.—A very good comedy. Moore gets me in a chuckle and gets me business.—W. L. Uglow, Crystal theatre, Burlington, Wis.—General patronage.

The Girl With the Jazz Heart, with Madge Kennedy.—Excellent picture. Star very much liked here, and this picture went over great. Goldwyn pleases the big majority here.—B. F. Sharp, Tumble-In theatre, Sinton, Tex.—Rural patronage.

The Little Shepherd of Kingdom Come, with Jack Pickford.—An excellent picture. Will please all classes.—William Tongate, Star theatre, Carlisle, Ind.—General patronage.

Jinx, with Mabel Normand.—A very big picture, presenting Normand in a most pleasing role. Big business for two days. Brought it in a one-day turnover engagement to big business. Book this real box office attraction.—Fred S. Meyer, Palace theatre, Hamilton, O.—Transient patronage.

Jubilo, with Will Rogers.—A crackerjack, brother exhibitors. Goldwyns are nearly always good.—Preston Bros., Emmerich, Neb.—General patronage.

JES CALL ME JIM, with Will Rogers.—I got my cue from "What the Picture Did For Me." The best I ever have run. The people of London say it's "Just good."—Don C. Reed, London theatre, London, Idaho.—Small town patronage.

Jubilo, with Will Rogers.—Very good. Liked by all. Rogers a favorite. Josie Sedgwick does some good acting and if given the chance I think she would make good as a star.—J. H. Hooks, Palace theatre, Thomas, Okla.—Neighborhood patronage.

Sink or Swim, with George Walsh.—Mattine benefit for Hoover Relief Committee didn't do much. Town had been worked too hard by local committee. This one sure starts with a whirlwind and ends with a whiz bang. Go the limit on advertising: it will please any red-blooded American audience. It's a humdinger.—Dr. F. M. Childs, Cozy theatre, Villisca, la.

The Deadline, with George Walsh.—Picture absolutely unsuitable for my town on a Sunday night. I am trying to make Sunday nights pay, not lose money. No business and pleased only the roughnecks. A picture full of suggestiveness does not go at all.—G. F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

The Spirit of Good, with Madlaine Traverse.—A good show and well acted by star.—O. R. Haus, Scenic theatre, Hastings, Minn.—Neighborhood patronage.

The Orphan, with William Farnum.—A handsome. You will make no mistake by booking this one. It will please your patrons, and they will tell you so.—Adolph Kuhn, Pastime theatre, Granville, N. Y.—Neighborhood patronage.

The Girl From Outside, with a special cast.—This is a fine production. Intense and interesting. Patrons expressed their pleasure in seeing it.—Mrs. James

George D. Baker directing Robert Schable in a Sawyer and Lubin production.
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WEBB, Cozy theatre, Union, Ore.—Small town patronage.

The Misfit, Earl, with Louis Ben尼斯on.—Here is a "Joe Dandy" comic drama. Clean in every way and ought to please anywhere.—E. S. Beynon, Cozy theatre, Lake Crystal, Minn.—Neighborhood patronage.

The Blooming Angel, with Madge Kennedy.—If they want to kill Kennedy just put her in a few more pictures like this one. Sure is a box office fliver.—Fred S. Meyer, Palace theatre, Hamilton, O.—Transient patronage.

The Brand, a Rex Beach production.—Good Northern picture. A little rough in places.—Oscar Troyer, Lyric theatre, Rugby, N. D.

Help Yourself, with Madge Kennedy.—Will hold for one night only. Personally I thought it good, but second night tells the tale. No business. Play a good comedy with it.—Dr. F. M. Childs, Cozy theatre, Villisca, Ia.

Cupid the Cowpuncher, with Will Rogers.—All the Rogers pictures please. To average business.—W. L. Uglow, Crystal theatre, Burlington, Wis.—General patronage.

The City of Comrades, with Tom Moore.—Very good picture.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—National patronage.

The Fear Woman, with Pauline Frederick.—The very kind of picture you need when your audiences are fed up on the light pictures. I have passed this one over with my patrons.—W. H. Brenner, Cozy theatre, Winchester, Ind.

The Woman and the Puppet, with Geraldine Farrar.—I had a hunch this was a poor show, and it sure was terrible. I would rather forfeit the deposit than play it.—W. L. Uglow, Crystal theatre, Burlington, Wis.—General patronage.

The World and Its Woman, with Geraldine Farrar.—A good picture, but it failed to go over. Local fans don't seem to like Farrar. Bad business three days.—Fred S. Meyer, Palace theatre, Hamilton, O.—Transient patronage.

Jinx, with Mabel Normand.—Was a fair program at one time. Nothing to rave over at all.—C. Hales, Lyric theatre, Orange City, Ia.—Neighborhood patronage.

Hodkinson

The U. P. Trail, with Roy Stewart.—Best picture we have ever run. Book it.—Watt & Simons, Bijou theatre, Crookston, Minn.—Neighborhood patronage.

The Lord Loves the Irish, with J. Warren Kerrigan.—A good program and one that is sure to please any and all admirers of Kerrigan. Good business two days.—Fred S. Meyer, Palace theatre, Hamilton, O.—Transient patronage.

Sex, with Louis Gaum.—A true to life picture. Splendidly acted. Louise is a wonder.—Watt & Simons, Bijou theatre, Crookston, Minn.—Neighborhood patronage.

Metro

The Misfit Wife, with Alice Lake.—Fine picture, but should not be classed as a special. Will please any audience. Business fair.—O. E. Pierce, Theatorium theatre, Portland, Ind.—Neighborhood patronage.

The Cheater, with May Allison.—Good drama. Well cast. Picture pleased large audience.—Hackett & Krauss, Hackett's theatre, Fort Gibson, Miss.—Neighborhood patronage.

The Best of Luck, with a special cast.—This very clever laughs thrills aeroplane, motorcycle, big seaplane, deep sea diving, excellent photography. Is interesting and educational. My patrons loved it and said so. Ten cents and tax 1 cent; 15 cents and 2 cents.—Dr. F. M. Childs, Cozy theatre, Villisca, Ia.

The Mutiny of the Elsinore, with a special cast.—Rare fine pictures. Pleased all of them.—O. R. Nation, Strand theatre, Davis, Cal.—Small town patronage.

PARLOR, BEDROOM AND BATH, with a special cast.—Since the days of "Si Hopkins," "Ole Swanson" and Old Virginia Cheetos I have followed parts from J. C. Jenkins of Nelgich, Neb., and I never found this old scout of the sand hills off the trail. His censor dope had the kick and they came through rain and sleet and laughed and joshed as they grabbed the pastebills. But listen. It has a thrillwind start, not whiz bang finish. It's as tame as a settin' hen in a wood box. If you use Jenkins' hypo add a nifty two-reeler within the girls kick up your audience will leave as mine did, like from the funeral of a dear departed friend. Prices as usual.—Dr. F. M. Childs, Cozy theatre, Villisca, Ia.

Shore Acres, with Alice Lake.—My patrons made special effort to see me and tell me it was the best show I had ever put on. If you don't use it you are missing a good one.—W. L. Beebe, Opera House, Manitou, Ill.—Small town patronage.

The Right o' Way, with Bert Lytell.—A very big production that gave universal satisfaction. Lytell does start acting in this picture. A sure money-getter. Big business three days.—Fred S. Meyer, Palace theatre, Hamilton, O.—Transient patronage.

The Right of Way, with Bert Lytell.—This picture slow, and a little druggy, but it will have to be classed with the best production of the month.—Mr. and Mrs. James Webb, Cozy theatre, Union, Ore.—Small town patronage.

The Walk-Offs, with May Allison.—Fair.—E. A. Baradel, Palace theatre, McGehee, Ark.—Small town patronage.

Blackmail, with Viola Dana.—Fine picture from all angles, and the boys and girls had a great time.—Mrs. James Webb, Cozy theatre, Union, Ore.—Small town patronage.

Shore Acres, with Alice Lake.—A 100 per cent picture. Do not be afraid to boost it strongly. Patrons liked it and expressed themselves in a way that showed their sincerity.—Mrs. James Webb, Cozy theatre, Union, Ore.—Small town patronage.

The Misfit Wife, with Alice Lake.—One of the best pictures played here. You make no mistake. Book it.—Hackett & Krauss, Hackett's theatre, Portland, Ind.—Neighborhood patronage.

The Best of Luck, with special cast.—Just a fair picture. The chief cost of production must have been the gowns, as they sure were beautiful.—W. L. Beebe, Opera House, Manitou, Ill.—Small town patronage.

Please Get Married, with Viola Dana.—A very pleasing program offering. A good box office attraction. Gave entire satisfaction to big audiences two days. By all means book it.—Fred S. Meyer, Palace theatre, Hamilton, O.—Transient patronage.

The Misfit Wife, with Alice Lake.—A picture you can boost to the sky. Raise admission and do most anything. It will please.—F. S. Baradel, Electric theatre, Rockwell City, Ia.

Blackie's Redemption, with Bert Lytell.—Old but good program at that. Lytell always good.—W. C. Whit, Home theatre, Anderson, Cal.—Small town patronage.

The Mutiny of the Elsinore, with Mitchell Lewis.—Fine picture from all angles.—Mitchell is too homely to ever become a great star. They like the 'he' dolls. Business fair.—O. E. Pierce, Theatorium theatre, Portland, Ind.—Neighborhood patronage.

The Walk-Offs, with May Allison.—A very ordinary offering. May Allison is popular here, but picture didn't appeal to her many admirers. Fair box office returns.—Fred S. Meyer, Palace theatre, Hamilton, O.—Transient patronage.

Shore Acres, with Alice Lake.—A 100 per cent picture. Do not be afraid to boost it strongly. Patrons liked it and expressed themselves in a way that showed their sincerity.—Mrs. James Webb, Cozy theatre, Union, Ore.—Small town patronage.

Parlor, Bedroom and Bath, with a

Helen Chadwick

Putting the Brain touch on her makeup at the Goldwyn studio. Everybody remembers her in "Scratch My Back."
special cast.—Good comedy-drama, but not as good as Fair and Warner. Fair business.—O. E. Pierce, Theatatorium theatre, Portland, Ind.—Neighborhood patronage.

Nothing But the Truth, with Taylor Holmes.—A fair picture to fair business for two days. Nothing to rave about. Just a fairly good program offering.—Fred S. Meyer, Palace theatre, Hamilton, O.—Transient patronage.

Paramount

The Village Sleuth, with Charles Ray.—Good, clean stuff. Ray and plays very popular hero. Top price 5c.—Giocomo Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Sins of St. Anthony, with Bryant Washburn.—Washburn great in this picture, and he draws well for us.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

The Egg Crate Wallop, with Charles Ray.—Very good. Ray is always good. You cannot go wrong on Charles Ray.—Charles Dale, Topic theatre, Fairair, Minn.—Neighborhood patronage.

HUCKLEBERRY FINN, with a special cast.—Yes, indeed, a great many who had fought shy of the "movies" just couldn't resist taking a peep at Tom, Huck, Widow Douglas and Aunt Polly. These same laughed the loudest and enjoyed it most. A fine and full evening's entertainment. 10 and 15 cents.—Philip Rand, Rex theatre, Salmon, Idaho.

His House In Order, with Ette Ferguson.—High class.—M. P. Labree, V. I. A. theatre, Crescent City, Fla.—Neighborhood patronage.

Guilt of Love, with Dorothy Dalton.—Opinion on it was favorable. It's a heavy drama with some nice human touches, but Dorothy Dalton can make better pictures.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

Excuse My Dust, with Wallace Reid.—Some of my patrons kicked on this, but I consider it a good picture, and a gratifying change from the general run of pictures, though there is lots of automobile stuff in it.—J. G. Varnell, Princess theatre, Piedmont, Ala.—Small town patronage.

Double Speed, with Wallace Reid.—One of Reid's best pictures. Will please everyone.—Bert Norton, Kozy theatre, Evureka, Ill.—Neighborhood patronage.

Black Is White, with Dorothy Dalton.—Good program picture. One of the best Dalton pictures I have played.—Charles Dale, Topic theatre, Fairair, Neb.

Half an Hour, with Dorothy Dalton.—A very good program picture which pleased big business. Top price 25c.—Giocomo Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Roaring Road, with Wallace Reid.—A good picture of its kind with plenty of excitement, but the ladies will not go wild over this one.—H. D. pit, Atherton theatre, Kentwood, La.—Neighborhood patronage.

The Make-Believe Wife, with Billie Burke.—Good comedy-drama.—W. Beebe, Opera House, Manito, Ill.—Small town patronage.

The Market of Souls, with Dorothy Dalton.—Everyone said it was the best Dalton picture they ever saw.—W. C. Whit, Home theatre, Anderson, Cal.—Small town patronage.

Her Husband's Friend, with Enid Bennett.—If producers would only get into the frame of mind that would allow them to see beyond the end of their noses and give us more pictures of this kind, sweet as a nut and clear clean through, the woes of the country exhibitor at least would be halved over, and say, "Ain't it a grand a glorious feeling?" A real high class picture, logical story, lots of comedy relief, fine photography, a picture that makes you glad you are an exhibitor.—R. L. Hensler, Bijou theatre, Carrolton, Ill.

The False Road, with Enid Bennett.—Say, brothers, if you want a real honest-to-goodness picture, one that don't care if your patrons are rich or poor, they will like this. The best crook picture we have had for months. Very interesting.—Ed L. Weger, Lyric theatre, Valley Junction, Ia.—Neighborhood patronage.

Alarm Clock Andy, with Charles Ray.—A star made just for his picture. Our patrons as Forty-Five Minutes From Broadway; in fact, more laughs. Played this with Semion comedy, Passing with the Buck.—O. R. Haus, Scenic theater, Hastings, Minn.—Neighborhood patronage.

STEPPING OUT, with Enid Bennett.—Boys, here is a grand program which carries a moral. It sure deals with everyday life, and positively will be a treat to your patrons. Niles Welch deserves credit also for putting over this picture. This department is a wonderful help to the small exhibitor, so let's hear from some of you guys.—Raymond Schneider, Midget theatre, Metamora, Ill.—Small town patronage.

The Girl Named Mary, with Marguerite Clark.—Splendid performance of the heartstrings. If they produced more like this one there would be no censorship or agit- ations against moving pictures.—E. N. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

An Adventure in Hearts, with Robert Warwick.—A splendid picture, but the star does not draw here.—C. H. Thomas, Community theatre, Galva, Ia.—Small town patronage.

The Lucky Man, with Wallace Reid.—You can't go wrong on this picture. It's a wonderful comedy, some very interesting scenes and an army of people at the box.—Raymond Schneider, Matamora, Ill.

Double Speed and Excuse My Dust, with Wallace Reid.—Both good pictures. Wallace a good bet, Frank Allen, Rose theatre, Byron, Ill.—Small town patronage.

The Cradle of Courage, with William Sharfert.—Something different. A Westerner, but a crackerjack. Please everybody.—Royal theatre, Lehi, Utah.—Neighborhood patronage.

Pathé

Half a Chance, with Mahlon Hamilton.—Boys, here is a real special. Splendid picture.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

Other Men's Shoes, an Edgar Lewis production.—Take a tip, brother exhibitors, and book this one. Your patrons will come out and tell you it's the biggest picture they ever saw; or if it's not, certainly a good dandy picture.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Neighborhood patronage.

Established Reputations, with Dolores Cassanelli.—This is the first time this star has been seen here, but she made a hit and the picture pleased 90 per cent of those that saw it.—H. D. pit, Atherton theatre, Kentwood, La.—Neighborhood patronage.

Help Wanted; Male, with Blanche Sweet.—Good. Best Sweet picture yet.—E. Gailey, Crystal theatre, Wayne, Neb.

The House of the Telling Bell, with May McAvoy.—Good picture. Splendid Star draw, more than well for us. Real good attendance.—B. F. Sharp, Tumble In theatre, Sinton, Tex.—Rural patronage.

Smoldering Embers, with Frank Keenan.—Please all. Rain kept crowd
Realart

The Snob, with Wanda Hawley.—Here is a splendid production, with a splendid cast. Business was great. This is a very popular novel and everyone will like it.—James D. Kennedy, Alhambra theatre, Indianapolis, Ind.—Downtown patronage.

Something Different, with Constance Binney.—A good average picture. Did good business on this one.—A. B. Anderson, Pastime theatre, Stratford, S. D.—Neighborhood patronage.

Miss Hobbs, with Wanda Hawley.—Good picture. Pleased nearly all. Book it.—E. E. Gailey, Crystal theatre, Wayne, Neb.

Sinners, with Alice Brady.—A good picture for grown-up people.—M. P. La Bree, V. I. A. theatre, Crescent City, Fla.—Neighborhood patronage.

Something Different, with Constance Binney.—A very, very dreary piece. Nothing worth while in it, but star registers in some mighty pleasing scenes. Can see no excuse for making picture as poor as this one with production as good and as fine a cast as the director had.—W. H. Brenner, Cozy theatre, Winchester, Ind.

Sweet Lavender, with Mary Miles Minter.—A splendid, well-directed picture that pleased a full house. The censor cramped all so this one and you wouldn't so much as get a squawk out of one of them.—F. E. McMillan, Royal theatre, O'Neill, Neb.—Small town patronage.

Anne of Green Gables, with Mary Miles Minter.—One of the best pictures I have seen.—M. P. La Bree, V. I. A. theatre, Crescent City, Fla.—Neighborhood patronage.

Eyes of the Heart, with Mary Miles Minter.—Poor for Minter. Pack 'em in.—O. E. Pierce, Theatreatorium theatre, Portland, Ind.—Neighborhood patronage.

Heart of the Long Haul, with Wanda Hawley.—A very good picture. Star supported by Harrison Ford. One hundred per cent satisfaction.—H. J. McBeth, Gem theatre, Ord, Neb.

Everslie Susan, with Constance Binney.—Splendid.—M. P. La Bree, V. I. A. theatre, Crescent City, Fla.—Neighborhood patronage.

Oh, Lady, Lady, with Bebe Daniels.—Good as You Never Can Tell. Same type of picture. Pleased 100 per cent. Carry business.—O. E. Pierce, Theatreatorium theatre, Portland, Ind.—Neighborhood patronage.

The Luck of the Irish, with a special cast.—Everything and more. Plenty of comedy.—C. H. Johnston, Merriman theatre, Merriman, Neb.—Small town patronage.

Robertson-Cole

The Tong Man, with Sessee Haya-kawa.—This was a good picture. Patrons well pleased.—E. T. Craige, Pastime theatre, Sedevilley, Ind.—Small town patronage.

The Stealers, with a special cast.—Very good picture. Drew well. Photog-raphy excellent.—Henry Sunshine, Tip-Top theatre, Brooklyn, N. Y.

Big Happiness, with Dustin Farnum.—Those who came to see it thought it a good picture. Star took double role and he sure acted his part good. Poor crowd, but on account of cold and snow.—O. R. Haus, Scenic theatre, Hastings, Minn.—Neighborhood patronage.

The Fortune Teller, with Marjorie Rambeau.—Big house. Pleased. Another of the right kind. Top price $5c.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.


The Love Call, with Billie Rhodes.—I did not see it, but comment on it was not favorable. As a rule Billie is good.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—General patronage.

Poor Relations, with ZaSu Pitts.—Very good. Small towns especially will do well to use such a program.—Mrs. James Web, Cozy theatre, Union, Ore.—Small town patronage.

Beckoning Roads, with Bessie Barris-cale.—Fair picture. Do not have any crowds on R.-C. pictures.—William Tongate, Star theatre, Carlisle, Ind.—General patronage.

The Heart of Twenty, with ZaSu Pitts.—Poorest stuff we get on our program is R.-Cole. Why at this date and age don't they junk this stuff and be up to date? I think this one was staged in Hiram's pasture.—C. Hales, Rivoli theatre, Alton, Ia.—Neighborhood patronage.

Who's Your Servant? with a special cast.—It's a picture everybody won't like.—O. R. Haus, Scenic theatre, Hastings, Minn.—Neighborhood patronage.


Selznick

The Figurehead, with Eugene O'Brien.—A very good picture and pleased all. Played to good business.—E. C. Breleim, Faust theatre, New Richmond, Minn.

The Woman Game, with Elaine Ham-merstein.—Good all the way through. We like Miss Hammerstein.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Neighborhood patronage.

His Wife's Money, with Eugene O'Brien.—O'Brien is very popular, but picture is awful. Very ordinary business two days.—Fred S. Meyer, Palace theatre, Hamilton, O.—Transient patronage.

The Point of View, with Elaine Ham-merstein.—This is a very good picture and will please everybody. Had many favorable comments.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Neighborhood patronage.

The Daughter Pays, with Elaine Ham-merstein.—The finest acting that I have had in any picture for some time. The entire cast coming up to expectations. Elaine Hammerstein is what I call an honest-to-goodness girl, and I bill her that way.—W. H. Brenner, Cozy theatre, Winchester, Ind.


Sooner or Later, with Owen Moore.—A very pleasing program offering that gave good satisfaction to fair business for two days.—Fred S. Meyer, Palace theatre, Hamilton, O.—Transient patronage.

A Fool and His Money, with Eugene O'Brien.—A good program picture. O'Brien makes better pictures than this

Johnny Hines and support in a scene from "Torchy Mixes In," a new Torchy comedy being distributed by Educational.
One: Fair crowd.—B. F. Sharp, Tumble In theatre, Sinton, Tex.—Rural patronage.

The Poor Simp, with Owen Moore.—Best of this star’s work.—Frank Allen, Rose theatre, Byron, Ill.—Small town patronage.

The Flapper, with Olive Thomas.—A good picture that pleased. Ladies, of course, like one like this more than the men.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Neighborhood patronage.

Greater Than Fame, with Elaine Hammerstein.—A good picture, and good photography. Pleased all.—E. C. Breilie, Faust theatre, New Richland, Minn.

Whispers, with Elaine Hammerstein.—Hammerstein deserves better vehicle to star in. Plot rather tame. Poor business.—E. A. Baradel, Palace theatre McGehee, Ark.—Small town patronage.

Whispers, with Elaine Hammerstein.—A good picture, and pleased my audience.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Neighborhood patronage.

Coax Me, with June Elvidge.—Good comedy-drama.—Harold Daspit, Athen- ton theatre, Kentwood, La.—Neighborhood patronage.

The Isle of Conquest, with Norma Talmadge.—A good picture that gave universal satisfaction. Presents Norma in very pleasing role. Good business three days.—Fred S. Meyer, Palace theatre, Hamilton, O.—Transient patronage.

The World to Live In, with Alice Brady.—Patrons did not like this picture. Fair program picture.—E. C. Breilie, Faust theatre, New Richland, Minn.

Daughter of the West, with Edythe Sterling.—Played in conjunction with “Circus Imps” and packed them in for two days. Advertised as a wild west show and circus.—H. Bachmann, Kos- suth theatre, Brooklyn, N. Y.

She Loves and Lies, with Norma Talmadge.—Very good in every way.—H. H. Billings, Pleasant Hour theatre, Pine Island, Minn.—Neighborhood patronage.

The Road Through the Dark, with Clara Kimball Young.—The worst frost I ever had. Was a good picture a few years ago, but war stuff don’t go now.

Many left mad and had me refund their money.—George Eberwine, Auditorium theatre, Marblehead, O.—Small town patronage.

Just Outside the Door, with Edith Hallor.—A very good picture that pleased a fair-sized Saturday crowd.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Neighborhood patronage.

Universal

Rich Girl, Poor Girl, with Gladys Walton.—This picture will give satisfaction anywhere. Miss Walton plays the dual role very nicely. The story is of the “Prince and Pauper” style.—Ed. L. Wegener, Lyric theatre, Valley Junction, Ia.—Neighborhood patronage.

Once to Every Woman, with Dorothy Phillips.—Best Universal picture I’ve played, but did not draw as much as The Devil’s Passkey.—O. R. Nation, Strand theatre, Davis, Cal.—Small town patronage.

Once to Every Woman, with Dorothy Phillips.—I don’t see how Universal can class this as a special.—W. L. Uglow, Crystal theatre, Burlington, Wis.—General patronage.

Wanted at Headquarters, with Eva Novak.—Fair picture. Could be better.—E. E. Gailey, Crystal theatre, Wayne, Neb.

Wanted at Headquarters, with Eva Novak.—Just an ordinary program picture. One you can play, but do not boost for if you do you will disappoint your patrons.—Spalding Bros., Gem thea- tre, Taylorville, Ill.—Neighborhood patronage.

Under Northern Lights, with a special cast.—Good picture. My patrons liked it.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Neighborhood patronage.

Locked Lips, with Teuru Aoki.—This was a good picture. Drew well and pleased my patrons.—E. T. Graffis, Pastime theatre, Seelyville, Ind.—Small town patronage.

The Girl in 29, with Frank Mayo.—Another good evening wasted. Forget it.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

Pink Tights, with Gladys Walton.—This is a wonderful production with a big story that will appeal to everybody. Gladys Walton made a big hit, and I believe with proper direction she will be- come as popular as Mary Pickford. Advertise Pink Tights to the limit, for you won’t disappoint a single patron. Give us more pictures like this one, for these are the kind that break box office rec- ords.—G. W. Evans, Mystic theatre, Madrid, Ia.—Neighborhood patronage.

Blue Streak McCoy, with Harry Carey.—Leave it to Carey for good pictures.—E. S. Bryon, Cozy theatre, Lake Crystal, Minn.—Neighborhood patronage.

Marked Men, with Harry Carey.—We believe this an excellent picture, and it caused more talk than any we have run. No matter how good or bad a person is, this picture will make him better.—J. E. Craven, Crystal theatre, Kellogg, Ia.—Neighborhood patronage.

Overland Red, with Harry Carey—

RICHARD BARTELMESS
Who will play the leading role in "Ex- perience," famous stage drama to be made for Paramount by George Fitzmaurice.

Very good. Pleased 100 per cent. There is some sense to good, clean comedy-dramas of this type.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neigh- borhood patronage.

The Heart of Humanity, with Dorothy Phillips.—This was some picture. Packed the house matinee and night. Patrons well pleased.—E. T. Graffis, Pastime theatre, Seelyville, Ind.—Small town patronage.

The Weaker Vessel, with Mary Mac- laren.—Good picture. Star well liked here.—Lang & Smith, Cobb Opera House, Cobb, Wis.—Neighborhood patronage.

Vitagraph

Dead Men Tell No Tales, with a special cast.—Drew well. Played two days. Very fair picture.—Gus Stamates, Classic theatre, Brooklyn, N. Y.

The Courage of Marge O’Donne, with a special cast.—A very good special, but a little too strong a theme. Not as good as The River’s End.—Bert Norton, Kozy theatre, Eureka, Ill.—Neighborhood patronage.

The Vengeance of Durand, with Alice Joyce.—Nothing to rave over. We booked it as a special, but it was merely a program picture.—Hackett & Krauss, Hackett’s theatre, Port Gibson, Miss.—Neighborhood patronage.

The Vengeance of Durand, with Alice Joyce.—It is the best picture Alice Joyce ever made, and she sure is beautiful to look upon in this. She looked better as the mother than as the daughter. Took a double role.—O. R. Haus, Scenic theatre, Hastings, Minn.—Neighborhood patronage.

Dead Men Tell No Tales, with a special cast.—Wonderful picture. Played two days to capacity. Patrons well pleased.—H. Bachmann, Kossuth theatre, Brooklyn, N. Y.

The Black Gate, with Earl Williams.—A very good average picture. Earle
Williams a finished actor.—W. H. Bren-ner, Corner theatre, Winchester, Ind.

Too Many Cures, with Gladys Leslie.
—Just an ordinary picture, but pleased.
—Hackett & Krauss, Hackett's theatre, Fort Gibson, Miss.—Neighborhood patron-
age.

Specials

Girls Don't Gamble (D. N. Schwab), with David Butler.—Good picture, E. A. Baradel, Palace theatre, McGehee, Ark.—Small town patronage.

Fickle Women (D. N. Schwab), with David Butler.—A very good picture. Everyone will enjoy it. David Butler is a second Charles Ray.—James D. Ken-
dey, Alhambra theatre, Indianapolis, Ind.—Domestic patronage.

—Neighborhood patronage.

Hell's Oasis (Pinnacle), with Neal Hart.—This is a big Western full of pep. If your people like a fast one for a change, this is good.—E. A. Baradel, Wisner theatre, Eldora, la.—Neighborhood patronage.

Smiling All the Way (D. N. Schwab), with David Butler.—Fair program picture that has great appeal and well received.—E. A. Baradel, Palace theatre, McGehee, Ark.—Small town patronage.

Skyfire (Pinnacle), with Neal Hart.—This picture packed my house and caused more favorable comments than any feature in last six months. Adver-
tised the Northern Lights and the picture will surprise you.—Ralph Crocker, Star theatre, Elgin, Ill.

Serials

King of the Circus (Universal), with Eddie Polo.—A real serial with a con-
Sistent story. Gets the money, as they like the circus atmosphere. Eddie is a best
serials ever made, and we've run a few. A few adults as well as children will en-
joy it.—O. H. Haus, Scenic theatre, Hastings, Minn.—Neighborhood patron-
age.

Short Subjects

Rolin Comedies (Pathé), with Snu Pollard.—Great. They don't make them any better. Give the little negro credit for his share in making them popular.—E. N. Biddle, strand theatre, Paoli, Ind.—Small town patronage.

Get Out and Get Under and High and
Dizzy (Pathé), with Harold Lloyd.—Best
comedies I can buy. Worth double re-
cipts when Lloyd is on the bill. If you have a religious clientele, book Lloyds
for clean comedy.—B. L. Hubbard, Hub theatre, Bishop, Tex.—Neighborhood
patronage.

You'll be Surprised (Universal), with Joe Martin.—We ran this with Jinx and
it's the only thing that saved the day. Otherwise we'd give back their money.
Joe is O. K.—C. Hales, Lyric theatre, Orange City, la.—Neighborhood patron-
age.

Seven Bald Pates (Educational), with a special cast.—Some liked this and some
didn't care so much for it. I consider it a real good comedy.—J. G. Varnell, Princess theatre, Piedmont, Ala.—Small town patronage.

High and Dizzy (Pathé), with Harold
Lloyd.—It's a world-beater. Certainly
gets the hearty laughs.—Alvin S. Frank,
Jewel theatre, Lafayette, Colo.—Neigh-
borhood patronage.

London Bobby (Pathé), with Snu Pollard.—This is a good comedy and
will get the laughs. Young and old enjoy
this one.—G. B. Spalding Bros., Gem thea-
tre, Taylorville, III.—Neighborhood patron-
age.

Pathé Review.—To my notion the best
single on the market. Almost everyone
liked it. The slow motion is a novelty
not often seen outside a review.—W. C.
Whitt, Home theatre, Anderson, Cal.—
Small town patronage.

Four Times Poole (Educational), with a special cast.—A comedy in every sense
of the word. It cannot be beat. Bring
on some more.—E. C. Breillean, Faust
theatre, New Richland, Minn.

An Eastern Westerner, with Harold
Lloyd.—Lots of new stuff in this. Lloyd
gets the laughs. A good, clean play worth
having.—Clay C. Caperton, Harwood
theatre, Harwood, Tex.—Small town patron-
age.

Edgar's Sunday Courtship (Goldwyn),
with Johnny Jones.—A very fine juvenile
comedy offering that sent our patrons
out talking. Edgar comedies are all
good. Booth Tarkington knows human
nature and, what is more, he knows how
to portray it on the screen.—Fred S.
Meyer, Palace theatre, Hamilton, O.—
Transient patronage.

The Scarecrow (Metro), with Buster
Kenton.—Can't be beat. Have run all
of Lloyd's, but this is the best ever seen
here.—W. L. Beebe, Opera House, Manito, Ill.—Small town patronage.

A Fly Ball (Jester), with Twede Dan.
—This is a good one. You can boost it.
Went big. Somewhat dark in places.
—William Thacher, Royal theatre, Salina,
Kan.

Convict 13 (Metro), with Buster Kea-
ton.—A dandy. Went over as good as
One Week, or any comedy I have used.
—W. L. Beebe, Opera House, Manito, Ill.
—Small town patronage.

USE THIS BLANK

Box Office Reports Tell the Whole
Story.
Join in This Co-operative Service
Report Regularly on
Pictures You Exhibit
And Read in The Herald
Every Week What Pictures
Are Doing for Other Exhibitors
Fill in this blank now and send
to Exhibitors Herald, 417 S. Dear-
born St., Chicago.

Title

Star

Producer

Remarks

Exhibitor

Name of Theatre

Transient or Neighborhood Pat-
ronage

City

State
With the Procession in Los Angeles
By Harry Hammond Beall

Miss Katherine Prosser, motion picture editor of the Kansas City Star, is here in the interests of that journal and will spend a month at the studios interviewing motion picture stars.

Anna Yezierska, author of "Hungry Hearts," the picture rights of which have been purchased by Goldwyn, has arrived at the studio to assist in the production of her photoplay.

Elinor Fair, who is being commended for her excellent work with Otis Skinner in "Kismet," has been engaged by Vitagraph to play opposite Earle Williams in a new production temporarily entitled "Lot of the Night."

Lewis S. Stone has been chosen by David Hartford for the leading masculine role in "The Golden Snake," a First National feature, which Hartford is now engaged in making near Truckee, Cal.

Tom Santosschi has completely recovered from the effects of an operation for appendicitis and is at work again on the two-reel "westerns."

The first showing of Catherine Curtis' screen production of Ralph Conover's "The Sky Pilot" was held recently when the picture was pre-viewed by Sol Lesser, western Associated First National chief, and King Vidor, who directed the picture.

Malcolm St. Clair has been signed to a contract by the Comique Film Company, producers of the Buster Keaton Comedies, according to an announcement made this week by Lou Anger, production manager of the firm. St. Clair is to alternate with Eddie Chue in directing Keating. The trio also will collaborate in the preparing of the scripts.

Many prominent screen celebrities attended the formal preview of "The Fire Cat," which was given at Universal City before the picture was shipped to New York for its premier. Edith Roberts, the star of the production, and Norman Dawn, who directed it, entertained their guests at a supper at the Universal City cafe following the showing.

Glenda Walton, Universal's youngest star, who has just finished "The Bobbed Squaw," under the direction of Rollin Suggs, has gone to Coronado to spend a week before returning to Universal City to start work on "A Kentucky Cinderella," F. Hopkinson Smith's well-known romance of the mountain country.

Hoot Gibson is turning out another vigorous two-reel western photodrama at Universal City, under his own direction. It is entitled "The Bronco Kid." Gertrude Olmstead is the leading lady.

Mary Miles Minter has returned from a three-weeks' visit to New York City.

Edward Bennett, former Ince star, has been signed for the leading role in the next picture to be made by the Rockett Film Company. Lloyd Ingram will direct and Ross Fisher will be the cinema photographer.

March 17 may be a lucky day for the Irish, but it is liable to be an unhappy one for Herb Daniels, for that is the date that has been set for her trial in Santa Anna for violating the speed laws of Orange County. Justice Cox of Santa Anna has so far never deviated from his rule of sending those autists who "step on it" to the tune of more than fifty miles an hour to the city bastile for at least ten days. Army and Navy officers, well known politicians and others have tried to escape his clutches, but so far without success, and the eyes of all filmdom will be centered on the activities of the little justice court in the small California town on the date when the Realart star is halted before the court.

Ford Sterling is enjoying a temporary vacation from the motion picture camera and is spending most of his time taking pictures with his still camera. Rosemary Theby is sitting for a series of photographic art studies which the comedian is making and which will be exhibited in New York and abroad. It is a well known fact that Ford Sterling has won innumerable awards for his camera studies and is one of the leading art photographers in America.

Dwight Cleveland, at one time manuscript editor at Universal City, and recently scenario chief at the Jesse R. Hobson studios, has been added to the working staff of the Willits Productions, Inc.

Edward Laemmle is concluding "The Range Rider," a two-reel Western screen play starring Jack Perrin. His chief support is Louise Lorraine.

Little Breezy Eason, the kidde who has become phenomenally popular among the vectorites, will be starred in "Patches," a Universal photodrama which will be directed by his father, Reeves Eason.

Urges Industry Aid in Timber Conservation
(Special to Exhibitors Herald)

NEW YORK, Feb. 8.—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 the theme 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, New York, recently.

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, He declared 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 United States Chamber of Commerce and other influential organizations for the conservation and recreation of forest supplies.

Remodel in Fond Du Lac
FOND DU LAC, WIS.—The Bijou theatre is undergoing remodeling and redecorating.
Equipment Progress

That the pipe organ has a permanent place in the motion picture theatre is an established fact. It has become even more popular since its possibilities as an augmentation to the symphony orchestra have been learned.

When an exhibitor has gone to the expenditure of several thousands of dollars to equip his house with this instrument, he should then use every means at his disposal of capitalizing this feature with his patrons.

Many exhibitors have done this through obtaining the services of noted musicians to preside at the organ—through making a part of their regular entertainment program an organ recital.

But some of these have made the mistake of over-publicizing the musician, losing sight of the fact that while musicians come and go, the organ is the permanent feature.

The Rialto Theatre at Portland, Oregon, has struck the happy medium in this regard, giving equal prominence to the player and the organ. In this case it is the Wurlitzer organ which is used and the theatre in its publicity lists this part of its program as "popular Wurlitzer concerts."

Undoubtedly the managers of the Rialto are on the right track. They have sold the public on the idea of "Popular Wurlitzer Concerts" and if necessity requires a change in organists, it can be accomplished with much less public notice.

The make of organ is unimportant in this regard—popularize your house and your equipment, not individuals.

The Electric Sign; Its Effectiveness With the Public

Best Evidence That Value of Electrical Advertising Is Appreciated Is Wide Usage

BY C. B. GRAVES

General Sales Manager, Federal Electric Co.

To tell moving picture theatre owners that electric signs will increase their business is like telling geologists that the world is round. It is a truth which is generally recognized, and I doubt if there is any moving picture theatre owner who would dispute it.

The best evidence that the value of electrical advertising is appreciated by moving picture theatre owners is that there are few moving picture theatres of consequence that are not equipped with electrical signs. As merchants of entertainment, one of the first requirements of a successful theatre owner is that he know the psychology of the public mind as related to amusement. A theatre manager who lacks this understanding of the public mind could not hope to be successful.

Let us consider first the attitude of mind of persons attending moving picture shows. Why do they go there? The first reason which would cause them to leave their homes and expend money to enter the theatre would be to be entertained. What then constitutes entertainment to the average individual? It is to relieve his mind from the monotony of every day existence and to permit it to wander in fancy, to live for the time being in a different existence. To state it colloquially, the theatre-goer "wants to get away from himself."

Made Prohibition Possible

The moving picture theatres with their light, music and depictions of romances and adventures, accomplish this. It has often been said, and most persons will agree that there is some truth in it, that moving picture theatres made prohibition possible, because they supplied the craving for relief from every day worries which John Barleycorn supplied as long as his influence lasted. Of course, the ultimate effect of the two forms of diversion are radically different. The moving picture offers diversion in an educational and healthy and often inspiring manner, whereas the result of John Barleycorn's diversions was often harmful.

In filling the public craving for entertainment, which is highly developed in the more complex and thickly populated communities, moving pictures supply a very important public want.

You may ask what all this has to do with electrical advertising. It is this:

Light Attracts People

One of the prime motives governing a person going to a motion picture theatre is to seek cheerfulness, and there is no power which gives cheer quicker than light. Light has always been associated with cheerfulness—as gloom has always been associated with darkness. One of our most primitive instincts is our attraction for light. Various primitive races have worshiped the sun. Poets always sing cheerfully of dawn and sadly of dusk.

A fire built at night during the hottest period of summer will attract persons to it, showing that they are not drawn to its heat, but to its light. All places of amusement have traditionally been associated with light. All public places of amusement have always been illuminated, even before incandescent electric lamps were invented. There still exists in some of the smaller European cities signs lettered in gas jets.

The famous World's Fair held in Chicago in 1893, attended by millions, was a most brilliantly illuminated fair. Throughout the world in all cities, it is always the most brilliantly illuminated streets which draw the greatest crowds and in the streets it is the best lighted shops, cafes.
and theatres which have the greatest attendance.

**Electric Sign's Advantage**

An illuminated electric sign in front of your motion picture theatre draws the public to it by the mere force of its illumination, but it also has another advantage. You can outline in dazzling letters the name of the star of the play and the name of the play itself. A sign of this kind suspended over the sidewalk can be seen for several blocks on either side. All persons passing by within several blocks' radius can read the name of the star and the play, and if the star is one who interests them or if the play appeals to them, they are then drawn towards the theatre. Arriving in front of the theatre or in its lobby, they will find posters or reproductions of the scenes of the play as well as an inviting warmth caused by the brilliant electric illumination. This gives them the impulse to enter.

The sign served the theatre in two ways. It drew prospective members of the audience by outlining at a distance the name of the star or a play that attracted them, and furthermore, it drew them to the theatre because of its light.

Another great advantage of electric signs for moving picture theatres is that it forms the connecting link between the newspaper advertising and the theatre. That is, a person may read the announcement of a moving picture play in a newspaper, and forget all about it until he sees outlined in illuminated letters the name of the play which he had read about.

One of the best signs for moving picture theatres is the changeable letter sign which outlines the name of the star and play in silver ray letters. This sign has smooth raised letters of milky white gloss on a background of dark steel. The letters are encased in square steel sheets which are quickly and easily moved to build any name. There is an electric bulb behind each letter and the letters are located on either side of the sign. Such a sign, because of the distance at which it can be seen, has a large circulation. The moving picture theatre obtains the most direct and therefore the most valuable advertising at a relatively small expenditure. The silver rays of these signs flash the suggestion of a comfortable, cozy, entertaining theatre to the hundreds and thousands who see it.

**C. R. BAIRD COMPANY MOVES**

The C. R. Baird Company, motion picture machine parts and supplies, have removed from 24 East Twenty-third street, to its new quarters at 245 East One Hundred and Fifty-first street, New York City.

**MOVIE THEATRES**

**ENGRAVED LOBBY SIGNS**

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Any one kind or assorted Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday. Coming Today, Tomorrow, Tonight, Matinee.

**CROSS & BANTA, 5015 Dearborn St., CHICAGO**

**CAMERA BARGAINS**

Motion Picture Cameras at cash saving prices. Special professional discounts on UNIVERSALS, combinations delivery on all models. Quality, satisfaction, guarantee, best terms in the business. Send for our complete catalogue of sizes. Free on request.

**BASS CAMERA COMPANY**

Dept. H, 129 N. Dearborn St., Chicago, Ill.

**GUARANTEED MOVING LISTS**

**MAILING LISTS**

Every State—total, 21,170 by States, $2.00

1,219 Film Exchanges........................................ $7.90
313 manufacturers and studios.......................... 4.00
606 machine and supply dealers......................... 4.00
Further Particulars:

A. F. WILLIAMS, 35 W. Adams St., Chicago

**THEATRE SEATS PROBLEM**

Du Pont Official Declares Leather Substitutes Stand Wear and Tear in Better Shape

Leather substitutes are adapted to the requirements of motion picture theatre seats, and in the opinion of F. W. Wilson of E. I. du Pont de Nemours & Co., go a long way toward solving the problem of the exhibitor in this regard.

"Seats in the motion picture theatre are subjected to more severe wear, in all probability, than are the seats in any other type of public building," he said.

"These theatres are open nearly every day in the year, including Sundays, in many cities; they are open from noon—sometimes from 10 a.m.—until nearly midnight.

"Children Damage Seats"

"Patrons frequently come in out of the rain in wet clothing. The shows are largely patronized by children who wriggle around in the seats, subjecting them to unusually hard wear.

"All-wood seats, of course, are the most durable, but they are not satisfactory to the fans; they demand a comfortable, upholstered seat except in the cheaper theatres.

"Tapestry and velour seats must frequently be reupholstered because they soon grow shabby and even wear out. This generally means closing the house while repairs are being made, subjecting the proprietor to considerable loss.

**Leather Substitute Advantage**

"Pyroxylin-coated fabrics (leather substitutes) are especially adapted to the requirements of motion picture theatre seats. Wet clothing does not affect it; wriggling children cannot scuff it or tear it. It is germ-proof and sanitary because it can be washed as easily as a wooden seat. It will probably outwear any other material except wood.

"Theatre owners will find it worth their while to investigate the merits of this material when building, rebuilding or refurbishing."
Theatres
Providing Comfort for Fans Is an Asset. Exhibitors Know This. Palaces Are Going Up. Only the Latest Equipment Is Being Installed

New Projects
Kansas City, Mo.—Dubinsky Brothers will erect a half million dollar theatre on a site south of Twelfth street.

* Urbana, Ill.—C. Howard Crane of Detroit is preparing plans for a large theatre to be erected at Park and Randolph streets, Champaign, by R. A. Porter, manager of the Kiałto.

Kenosha, Wis.—Collins Theatrical Enterprise, owners of the Virginian and Burke theatres, will erect a new $75,000 house in the downtown district soon.

Philadelphia, Pa.—Plans have been completed for erecting a theatre at Pa.-oli. Forty thousand dollars will be expended.

Spokane, Wash.—Woodward Enterprises, Inc. Spokane, will build a theatre at Puyallup, the first of a string to be erected throughout the Northwest.

Newark, N. J.—Mae Brothers will build a new theatre to cost $350,000 in the Ironbound district at Wilson avenue and Perry street.

Trenton, N. J.—Charles C. Hildinger of Hildinger Amusement Enterprises, and associated will erect a half million dollar theatre in East State street between Montgomery and Stockton streets.

Dowagiac, Mich.—L. E. Larkin of the Beckwith theatre will build a theatre in South Front street.

St. Louis, Mo.—The new Queen theatre will open in February. It represents an expenditure of $200,000.

Youngstown, O.—Dome Theatre Company will build its second theatre here. It will seat 1,500 persons.

Ownership Changes
Centerville, Ia.—Fred Smith has purchased the Orpheum from Bergum and Peterson. The building will be remodeled.

Jennings, La.—Southern Amusement Company has taken over the Strand theatre.

Picher, Okla.—Roy Castleberry is the new owner of the Royal theatre, 207 Main street, and a motion picture house at Treece, Kan. The purchase was made from John Humphries and Brother.

Grafton, Ill.—T. F. Miller has sold the Gem to James Chappee.

Fordyce, Ark.—W. H. Rhoane has purchased the Lyric theatre.

Wilton, Ia.—Ben Hall has purchased the American theatre from P. H. Ketelsen.

Fires
Avoca, Pa.—The Sarsfield Opera House was badly damaged by fire.

Albia, Ia.—The King theatre was completely destroyed by fire. The theatre was leased to the Adams Theatre Company.

Lakeland, Fla.—The Heron Opera House was gutted by fire, damage being estimated at $30,000.

Remodeling
Madison, Wis.—The Fuller theatre is to be completely remodeled and the latest in theatre equipment, including a pipe organ and ventilating system, will be installed.

Chilton, Wis.—The Princess theatre will be enlarged this Spring. E. M. D. Korte is owner.

Kingston, N. Y.—The Lyric will undergo improvement shortly, according to the new owner, I. Burger.

Akon, O.—Menches Brothers will remodel their Liberty theatre.

Typhoon Extends Its Service
Has Now Established Branch Offices, Factories and Warehouses Throughout the Country

Considerable hardship has confronted the manufacturer of theatre equipment during the past year, principally due to the demoralization of the railroads with the resultant delays in the movement of manufactured materials once they were 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 well-known Typhoon cooling and ventilating system, decided immediately 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.

Branch Offices Established
As a result of this action on the part of the Typhoon Fan Company there was established during the past year, offices in Philadelphia, Los Angeles, Chicago and Raleigh, N. C. The year previous saw the establishment in New Orleans, a factory fully equipped to turn out any amount of Typhoon system on short notice.

So far this year new offices have been opened in Chattanooga, Tenn., while others are soon to open in Dallas, Texas, and Atlanta, Ga. Fortunately today for the Typhoon Fan Company, through the addition of these new offices and warehouses, they are in a position to deliver any size equipment on a few days' notice.

Theatre Contractors Delay
For many years there has been a falling amongst theatre building contractors to delay the ordering of certain kinds of theatre equipment and as a result when orders are finally placed delays occur.

The Typhoon Fan Company, however, has anticipated this and are stocking their warehouses with motors and complete equipment, so as to be in a position to make prompt shipment.

Already, it is said, wide awake contractors and theatre owners are beginning to order their Typhoon equipment, leaving the company arranging to take deliveries now, so as to avoid any delay.

It is strongly urged by the company that those contemplating the installation of equipment for use during the summer, secure their Typhoon system, that they take no chances in any possible delays and get their orders in at the earliest possible opportunity.

PROGRESS IN LOBBY ART
Menger, Ring & Weinstein Predict Even Greater Strides in This Important Field

Menger, Ring & Weinstein, pioneers in the manufacture of lobby display frames, who were recently awarded a $25,000 contract at $25,000 contract at Fabric's, Hartford, and a $6,000 contract at Fabian's, Newark, are firm believers that the ultimate in their particular branch of equipment manufacturing has not yet been reached.

Recount Progress Made
In support of this contention they point out the wonderful strides accomplished in the past few years since lobby display frames became an important feature of the theatre.

Take a glance in the arrangement and the manner of display frames and posters in an up-to-date lobby and foyer of a theatre, they say, "and you will at once be impressed with a pleasing richness and uniform arrangement of all display frames on the walls. Posters and photographs being set off with as much care as a well-furnished home would frame its cherished objects of art to bring about artistic atmosphere and harmonize with its surroundings.

The Typhoon lobby Displays Planned
"The architect no more designs a thin metal strip frame to fit into a recess of any old size (neither fitting a proper layout of photographs nor any standard poster size), but he carefully studies the spaces to be devoted for a proper display, and selects the most modern period designs to be part of the decorative scheme of the theatre.

"What a difference when you visualize a lobby of only six or seven years ago. No more mixture of cheap-looking brass and wooden standing frames 'stood up' and 'hung up' anywhere and everywhere. The exhibitor no more depends on the film distributor for the loan of a display board manufactured in large quantities, but orders frames to be manufactured to his very own measure and individuality, having the name of his theatre in raised letters surrounded by beautiful carvings."

E. & J. LANDS BIG CONTRACT
The E. & J. Electric Installation Company has been awarded the contract for the design and installation of the complete equipment in the new automatic developing and printing plant of the Sen Jacq Film Print Company at Fort Lee, N. J.

Work has already been begun by the company on preliminary details and it is expected that the design for the actual work will be completed within a short time.
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

MONSOON COOLING SYSTEM, Inc.
Room 901, 70 West 45th St., New York
Philadelphia Atlanta Sacramento
Baltimore Detroit Kansas City

Monsoon Cooling System, Inc.
Room 901, 70 West 45th St.
New York, N. Y.

I want to know how I can “make money out of air.” Please send me your booklet, “A Better Summer Business.”

We Want Supply Dealers
To Handle The

Admission
Adults Wartax 15¢ Children Wartax 10¢
Total 17¢ Total 11¢

How Many Please

ARISTOCRAT BOX OFFICE SIGN
It is indestructible etched brass, with changeable price tabs of etched brass. Aristocrat will do credit to any lobby, no matter how elaborate, because it is the last word in beauty of workmanship and design.

Get our proposition.

Exhibitors Supply Company Inc.

Can You Qualify for Screen Authorship?

A national educational institution to train photoplaywrights 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 sponsored by Cecil B. DeMille, Thos. H. Ince 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 applicants must be selected accordingly.

All applicants, therefore, are requested to apply by mail to Frederick Palmer, Director of Education, for the Palmer Home Test 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

FREDERICK PALMER, Director of Education
PALMER PHOTOPLAY CORPORATION
8012 I. W. Hellman Building
Los Angeles, Cal.
Very satisfactory results have been obtained, due entirely to the Typhoon Cooling System.*** result, increased box office receipts.

FLUSHING MOTION PICTURE CORP.
M. Strelitz
New York

The Typhoon Cooling System has been very satisfactory and we are glad to class ourselves among your list of satisfied users.

HOWARD WELLS AMUSEMENT CO.
P. W. Wells, President
Wilmington, N. C.

The Typhoon Cooling System has been one of the best investments that I have ever made.*** it has proven a perfect success in cooling and ventilating my theatre.

STERLING THEATRE
O. B. Sterling, Manager
Dayton, Texas

The Typhoon Cooling and Ventilating Systems installed in our theatres have given us entire satisfaction.

CRESCENT AMUSEMENT CO.
T. Suddekum, President
Nashville, Tenn.

During the hottest summer weather the Typhoon Cooling System made our theatre the coolest place in town.*** we feel sure it has paid for itself the first season.

REX THEATRE
R. J. Goodman
Starkville, Miss.

Our business has increased over 25% during the summer by the use of your Typhoon Cooling System.*** our Rialto theatre at Aurora, our new Rialto at Elgin, and our Fox Theatre are all equipped with Typhoons.

AURORA THEATRES COMPANY
J. J. Rubens, Treasurer
Aurora, Ill.

Write for Catalog "H8"
BOOKED AT BARBEE'S THEATRE

THE HIDDEN LIGHT

An HONEST-TO-GOODNESS
LOVE STORY—BOOK IT

IT CONTAINS EVERYTHING
—ACTION, SUSPENSE,
THRILLS, LOVE, SOCIETY
and DETECTIVE STORY

FEATURING
DOLORES CASSINELLI

All we ask of you is that you see it—to see it is to book it!

HERE'S A PICTURE
THAT HAS SURPRISED EVERYONE

FANNY
WARD
IN
SHE PLAYED
AND PAID
IT WILL CLEAN UP
BIG FOR YOU, TOO
—BOOK IT!

TO BE RELEASED SOON WITH THE GREATEST EXPLOITATION CAMPAIGN
EVER RECEIVED BY ANY PICTURE IN CHICAGO

KEEP TO THE RIGHT
WITH BEAUTIFUL
EDITH TALIAFERRO

WATCH AND WAIT FOR IT

THERE ISN'T ANOTHER
INDEPENDENT EXCHANGE IN TOWN WHERE YOU
CAN GET PRODUCTIONS OF THIS QUALITY

PLAYED BY ASCHER BROS. AND OVER ALL BIG CIRCUITS
WHISPERING DEVILS

CONWAY TEARLE
and ROSEMARY THEBY

Illinois & Indiana Distributors of
EQUITY PICTURES
Ruby de Remer Here
Greets Film Patrons
Arrow Star Makes Personal Appearances While En Route to California

Ruby De Remer, who is en route to California to make a series of pictures, stopped off in Chicago Feb. 4 and made two personal appearances at loop theatres.

Miss De Remer has just completed two features in the East—"The Way Women Love" and "Luxury"—for the Arrow Film Corporation, and is going to take a short rest at her home in Denver, before proceeding to Los Angeles. The Van Ronkel of the Favorite Players exchange, which is handling the distribution of the Arrow pictures in this territory, and the Arrow company's special representative, J. C. Jossey, together with Ralph Kettering, of Jones, Linick & Schaerer, Louis Frank, state righter, and several trade and newspaper representatives met the film star.

Miss De Remer was recently declared to be the most beautiful blonde in America by the famous French dry-point artist, Paul Helleu. She was accompanied on her trip West by Miss Rose Mints, a screen player, whose home is in Denver, and Miss Grace Parker, also a strikingly pretty blonde. Miss De Remer wore a large diamond engagement ring but would not disclose the lucky one's name.

Here's a Chance
For Real Fellows
Remember Chris Whelan?
Remember how he was always ready to turn for any-one in the "trade"?
Well, you've got a chance to do Chris a good turn now. He's dead.
But his widow is living. Fate wasn't kind to Chris the last few years and he didn't leave enough to take care of her.
The real fellows are asking old friends of Chris to help out.
Write your check out and mail it to Max Kettering, George Kleine,
Joe Trinz, Jack Willis and Wilson Simon. You'll feel better for it.

Restaurant Man to Build Loop Theatre
James Roder, owner of the Union restaurant on Randolph street, a popular Ridita resort, has leased from the Henry Kohn estate the ground and four story building at 10-12 South Clark street, across from the Morrison hotel, and will erect thereon a 300 seat motion picture theatre.
The new house will be known as the Adelphi, and will be remodelled at a cost of $75,000 from plans drawn by Architect K. G. Foster. Mr. Roder expects to open his new theatre about October 1. The theatre proper will be 24 feet by 120 feet and the net rental with taxes and insurance will aggregate $700,000 for the term of twenty-five years from May 1, 1921.

Radio Comes in Handy
The New York office of Universal Film Mfg. Company, desiring to get some information from Acting Manager Morris Hellman, last Friday, in a hurry, used the wireless between the two cities and in exactly six minutes had Mr. Hellman's reply, the message being telephoned to the Consumers building from the Chicago radio station and an answer was immediately dispatched.

Reichenbach in Chicago
Harry Reichenbach, who has been doing special exploitation for "Outside the Law," an Universal-Jewel feature in which Priscilla Dean stars, was in Chicago from Thursday to Saturday last week, arranging preliminary details. He returned to New York Feb. 5 but will be back again Feb. 11 to start his campaign.

Vitagraph Moves
E. F. Tarbell, local manager for Vitagraph, has sent out a neat announcement that on and after Feb. 7 the Chicago exchange will be in the company's new building at 39-43 South Wabash ave. The announcement contains a picture in colors of the new exchange.

Shuberts Pay Big Bonus to J. L. & S. To Retain Theatre
An important loop theatre lease transaction, which caused considerable comment among real estate men, was consummated last week between Jones, Linick & Schaerer and the Shuberts, by which the latter again gai possession of the Garrick theatre on Randolph street for a number of years. The deal cost the New York firm $50,000, however, and thereby hangs a tale.

For a number of years the Garrick theatre has been leased to the Shuberts, at a yearly rental of $45,000. In January, 1920, however, the owners raised the rent to $75,000. The Shuberts demurred, and accordingly the theatre was leased to Jones, Linick & Schaerer, who proposed using it for pictures and vaudeville, while rebuilding the McVickers theatre.
The J. L. & S. lease was for twenty-five years beginning Sept. 1, 1923, at $75,000 a year. The Shuberts have now decided they should retain the Garrick, having but two houses in Chicago, the Garrick and the Princess, and as a consequence will have to pay the film-vaudeville firm $98,938 a year rental, or an aggregate rental of $3,91,503 from Sept. 1, 1923, to April 29, 1945.

In other words the delay in taking the lease offered them a year ago means a loss of $316,000 to the Shuberts. The deal was put through by Aaron J. Jones.

RUBYE De REMER
Popular Arrow star who made two personal appearances in Chicago, Feb. 4, while en route to the West Coast.

C. W. PHILLIPS
Well known Chicago film man who has been appointed manager of Colpix Enterprises handling features in Illinois and Indiana.
SHOTS AND MISSES

By Mac

We note for the present, at least, that Ab Powell is no longer of the exhibitor fold. Understand the New Rex theatre has been taken over by the syndicate that controls the De Luxe theatre of old street.

The old Loop was busy last week giving the "welcome to our city" greetings to our pal Jack Haag, former manager of the Handbow theatre. Jack tells us he has just disposed of his business (Woodworth competitor) at Rockford, where he has been located for the past three years and expects to don the exhibitor managerial roles, directly pending negotiations are closed.

James Saller, veteran sales representative for the local Vitagraph, resigned last week to become city representative for the Educational Film exchange.

Frank Ishmell, popular Robertson-Cole representative, is busy arranging for his coming birthday anniversary this month. He admits with noticeable modesty to twenty-seven years. Been tough if that natal day had occurred Feb. 28, say us.

Bill Brimmer and Ed Lassing have volunteered their services to Manager E. F. Tabell in the removal of the equipment of Vitagraph to the palatial quarters on South Wabash avenue. Congratulations, boys, very effective method to reduce the waistlines. Incidentally, this duo of petites admit the new fifteen picture contracts, three pictures to a star, are going over like a raging flood.

With the wedding of Miss Bertha Schorrenstadt to Harry Lindenthal at the Hotel Blackstone, Feb. 2, a happy honeymoon, pater Schorrenstadt gave another bit of information to thrill the assembled guests by announcing the engagement of Arthur Schorrenstadt to Miss Dorothy Humann, of 4679 Ellis avenue.

Harry Weiss, president of the Superior Screen exchange, announces his company has acquired some five ones from the Gaumont Company and the Security Pictures Corporation for early release.

James Mulhauser, special representative to Mack Sennett, has been hibernating about the Associated Producer exchange for the past week assisting Manager Sin Goldman in the exploitation of "A Small Town Idol," the premier comedy release for A. P.

The two modest young members of the local Fox exchange, Stan Kelty and E. Loe, claim their company's big feature, "Blind Wives," is practically set in every theatre in Chi. To us it looks as though E. P. Grothe must have had SOMETHING to do with final results.

We just received a confidential tip-off that the chique interests of America are about to boost the price of their product. Better get busy, Clyde Eckhardt, and make arrangements with William Wrigley for your 1921 supplies. Looks like a hard winter is before us.

L. Maynard Schwartz tells us, the "Wedding Blues" and Annette Kerlman in a slow motion film will share the screen with "Dangerous Business," the latest "Connie" Talmaud feature, for the opener at the new Tivoli theatre. With the J. L. & S. chain and Barbee's theatre playing the comedies of the Educational, State-Lake, Majestic and Pastime theatres playing the new Kino-Granis for week runs, seems like this live manager has things coming and going.

Harry Granoff, who receives the cash flow from a string of Illinois theatres at his official headquarters, Orpheum theatre, Rockford, Ill., breezed into the city Feb. 4, and kept the local managers all hyped up on how much better the Rock features are than the other fellows. We give up, Harry. Which are the best?

Harry Reichenbach, that exploitation wizard, and W. S. Deutsch, advertising and publicity manager for Universal, were seen with their heads together for a three hours stretch last Friday, devising plans for putting over "Outside the Law" at Barbee's theatre. Ought to be something good. We shall see what we shall see.

Roderick Ross, who put on "Kismet," the big Robertson-Cole spectacle at the Ziegfeld theatre, is so well pleased with the results thus far obtained at the Mich bowl that he will renew his lease. Which only goes to show that if you concentrate you can put over a good picture and make a lot of money. Which Roderick is doing.

Richard Robertson, Eastern representative for Independent Films Association, had a busy week between New York and Chicago, having been called to the home office on business.

W. VanGelder, who has been connected with the sales staff of Pathé for the past four or five years, has joined the Gollos Enterprises to handle the Indiana territory. Mr. VanGelder is an older-timer in the field, having been with Frank J. Flaherty a year and previous to that was with General Film Company for four years. He will cover the key cities for Gollos Enterprises.

Jossey Is Back

J. C. Jossey, special sales representative for Arrow Film Corporation, who has been in the East since Christmas, returned to Chicago, Feb. 1. He expects to remain in the Central West for some time, handling the two latest Arrow features, "The Way Women Love" and "Luxury."

Lillian Walker Coming

Lillian Walker, who gained fame as a screen star under the Vitagraph banner, is to appear at the Rialto theatre, Chicago, Feb. 14-21, in a short sketch written especially for her. Years ago Miss Walker appeared on the speaking stage as an ingénue in "The Little Organ Grinder" in which Maurice Costello was the leading man. She also appeared in "Ziegfeld's Follies of 1910." She has been in pictures eight years.

Representatives Here

Among the notables who stopped off in Chicago last week were James Mulhauser, Mack Sennett's special representative; C. E. Hauenstein, of the Pacific Film Company, and Jerome Lewis, Vic Kremer's representative.

Frank in Manhattan

Louis Frank, who controls the rights to "The Menace of the Moron" left on Feb. 6 for New York where he will look over several state right features for this territory.

NOT MOONSHINERS—BEBAN'S LOST A SPIDER

George Beban, and his studio staff on a still hunt for a wandering spider who wouldn't wait to be photographed for a scene in "One Man in a Million," the new Robertson-Cole feature.
LESTER CUNEO

STARRING IN

TWELVE Five-Reel Westerns—throbbing with ACTION!
ACTION!! ACTION!!!

Lester Cuneo, popular film and stage star, famed for his valorous acts of heroism with the crack 33rd Division of the A. E. F. takes leading roles.

The initial offering "LONE HAND WILSON" gives this popular star ample opportunity to thrill your audiences with action of the virile manhood of the great Western plains.

ILLINOIS and INDIANA
BOOKINGS THROUGH
UNITY PHOTOPLAYS CO.
FRANK ZAMBRENO, Pres.
207 So. Wabash Ave.
CHICAGO, ILL.
AMERICAN FILM COMPANY
Distributed Through Pathé Exchanges

FLYING "A" SPECIALS
The Week End, six reels, with Milton Sills.
A Live-Wire Hick, six reels, with Wm. Russell.
A Little Devil, six reels, with Helen Jerome Eddy.
The Gamblers, six reels, with Margaret Fisher.
The Blue Moon, six reels, with Pell Trenton and Elinor Fair.
Their Mutual Child, six reels, with Margaret Fisher and Nigel Barrie.
Sunset Jones, five reels, with Charles Clary.

ARROW FILM CORP.
The Chamber Mystery, five reels.
Circumstantial Evidence, five reels.
The Wall Street Mystery, five reels.
The Unseen Witness, five reels.
The Trail of the Cigarette, five reels.
The Bromley Case, five reels.
Women Must Work, five reels, featuring Romaine Fielding.
Love's Prizes, five reels, featuring Ora Carew.
Bitter Fruit, five reels, all star cast.
The Golden Trail, five reels.
Bachelor Apartments, seven reels, with Georgia Hoppin.
The feature series, five reels.
A Man From Nowhere, five reels, with Jack Hoxie.
The Worthy Love, five reels, with Ruby De Remer.
Luxury, six reels, with Ruby De Remer.
The Deceiver, five reels, with Carol Holiday.
The Tarnished Cat, five reels, with all star cast.
The Man Who Trifled, five reels, with all star cast.
Before the White Man Came, five reels, all Indian cast.

ASSOCIATED EXHIBITORS
Distributed through Pathé Exchanges
The Riddle Woman, six reels, with Geraldine Farrar.
The Devil, six reels, with George Arliss.
What Women Will Do, six reels.

ASSOCIATED PRODUCERS, INC.
THOMAS H. INC. PRODUCTIONS
Home spun Films, six reels, with Lloyd Hughes.
Lying Lips, six reels, with House Peters and Florence Vidor.
J. PARKER READ, JR. PRODUCTIONS
The Leopard Woman, seven reels, with Louise Closser.
A Thousand to One, six reels, with Hobart Bosworth.
Love, six reels, with Louise Gaum.

ALLAN DWAN PRODUCTIONS
The Forbidden Thing, six reels, with Barbara Bedford.

MAURICE TOURNER PRODUCTIONS
The Last of the Mohicans, six reels, with James Kirkwood.

MACK SENNET PRODUCTIONS
A Small Town Idol, six reels, with Ben Turpin.

C. B. C. FILM SALES
The Victim, six reels.
Dangerous Love, five reels.

CREATION FILMS, INC.
For the Freedom of Ireland, five reels.

EQUITY PICTURES
Keep to the Right, six reels, with Edith Taliaferro.
Whispering Devils, six reels, with Conway Tearle.
Marry, six reels, with Clara Kimball Young.
Hush, five reels, with Clara Kimball Young.

FAMOUS PLAYERS-LASKY
Nov. 29—Idols of Clay, seven reels, George Fitzmaurice.
Nov. 28—A Romantic Adventure, five reels, with Forrest Armstrong.
Dec. 5—Conrad in Quest of His Youth, six reels, with Thomas Meighan.
Dec. 5—Flaming Youth, five reels, with Dorothy Dish.
Dec. 12—The Life of the Party, five reels, with Roscoe Arbuckle.
Dec. 12—Heliotope, six reels, Cosmopolitan production.
Dec. 19—To Please One Woman, six reels, Lois Weber production.
Dec. 19—An Amateur Devil, five reels, with Byrant Washburn.
Dec. 25—The Tender Black, six reels, with William S. Hart.
Dec. 25—Silk Hosiery, five reels, with Endic Ben- nett.
Jan. 2—The Bait, Maurice Tourner production, five reels.
Jan. 9—The Judkins, George Melford production, five reels.
Jan. 9—The Charm School, five reels, with Wal- ter Huston.
Jan. 16—the Education of Elizabth, five reels, with Billie Burke.
Jan. 16—The Inside of the Cup, six reels, with Special cast.
Jan. 23—The Rookie's Return, five reels, with Douglas MacLean.
Jan. 23—Midsummer Madness, six reels, William De Mille production.
Jan. 30—Taking the Piper, five reels, with George Fitz- maurice production.
Feb. 6—Firemen of the Stars, five reels, with Thos. Meighan.
Feb. 6—The Inventor, five reels, with George Montgomery.
Feb. 13—Forbidden Mills, eight reels, Cecil de Mille production.
Feb. 13—Chickens, five reels, with Douglas Mac- Lean.
Feb. 20—The Passionate Pilgrim, six reels, Cos- mopolitan production.
Feb. 20—the Prisoner, five reels, Chess Maguire production.

FIDELITY PICTURES CO.
The Married Virgin, six reels.
Fruzzled Wives, six reels.

FILM MARKET, INC.
The House of Exempt Children, seven reels, with Richard Travers.

FIRST NATIONAL
Go and Get It, seven reels, Marshall Neilan production.
The Perfect Woman, five reels, with Constance Talmadge.
Notorious Miss Lido, five reels, with Katherine McDonald.
Jack and Jill, five reels, King Vidor special.
Forty-Five Minutes from Broadway, six reels, with Charles P. Keaton.
Good References, six reels, with Constance Tal- madge.
In the Heart of a Foot, seven reels, Allan Dwan special.
Curtain, five reels, with Katherine MacDonald.
Harry and the Piper, six reels, with Anita Stewart.
The Branded Woman, seven reels, with Norma Talmadge.
The Master Mind, six reels, with Lionel Barrymore.
What Women Love, six reels, with Annette Kellerman.
Peaceful Valley, six reels, with Charles Ray.
Nomads of North, six reels, Curwood production.
Twin Beds, five reels, Mrs. and Mrs. Carter De- Haven.
Old Dad, six reels, with Mildred Harris Chaplin.
The Devil's Garden, six reels, with Lionel Barry- more.
Dangerous Business, five reels, with Constance Talmadge.
Love, Honor and Berade, with Mack Sennett comedy.
Umeen Forces, with All-Star Cast.
Dinny, seven reels, with Wesley Barry, a Marshall Neilan production.
Habit, five reels, with Mildred Harris.
The Truth About Husbands, seven reels.
Nineteen and Twenty, six reels, with Cuss Ray.
The Great Adventure, six reels, with Lionel Bar- rymore.
Lenot, five reels, with Sylvia Breamer.
My Lady's Latchkey, five reels, with Kathryn MacDonald.
The Woman in His House, eight reels, with Mil- dred Harris.
The Kid, six reels, with Charles Chaplin.

FEDERATED FILM EXCHANGES
Nobody's Girl, five reels, with Billee Rhodes.
Bonnie May, five reels, with Beatie Love.
The Midlanders, five reels, with Beatie Love.
Hearts and Masks, five reels, with all-star cast.
The Servant in the House, five reels, with all- star cast.

FORWARD FILM DIST.
Youth's Desire, five reels.

FOX FILM CORPORATION
FOX SPECIALS
The White Moll, with Pearl White.
The Cere King, with William Farnum.
The Swawman, with Lt. Ormer Locklear.
While New York Sleeps, with All Star Cast.
The Face at Your Window, with All Star Cast.
Blind Wives, with All Star Cast.
A Connecticut Yankee, with Arthur's Court, with All Star Cast.
Skirts, six reels, with Special cast.

WILLIAM FARNUM SERIES
Rag Harlan.
The Scrapper.

PEARL WHITE SERIES
The Tiger's Cub.
The Thie.
The Mountain Woman.

TOM MIX SERIES
The Unnamed.
The Texan.
Prairie Trails.

WILLIAM RUSSELL SERIES
The Man Who Dared.
The Challenge of the Law.
The Iron Rider.

SHIRLEY MASON SERIES
Chin Top.
The Flame of Youth.
Girl of My Heart.
Mercy Mary.

GEORGE WALSH SERIES
From Now On.
The Plunger.
Number 17.
Dynamite Allen.

20TH CENTURY BRAND
Two Moons, with Buck Jones.
Just Pals, with Buck Jones.
The Land of the Cactus, with Eileen Percy.
Partners of Fate, with Louise Lovely.

GOLDWYN PICTURES CORP.
GOLDWYN STAR PRODUCTIONS
The Truth, five reels, with Madge Kennedy.
My Boy Barlow (Eminent Authors).
Office 666, five reels, with Tom Moore.
Cupid, the Cowpuncher, five reels, with Will Ar- sbuck.
Man Who Had Everything, five reels, with Jack Oakie.
Girl With the Jazz Heart, five reels, with Midge Richey.
It's a Great Life, five reels (Eminent Artists).
The Romance of Tazza, five reels, with Gene Pollar.
Going Some, five reels, Rex Beach production.
The North Wind's Malice, with Rex Beach.

The Penalty, five reels, with Lon Chaney.
Earthbound, seven reels, with All Star Cast.
Stop Thief!, five reels, with Tom Moore.
Masam X, six reels, with Pauline Frederick.
The Branding Iron, seven reels, Special Cast.
His Own Law, six reels, with Hobart Bosworth.
Honest Hunch, five reels, with Will Rogers.
Milestones, six reels, with Special Cast.
What Happened to Rosa, with Mabel Normand.
The Song of the South, with Vivian Martin, a Amer- ican and Kendall production.
Godless Men, seven reels.
The Great Lover, six reels.
Just Out of College, five reels.
Roses of Destiny, five reels, with Pauline Fred- erick.
The Highest Bidder, five reels.

W. W. HODKINSON CORP.
Distributed through the Pathé Exchanges

ZANE GREY PICTURES, INC.
The U. P. Trail, six reels.

BENJAMIN B. HAMPTON PRODUCTIONS
The Dwelling Place of Light, by Winston Churchill.
FEDERAL PHOTOPLAYS, INC.

The Killer, six reels.

PIONEER FILM CORP.

Out of the Depths, six reels, with Violet Merce

and Russell Lease, six reels.

Empty Arms, five reels, with Gail Kane and Thun
er.

Ida Hands, five reels, with Kail and J. Her bert Frank.

A Good Woman, five reels, with Gail Kane and J. Herbert Frank.

Thoughtless People, five reels, with Alma Rubens.

REAL ART PICTURES

Special Features

Deep Purple, six reels, R. A. Walsh production.

The Law of the Yukon, six reels, Class A production.

The Spell of Youth, six reels, a Taylor production.

The Farmace, seven reels, W. D. Taylor produc
ditions.

STAR PRODUCTIONS

Sweet Lavender, five reels, with Mary Miles M.

$t. East, five reels, with Constance Binney.

Food, for Scandal, five reels, with Wanda Hawley.

The Farmace, five reels, Wm. D. Taylor.

 Eyes and Heart, five reels, with Mary Miles Minter.

Her Beloved Villain, five reels, with Wanda Hawley.

Her First Elpement, five reels, with Wanda Hawley.

You Never Can Tell, six reels, with Bebe Daniels.

Oh Lady Lath with Bebe Daniels.

The New York Idea, six reels, with Alice Brady.

Blues in the Belfry, six reels, with Bebe Daniels.

Something Difficult, six reels, with Constance Binney.

ROBERT-COLE PICTURES

The Stealers, eight reels, Chasone.

So Long Letty, six reels, Christel.

A Slave of Vanity, five reels, with Pauline Fred
crick.

$12, six reels, Arsenie Lucin story.

The Little Fraid Lady, six reels, with Mae Marsh.

S. & E. ENTERPRISES

It Might Happen To You, five reels, with Billy Mason.

Cowboy Jans, two reels, stunt novelty.

LEWIS J. SELZNICK ENTERPRISES

SELEZIN PICTURES

Everybody's Son, six reels, with Olive Thomas.

Dangerous Paradise, five reels, Special Cast.

Red Foam, five reels, Ralph Ince production.

The Daughter Fays, five reels, with Elaine Ham
erstein.

Broadway and Home, with Eugene O'Brien.

The Road to Ambulance, with Conway Tearle.

Pleasure Seekers, with Elaine Hamerstein.

SELECT PICTURES

The Seeds of Vengeance, five reels, with Bernard Durning.

Just Outside the Door, five reels, with Ed Haller.

Ma's Plaything, five reels, with Grace Davidson.

Children Not Wanted, five reels, with Ed Haller.

Mountain Madness, five reels, with special cast.

NATIONAL PICTURES

Out of the Snows, five reels, with Ralph Ince.

The Palace of Darkened Windows, five reels, with special cast.

Married Hats, five reels, with Conway Tearle.

Who Am I five reels, special cast.

D. N. SCHWAB PRODUCTIONS

Fickle Women, five reels, with Robert Greig.

Gallant Gambler, five reels, with Robert Greig.

STOLL FILM CORPORATION

January—Summerland Lives.

January—The Hundrerd Chance.

January—May.

January—the Lure of Crooning Water.

UNITED ARTISTS CORPORATION

June 13—Mollycoddle, six reels, with Douglas Fairbanks.

June 27—Suds, five reels, with Mary Pickford.

Sept. 5—The Flower, seven reels, B. W. Griffith production.

Dec. 4—The Mark of Zorro, eight reels, with Douglas Fairbanks.

Jan. 9—The Love Light, eight reels, with Mary Pickford.

UNIVERSAL FEATURES

Under Northern Lights, five reels, with Virginia Faire.

Blue Streak McCoy, five reels, with Harry Carey.

In Folly's Trap, five reels, with Carmel Myers.

Beautifully Trimmed, five reels, with Carmel Myers.

White Youth, five reels, with Edith Roberts.

Two Kinds of Love, five reels, all star cast.

Hearts Up, five reels, with Harry Carey.

Tiger True, five reels, with Frank Mayo.

JEWEL PRODUCTIONS

The Breath of the Gads, six reels, with Tsuru Aoki.

The Devil's Fast Key, seven reels, with special cast.

Once to Every Woman, six reels, with Dorothy Phillips.

Outside the Law, six reels, with Priscilla Dean.

VITAGRAPH

ALICE JOYCE SPECIAL PRODUCTIONS

The Vice of Folos, five reels.

The Grey, six reels.

Loveslave, one reel.

EARLE WILLIAMS PRODUCTIONS

A Master Stroke, five reels.

The Romance Promoter, five reels.

The Purple Cipher, five reels.

Diamonds Arent, five reels.

COHINE GRIFFITH PRODUCTIONS

The Broadway Bubble, five reels.

The Whisper Market, five reels.

It Isn't Being Done This Season.

ALICE CALHOUN PRODUCTIONS

Princess Jones, five reels.

ANTONINO MARZI PRODUCTIONS

Three Seven, five reels.

VITAGRAPH SUPER-FEATURES

Dead Men Tell No Tales, five reels (Tom T serris Production), All Star Cast.

Trimmer Island, seven reels, all-star cast (Tom Terriss Production).

Black Beauty, Jean Paige and All Star Cast.

SHORT SUBJECTS

COMEDIES

ARROW FILM CORP.

ARROW-HANK AMANN COMEDIES, every other week, two reels.

ARROW-MURIEL OSTRICH COMEDIES, two reels.

SPOTTLIGHT COMEDIES, one reel.

ARRAH XLYT COMEDIES, two reels.

AYWON FILM CORP.

JOY COMEDIES.

C. B. C. FILM SALES

HALL ROOM BOYS COMEDIES, two reels.

CELEBRATED PLAYERS

CELEBRATED COMEDIES.

EDUCATIONAL FILM CORP.

CHESTER COMEDIES, two reels.

A Tryal of Trouble, The One Best Pet.

You'll Be Surprised.

Beat It.

Lose Your Temper.

CHRISTIE COMEDIES, two reels.

Mrs. Patina.

Wedding Blues.

Back From the Front.

Dining Room Kitchen and Sink.

Movie Magic.

Nobody's Wife.

Hey Rubes.

Man Versus Woman.

Scrappily Married.

TORCHY COMEDIES, two reels.

Torchy's Millions, (Johnny Hines)

Torchy Turns Cupid, (Johnny Hines).

Torchy's Double Trouble, (Johnny Hines).

Torchy Mixes In, (Torchy's Night Hood).

MERMAID COMEDIES, two reels.

Dynamite, (Lloyd Hamilton).

Nonsense, (Jimmie Adams).

Torchy's Time, (Lloyd Hamilton).

April Fool.

High and Dry.

Moonshine.

Holy Smoke.

FILM SALES CO.

BILLY RUGE COMEDIES, one reel.

JOLLY COMEDIES, one reel.

FILM SPECIAL COMEDIES, one reel.

FAMOUS PLAYERS-LASKY

PARAMOUNT-ARBUCKLE COMEDIES, two reels.

PARAMOUNT-DE HAVEN COMEDIES, two reels.

PARAMOUNT-MACK SEXTON COMEDIES, two reels.

PARAMOUNT-DE HAVEN COMEDIES, two reels.

PARAMOUNT-BURTON HOLMES Travel Pictures, one reel.

PARAMOUNT-MAGAZINE, one reel.
EXHIBITORS
HERALD—
GUARANTEES MAXIMUM
ADVERTISING RESULTS
MOTION-PHOTOGRAPHY
A COMPLETE COURSE

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A COMPLETE COURSE

NEW YORK INSTITUT
Three of the greatest and most popular box office successes playing at this time in the leading motion picture theatres of the nation, are:

Thomas H. Ince's wonderful production, "LYING LIPS."

Mack Sennett's successor to "Mickey," "A SMALL TOWN IDOL."

Maurice Tourneur's greatest achievement, "THE LAST OF THE MOHICANS."

All three came through one organization—Associated Producers, Inc. All three established standards that all others will find it hard to follow or excel.

ASSOCIATED PRODUCERS, INC.
729 SEVENTH AVENUE, NEW YORK CITY
CROWDS LOCKED OUT in WASHINGTON

"Outside the Law" established new records at Moore's Rialto. Crowds were locked out until after last show. Despite policy of house may be held over second week.

Carl Laemmle presents
PRISCILLA DEAN
Supported by LON CHANEY
in TOD BROWNING'S Greatest
UNIVERSAL-JEWEL
"OUTSIDE THE LAW"

HISTORY MADE in SALT LAKE CITY

"After a record-breaking week, 'Outside the Law' is being continued for a second week at the Kinema. This is the first time that any picture has played two weeks in any house in Salt Lake City."
ART ACORD
The Cowboy King, in
"The WHITE HORSEMAN"
Universal's Galloping Western Chapter-Play
Directed by Al Russell
"They Come in the Can"

YOU don't buy crackers out of a barrel. You say—"Give me a package of Blank's Quality Crackers."

You stopped years ago just buying crackers—from a barrel!

Are you running short subjects just because they "come in the can" with the feature?

Or—are you buying, with careful thought, quality short subjects like those released by

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, President
When the American Balloonists first reached human habitation in Canada, Educational supplied all the leading newspaper syndicates of the country with still photos of Moose Factory.

EDUCATIONAL alone HAD THEM!

Hundreds of big metropolitan dailies showed Educational's still photos and credited Educational with them!

There has been created a tremendous national interest in this great North Country, where all four of the Hudson's Bay Travel Series were filmed!

No event since the Great War has been given so much newspaper space as the "Lost Balloonists."

The press of the country has focussed national attention on the Northland.

The Hudson's Bay Travel Series combines the up-to-dateness of a news reel with the human interest of a feature and the beauty and grandeur of a scenic!

Life in the "Moose Factory Country"

HUDSON'S BAY TRAVEL SERIES

Book these 4 Hudson's Bay Travel Pictures Today
In Real Money—
Bigger than the Biggest
By $360.

WHEN "The Testing Block" broke all
records at the Rivoli, New York, by
$41.70, a month ago, everybody thought that
Hart had set a record that nobody could
beat—not even Hart himself.

But "O'Malley of the Mounted," on its
opening day at the Rivoli, beat Hart's own
record—and beat it by $360!

That's dollar-and-cents proof that "O'Malley
of the Mounted" is Hart's biggest box-office
picture!

William S. Hart
in
"O'Malley of the Mounted"
By William S. Hart

Adapted and directed by Lambert Hillyer
Photographed by Joe August, A. S. C.

A William S. Hart Production

Paramount Pictures
STRAIGHT IS THE WAY

PRESENTED BY
FAMOUS PLAYERS
LASKY CORPORATION

A Paramount Picture

A Cosmopolitan Production
With MATT MOORE
And GLADYS LESLIE

THEY were two hard crooks from the city, and they thought the little New England village would be a soft job.

But the folks treated them as honest men—and the crooks who came to lift the silver stayed to lift the mortgage!

A romance of human kindness, ouija boards and big hearted men and women.
He had always thought divine love was enough.

Then a woman's love came and tried to change.

JESSE L. LASKY, PRESENTS ...

A

George Melford

PRODUCTION

"The Faith Healer"

By William Vaughn Moody

Photoplay by Mrs. Wm. Vaughn Moody and Z. Wall Cogington

No picture has ever been made with a greater spiritual and dramatic appeal.

It is the masterpiece of America's greatest dramatist, made into a mighty play by the director of "Behold My Wife!"

With Milton Sills and Ann Forrest

FAMOUS PLAYERS-LASKY CORPORATION

A Paramount Picture
The woman he loved ruined him.

The woman who loved him restored him.

But in the end which won him?

A heart story about a famous author who went to the dogs and was brought back to manhood by a lonely little waif.
**VAMPING by TELEPHONE**

This new indoor sport isn’t as safe as it sounds. The little girl in question got a glorious lot of fun out of it until one day the four men whom she had kept dangling at the other ends of the wire joined forces to teach her a lesson.

Moral: When you’re vamping by ‘phone, tell Central not to get the wires crossed.

---

**It’s a Realart Star Franchise Picture**

**BEBE DANIELS**

in

**“DUCKS AND DRAKES”**

adapted by Elmer Harris from the play by himself. Directed by Major Maurice Campbell.

Vamp your fans with this box-office humdinger!

---

**REALART PICTURES CORPORATION**

469 FIFTH AVENUE - NEW YORK
NO THEATRE PROGRAM IS COMPLETE WITHOUT THEM

METRO
EXCLUSIVE DISTRIBUTORS
GEORGE D. BAKER
PRODUCTION OF
WITHOUT LIMIT
by CALVIN JOHNSTON
A POWERFUL DRAMA OF CONFLICT BETWEEN STRONG MEN & WITH A WOMAN AS A PRIZE.

Exclusive METRO Distributors
The news is spreading—they're talking about it—they want to see it—they're looking for theatres showing.

"THE LOVE LIGHT"

MARY PICKFORD'S

Newest Production

WRITTEN AND DIRECTED BY FRANCES MARION
PHOTOGRAPHED BY CHARLES ROSHER AND HENRY CRONJAGER

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT
What more can a Distributor say about a picture when his Exhibitor-customers say this?

**TELEGRAM**

RECEIVED AT

B503 SF EL 28 EL
SAN FRANCISCO CALIF 31

MACK BENNETT 1944

MACK BENNETT STUDIOS 1712 ALLEMAND ST LOS ANGELES CALIF

JUST PREVIEWED SMALL TOWN IDOL CONSIDER IT EXCEPTIONALLY GOOD ONE AN HOUR

WE WILL PLAY IT NOT LESS THAN TWO TIMES TO CAPACITY AUDIENCE AT MY STRAND THEATRE

W L HANSON.

**TELEGRAM**

RECEIVED AT

B503 20 EL
SAN FRANCISCO CALIF 31

MACK BENNETT 1954

MACK BENNETT STUDIOS 1712 ALLEMAND ST LOS ANGELES CALIF

PREVIEWED TODAY SMALL TOWN IDOL HEARTY CONGRATULATIONS ON YOUR BEST

REVIEW STOP PLEASE NOTE HAVE IT BOOKED ON MY ENTIRE CIRCUIT

LOUIS A GREENFIELD.

**TELEGRAM**

RECEIVED AT

B493 SF EL 24 EL 2 EL
SAN FRANCISCO CALIF 31

MACK BENNETT 1943

MACK BENNETT STUDIOS 1712 ALLEMAND ST LOS ANGELES CALIF

JUST PREVIEWED SMALL TOWN IDOL CONSIDER IT BEST COMEDY PRODUCTION

I HAVE EVER SEEN AM BOOKING IT FOR ENTIRE TURNER THEATRE CIRCUIT

P E COSTELLO GENERAL MANAGER.

**TELEGRAM**

RECEIVED AT

B493 SF 32 EL EL 2 EL
SAN FRANCISCO CALIF 31

MACK BENNETT 1942

MACK BENNETT STUDIOS 1712 ALLEMAND ST LOS ANGELES CALIF

JUST PREVIEWED SMALL TOWN IDOL CONSIDER IT YOUR BEST PRODUCTION

C H SIDLEY AMERICAN THEATRE OAKLAND JAMES THEATRE LIBERTY THEATRE

FRESHABAS NEW SIDLEY AMERICAN THEATRE OAKLAND

AL NOBLE O C THEATRE BERKELEY.

**TELEGRAM**

RECEIVED AT

B493 SF 33 EL
SAN FRANCISCO CALIF 31

MACK BENNETT 1927

MACK BENNETT STUDIOS 1712 ALLEMAND ST LOS ANGELES CALIF

HAVE JUST PREVIEWED YOUR PRODUCTION SMALL TOWN IDOL WITH BEN TURPIN

I CONGRATULATE YOU ON YOUR PRODUCTION SUCCESS AND LOOK FORWARD TO

CAPACITY RECEPTION WHEN I PLAY IT AT OUR NEW PILLION THEATRE

JOSPEH P LEWIS.

**TELEGRAM**

1990 NO 115571 114 EL
SEATTLE WASH FEB 5 1932

MACK BENNETT

MACK BENNETT STUDIOS 1712 ALLEMAND ST LOS ANGELES CALIF

HAVE JUST VIEWED YOUR SMALL TOWN IDOL Positively the greatest of

its kind every made. More thrilling and Comedy situations crowded

into each reel than any 30 or 40 weeks could expect. I am sure

it will have longer run and more successful shows than even Mickey

because it has Mickey created to death and this it my greatest

compliment to any producer accept my hearty congratulations

and best wishes.

JOHN HAMBLE BLUE MOON THEATRE.

---

**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: 729 SEVENTH AVE., NEW YORK CITY
"Leased a Second Theatre To Take Care of My Overflow"

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
A Benj. B. Hampton Production

"The SPENDERS"

from the novel by

Harry Leon Wilson

With an All Star Cast including

Joseph Dowling - Niles Welch
Claire Adams - Robert M'Kim

Directed by Jack Conway  Produced by Great Authors Pictures, Inc.

TOM MOORE THINKS IT'S A GREAT PICTURE

Tom Moore Is Absolutely Correct
It IS A Great Picture
It Plays Mr. Moore's Garden Theatre
In Washington This Week
When Does It Play YOUR House?
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
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VICTOR KREMER

Presents

JESS GUMAN

IN A SERIES OF
EIGHT
FIVE REEL
WESTERN
DRAMAS

DIRECTED BY
FRANCIS FORD

I AM THE WOMAN
The GIRL SHERIFF
The SCHOOL MA'AM
RED HEAD
The WILD FLOWER
OF THE MOUNTAIN RANGE

For Franchises other than New York, Philadelphia, Atlanta, New Orleans, and Dallas Territories
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130 WEST 46th STREET

NEW YORK CITY
As dashing and as romantic a gentleman as ever spread sunshine on the screen! Your patrons will thrill with

"Mr. Barnes of New York"

by Archibald Clavering Gunter

Directed by Victor Schertzinger

For excitement, for picturesque charm, for sheer sizzling action, this peppery tale of American pluck and Corsican revenge stands out as a real 100 per cent patron-pleasing picture.
Announcement Extraordinary

David P. Howells
Has Acquired the U.S. and Canadian Rights for the

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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.
THEY ARE SAYING NOW THAT

LARRY SEMON in "THE SPORTSMAN"

is funnier than ever. That means a great deal to persons who have been following
the Larry Semon Comedies.

"THE SPORTSMAN" is funny—shows Larry as a comedy hunter getting
into a Sultan's harem unexpectedly. Larry stays until the lions enter—then he
departs. Try to see this one.

Also—great advance reports on his next release, "THE HICK."

Larry Semon Comedies Now Available

The Sportsman  School Days  Dew Drop Inn  His Home Sweet Home
The Suitor  The Fly Cop  Dull Care  The Star Boarder
The Stage Hand  The Grocery Clerk  Between the Acts  Passing the Buck
Solid Concrete  The Head Waiter  The Simple Life  Well I'll Be—!

VITAGRAPH

ALBERT E. SMITH PRESIDENT
EXTRACTS FROM
MOTION PICTURE NEWS
"THE SERVANT IN THE HOUSE"

PICTURE OFFERS RICH ENTERTAINMENT IN EVERY DEPARTMENT

It has been some time since Charles H. Hays's spiritual drama, "The Servant in the House," first appeared upon the stage. The production, which is now being given in the picture, is a work of tremendous importance because it maintains its original weight, clearness of purpose, and sense of aim in the adaptation of the story to the screen. It is rich in the values of world literature and will be enjoyed to its fullest extent by anyone who has never seen the original. The picture is produced for screen presentation by H. O. Davis, and its sincerity is beyond question. The action is admirably portrayed, especially that of the priest, while the leading role is played with great distinction by the Rev. H. O. Davis. The entire cast is splendidly typed. The production is a big success and will be enjoyed by all who have seen the original.
WONDERFULLY WELL DONE SPIRITUAL DRAMA THAT ENTERTAINS TREMENDOUSLY

"THE SERVANT IN THE HOUSE"

DIRECTOR
AUTHOR
SCENARIO BY
CAMERAMAN
AS A WHOLE
STORY
Besides spiritual element it contains a strong personal plot and considerable delightful comedy.

PHOTOGRAPHY
Excellent
CAMERA WORK
Effective
LEADING PLAYERS—All splendid, characterizations of Jack Curtis and Harvey Clarke stand out as gems.

EXTERIORS
Typically English
INTERIORS
Just right

CHARACTER OF STORY—A Christian spirit whose creed is the brotherhood of man restore order and peace in the lives of several who

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 positively one of the greatest dramas ever conceived along such lines, and in its transfer to the screen it becomes one of the greatest of picture entertainments—entertainment with a gripping theme backed by it.

In fact there is no doubt about the entertaining power of this picture. It remains merely for the exhibitor to handle this to the best advantage. It is understood that the Federated Film exchanges of America are sure to play 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 cannot

within reach what it certainly ought to make it, it is nothing far out of the ordinary and something in the way of entertain-

ment that will really send the crowds out feeling better.
Harry A. Sherman announces

BEGINNING MONDAY, APRIL 18, 1921, and thereafter on the third Monday of each month

Sherman Productions

will release an attraction-production of the highest box office quality and entertainment value.

4 Pictures Now Ready

The complete list of Independent Exchanges through which bookings may be secured will be announced in an early issue of this publication.

Every day more people say "Sherman is right"

Sherman Productions Corporation
1482 Broadway New York
A BIG NAME
Draws Them In
A STRONG STORY
Delights Them
That's Why
VERA GORDON
in
"The Greatest Love"
Is Proving a
Record Breaking
Box Office Attraction
in
Leading Theatres
 Everywhere

Further Guarantees
of Quality
LEWIS J. SELZNICK
presents
Story by Edward J. Montagne
Directed by HENRY KOLKER
EXHIBITORS HERALD

is The One Really NATIONAL Publication of The Motion Picture Industry. It is Nationwide—East, West, North and South—in

CIRCULATION
EDITORIAL VISION
INFLUENCE
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

NEW YORK CITY No. 503, TIMES BUILDING
CELEBRATED
Single-Reel
COMEDIES

Represent
Good Stories — Clean Acting — Capable Direction!
Released Once a Week

Author Frederick Bennett!
The man who wrote the series of Get Rich Quick Stories for the Red Book
Author of the Coming Sensational Novel
Mary O’the Movies
Several Mary McLaren Photoplays
Eight of the best Lyons-Moran Comedies
Hank Mann—Arbuckles—and others

Producer Jay Hunt!
Ten years’ experience to guide him!
A comedian of national reputation!
For a long time one of THOS. H. INCE’S principal directors.
Just a few of the stars that have “reached the heights” under Hunt’s and his other associates direction:
Chas. Ray — Louise Glaum — Sessue Hayakawa — Gladys Brockwell — Mildred Harris Chaplin—and others.

The First Three Releases
The Love Doctor—Jazz and Jealousy—Mixed Pickles
Are
READY FOR AMERICA’S LEADING THEATRES NOW!

MR. EXCHANGEMAN—Territorial rights are selling fast!

Don’t Wait!—Write or Wire—Now—Tomorrow May Be Too Late!
ANOTHER TRIUMPH!
A NEW HIGH MARK of ACHIEVEMENT!

PRIZMA
MASTER PICTURES
RELEASED EVERY OTHER WEEK

Played
in their order of release

1—"WHERE POPPIES BLOOM"—One Week—Barbees—Loop
2—"IF"—One Week—Riviera

NOW COMES MORE UNIMPEACHABLE EVIDENCE!

“The Melody of Flowers”
To Be Shown Simultaneously
FOR THE ENTIRE WEEK of FEBRUARY 14th!
IN
BALABAN and KATZ’S LUXURIOUS
RIVIERA and NEW TIVOLI Theatres
and “Trouville” IN LUBLINER & TRINZ’S NEW SENATE

No Short Subject of its kind has ever approached the record of PRIZMAS

PRIZMA’S

MUST BE GOOD PICTURES!
MUST BE PERFECT PICTURES!
MUST BE MASTER PICTURES!

Investigate and you shall see—Seeing you shall BELIEVE!
What more evidence can you want?
A letter, post card, a phone call or wire will bring a quick response.
A Celebrated representative will gladly explain what CELEBRATED SERVICE means to you!

DON’T WAIT! — YOU MIGHT BE SORRY! — ACT NOW!
"I am convinced that we have the only selling plan that is fair to all."—THAT'S ANOTHER REASON WHY

EXHIBITORS HERALD
February 26, 1921


There'll be a Franchise everywhere

Beauty Plus Acting!

This is the combination that has won such a tremendous following for

KATHERINE MACDONALD

and

Beauty and acting plus a strong story has made a wonderful success of

"My Lady's Latchkey"

A Tender Love Story
A Thrilling Romance
A Strange Adventure

Presented by the Katherine MacDonald Pictures Corporation, B. P. Schulberg, president; adapted from the novel, "The Second Latchkey," by C. N. and A. M. Williamson; scenario by Finis Fox, directed by EDWIN CAREWE.

A First National Attraction

Foreign Representative, David P. Howells, Inc., 729 Seventh Avenue, New York City
Every One a Proven Money Maker!

These splendid dramas and comedies are now playing or booked in first run theatres in every large city in America. Everywhere they have played they have drawn large crowds, held patrons fascinated and made big money for exhibitors. Have you played them all?

<table>
<thead>
<tr>
<th><strong>Lionel Barrymore</strong></th>
<th><strong>Not Guilty</strong></th>
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<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>
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<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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<td>A smashing drama adapted from “The Profligate,” 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>
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<td>Whitman Bennett Production</td>
<td>A Mack Sennett Production</td>
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<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>
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<td>With Mildred Harris</td>
<td>An Allan Dwan Production</td>
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<tr>
<th><strong>Unseen Forces</strong></th>
<th><strong>Lionel Barrymore</strong></th>
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<tr>
<td>A Mayflower Photoplay Corporation presentation of the strongest love story ever screened.</td>
<td>in 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>
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First National Attractions
"3 Times as Long! 4 Times as Funny!"

That's what the New York Herald Says of

Charles Chaplin in

"THE KID"

written and directed by Charles Chaplin

6 Reels of Joy!

Held Over Another Week at the New York Strand after smashing all records in the history of this 3,500 seat house, playing to 125,000 in one week. Thousands were turned away despite the fact that extra morning and midnight performances were held in an effort to accommodate the vast throngs.

AN ECHO OF THE BIG 5 and another reason why

What The Critics Say!

FAST AND FURIOUS FUN
"'The Kid' is Charlie Chaplin's best picture. Six reels of fast and furious fun, relieved by moments of tenderness."—New York Sun.

ROARING FUN
"A roaring hour and a half of genuine fun."—New York World.

HIS BEST COMEDY
"Three times as long as his ordinary comedy and four times as funny, Chaplin's most interesting and versatile comedy. Highly original and human. It is well worth a year's wait."—New York Herald.

ONLY ONE OF ITS KIND
"It is the only picture of its kind ever made. A mixture of knock-out comedy, pathos and whimsical humor, it takes its place with the classics of the screen."—New York Morning Telegraph.

EMINENTLY FUNNY
"Eminently funny. Mr. Chaplin proves his acknowledged artistry. Jackie Coogan was marvelously good—extraordinary."—New York American.

BEST OF ALL
"The best of them all."—New York Times.

ROARS OF LAUGHTER

KING OF COMEDIANS
"Spontaneous and prolonged laughter comes into its own again. Faith in Chaplin as the king of comedy is not misplaced."—New York Post.

UNQUALIFIED SUCCESS
"As a story of human interest, 'The Kid' is an unqualified success. The child actor also is remarkable."—New York Mail.

ROARS OF LAUGHTER
"Chaplin gives you something that brings a lump to the throat while you are roaring with laughter."—New York Globe.

AMAZING ARTISTRY
"He wins his countless admirers not alone by his excellent fooling but by the serious undercurrent of the film play and his own amazing artistic versatility."—New York Telegram.

A First National Attraction

First National Pictures

There'll be a Franchise everywhere
Contracts and Play Dates

By MARTIN J. QUIGLEY

The exchanges now face one of the most serious distribution problems that has occurred in the history of the business.

We refer to the existing situation in which practically every distributor, large and small, has sold quantities of product under contract which have not yet reached the theatres because exhibitors have withheld play dates.

The situation is resulting in great confusion in the offices of distributors. Bookings which in the ordinary course of the industry represent product sold have come to be largely meaningless. Instead of being able to gauge future production on data revealed by his booking sheets, the distributor finds himself floundering about without any exact guidance.

The condition has been created largely through the fact that a great number of exhibitors have contracted for a quantity of product which they have been unable to use within the time limit assumed by both the exhibitor and the distributor when the contracts were signed.

The situation is unreasonable and unsound and something must be done to correct it. It remains as a threat to the stability of the business because if the producer is compelled to wait until pictures are actually exhibited he is unable to execute advance plans which will provide for anticipating the requirements of the market and the tastes of the public.

For the stability of the entire industry and for the protection of the various branches of the industry booking agreements cannot be regarded as scraps of paper to be ignored at will. When a picture is contracted for it must be set in for exhibition within a reasonable time limit. Contracting for product that cannot be used may for a time keep it out of the opposition's theatre, but such procedure is so unsound basically that we cannot believe but that it will be found eventually to be a dangerous and unprofitable business.

There is one feature of this matter which is now building up a heavy expense item on the shoulders of the exhibitor. In order to move product it has become necessary for many distributors to undertake what amounts substantially to a secondary selling campaign. Facing a situation in which exhibitors neglect to set in play dates on product that has been contracted for these exchanges have seen it necessary to go out over the territories in a new effort which involves practically the same expense as the original selling campaign. In some instances new departments have been created by distributors for the single purpose of getting into theatres product that has been booked.

The exhibitor of vision will immediately see in this a tendency to higher rentals and the additional cost to him will be an utter economic waste. Distribution costs are of course included in the film rentals bills and this new expense which exchanges are undertaking must eventually fall on the exhibitor.

This situation flies directly in the face of the imperative demands of the times for conservation and more economic administration. It is creating a new and thoroughly unreasonable burden of expense for the industry to shoulder. It is a regrettable backward step coming right at a time when conditions cry for the introduction of sane and reasonable economies.

We do not attempt to fix the responsibility for this situation but merely to point out that the problem is here and that it must be faced and mastered.

It is one of the really grave questions of the moment and we leave it to the good judgment of those in a position to put forth and effect a remedy.
The Associated First National Pictures, Inc., issues a significant statement relative to the Cohen-Brady controversy. Because of its widespread exhibitor affiliations its declaration on this subject is doubly important. This company repudiates the charge that it is a party to any opposition, organized or otherwise, against the Motion Picture Theatre Owners of America.

This statement comes as the first declaration from any company which has been alleged to have been identified with the supposed organized opposition to the theatre owners’ organization. There is no surprise to us in the pronouncement from this group that it is in full sympathy with all legitimate exhibitor organization movements, whether of a national or of a local character. To give credence to the existence of any other attitude would be assuming the absence of common-sense direction in the affairs of the company.

The statement is made on behalf of the Associated First National Pictures that its single aim is to effect a unity of action within the industry in the fight against censorship in order to escape the inevitable fall that is the result of a house divided against itself. If this statement reflects the attitude of the other members of the National Association—and with certain possible exceptions we believe it does—no time should be lost in effecting a working agreement between the various branches of the industry that will actually work.

This publication has steadfastly maintained over a period of years that the one conclusive victory over censorship can only be won in the offices of the producers. A close study of the output of studios during recent years leaves no doubt but that there has been only a very little of the subject matter of pictures that could in any reasonable way be considered objectionable even when viewed from the most strict standards. But it has been this small quantity which, in no way justifies censorship, yet supplies to the advocates of censorship the material with which to keep the agitation alive.
A. H. Woods Organizes Chain
In Five Principal Cities to
Exploit Only Feature Films

Announces That Theatres in New York, Chicago, Philadelphia,
Boston and Detroit Comprise Circuit

MAY INCLUDE PITTSBURGH, LOS ANGELES

The dominant figure in the theatrical world who is sponsoring the circuit of big theatres for the exploitation of costly feature photoplays is A. H. Woods.

While in Chicago last week Mr. Woods confirmed the story published exclusively by EXHIBITORS HERALD on February 12 announcing formation of the circuit and acknowledged his association with the project.

Incorporation papers have been taken out in Delaware under the name of the Theatrical Enterprises of A. H. Woods. Capitalization is for $2,000,000. Mr. Woods is president and Walter Moore of Miner Lithograph Company, is vice president.

The financial backer of the venture is Robert McCormick of McCormick Plow Company of Chicago, and a member of the McCormick family which controls International Harvester Company.

Plans for operation of the circuit as given to EXHIBITORS HERALD by Mr. Woods are in brief to have theatres in the five leading cities of the country, New York, Chicago, Detroit, Philadelphia and Boston. Only productions of high calibre will be booked.

Matinee prices will range from 25 cents to $1. Evening prices will graduate from 50 cents to $2. Fourteen performances a week will prevail.

After complete establishment of the circuit in the cities mentioned in a preceding paragraph, Mr. Woods announced that he would extend his operations to Los Angeles, Pittsburgh and Cleveland. Unless conditions warrant further expansion will not be made, he stated.

In Chicago Woods theatre will be devoted to the silent drama. D. W. Griffith's "Way Down East" is now having a successful run there. In Boston, Philadelphia and Detroit new theatres to seat not less than 1,600 patrons and representing an expenditure of from $500,000 to $650,000 on each will be erected. Mr. Woods stated that he was negotiating for the lease of a large New York house. Speculation has it that the acquisition is either the Lyric or the Forty-fourth Street theatre.

Percentage booking will be the policy of the circuit.

No confirmation is forthcoming of the rumor that D. W. Griffith is associated with Mr. Woods in the enterprise. It is believed that his "Way Down East" will be the first photoplay to make the circuit.

Heraldfore Mr. Woods has confined his activities to the production and exhibition of stage attractions. In his chosen field he has been considered one of the shrewdest of showmen. In assigning the causes for his deviation in part from the field of legitimate attractions he stated:

"The success of 'Way Down East' at Woods theatre in Chicago was one factor entering into my decision to organize a circuit of theatres in the big cities to play nothing but feature photoplays.

"Also, I have discussed the proposition with several of the big men in the motion picture industry and all agree that the time is ripe for just such an enterprise. "Only recently two big producers came to me desirous of obtaining Woods theatre for the exploitation of two exceptional features.

"With my circuit in operation the producer of big features can get a run for his money. Heretofore a producer has built up a patronage at a legitimate house and after seven or eight weeks he has been compelled to book into another theatre and as a result build up a new patronage all because of an existing contract for the use of the former house.

"Such a condition as this will not exist on my circuit. Operation will follow the general scheme of legitimate booking on a percentage plan."

Asked what the policy would be should no feature photoplay be available, Mr. Woods stated:

"I don't believe that such a condition will arise. There is a sufficient number of big pictures being made today to warrant the formation of such a circuit."

That Mr. Woods' venture will meet with the approval of producers is evident from the previous announcements from various manufacturers that certain costly productions would not reach the motion picture theatres until after a lapse of two or three years. A more radical step is noticeable in the advertising for "Way Down East" which reads that it never will be shown in a motion picture theatre.

Another condition which forecast the formation of such a circuit was the inability of some producers to obtain legitimate houses for premiers on big specials.

In the past the policy of playing features only in dramatic houses has met with disfavor among the exhibitors. Looking at the situation from a different angle, Mr. Woods virtually places himself in the field as an exhibitor, specializing in the exhibition of the more costly pictures as other exhibitors specialize in short subjects, Westerns and the like.

Mr. Woods' name will go down as the pioneer in this phase of exhibition, which marks another step in the advancement of the motion picture.
Jenkins' Tin Can "Vote" Deals Blow to Reformers

Nebraska Exhibitors Present Petitions With 100,000 Signatures to Legislators

It was just an ordinary tin can—covered with the canary yellow and blood red label of a chicken lice powder—but with it containing the vote of the people of his own home town on the subject of censorship, J. C. Jenkins of the Auditorium theatre, Neligh, Nebraska, dealt a blow to the "profiteers in morality" sponsoring the bill for censorship of motion pictures that will tell when the day comes to count the sentiments of the various legislators in the state.

It was 11:30 on Tuesday night when Jenkins called on the phone by Stuart Gould, business representative of the Motion Picture Theatre Owners of Nebraska.

"Daddy Jenkins, I want you down here in Lincoln on Thursday night at 7:30 o'clock to address the joint committees of the house and senate regarding the censorship bill," said Gould.

"I can't do it," said Jenkins. "My business needs me, it's an eight-hour trip from here to Lincoln by train, and I couldn't make a speech anyway," he continued.

"Now, Daddy," pleaded Gould, "you never failed me yet and we don't want oratory. All we want is for you to tell these people what the truth about the small town exhibitor and his ideals for better and cleaner pictures. I want you to appear to show these people that the exhibitor is not nearly as black as he has been painted."

Gould added the voice of A. R. Pramer, president of Nebraska exhibitors' organization, to his own on the phone, and Jenkins agreed to be there.

"What in the world will I tell those fellows," thought Jenkins. "And the next morning he went to the printer in Neligh and got an Australian ballot on the subject of censorship printed.

He took the now statewide known tin can and went to talk to his friends. He got a slit in it and down the street he went.

Every man and woman he met knew Jenkins, knew that his vote was as safe on Jenkins hands as it was on election board of the country's greatest men. They voted. Every business man voted. Just went to publish his way and obtained the vote of the town's one man who was really actively engaged in howling for censorship—that of one of the ministers.

Then he came to Lincoln.

He was given as the basis of his speech the voice of 100,000 Nebraskans as they were enrolled on an immense stack of petitions that the Motion Picture Theatre Owners had obtained.

Jenkins presented them with the simple words "There, gentlemen, is the voice of the people of Nebraska on censorship."

"And here, gentlemen, is the voice of the people of my own home town, Neligh, on censorship of motion pictures," and Jenkins produced the can.

That can might have been filled with nitroglycerin. The big gallery and the hearing committee sat up and craned their necks. Not a soul would touch it.

"If 50 per cent of the people of Neligh, Nebraska, want censorship, I'll withdraw my objections to it and ask you gentlemen to vote for it," said the exhibitor of that town. "If 40 per cent want it, 'I'll advocate it, and I believe I would if 30 per cent want it," cried Jenkins in a ringing voice.

There was silence. Then a storm of applause.

Representative J. Reid Green, chairman of the house committee whose attitude toward the exhibitors and exchange men who spoke was that they were all convicted criminals, all through the proceedings, arose and wildly demanded that such evidence be not admitted. He made an attempt to get the newspaper men present to promise to publish a vote of certain churches on censorship, that he and C. L. Prevey, a backer of the bill, had gathered.

But the committee, the representatives present, and above all, the newspaper men present, refused to be kept from a count of that vote, which was 96 to 25 against censorship.

The "tin can" vote was the topic of discussion over the state the next day when the press accounts came out. It's novelty and it's direct appeal made many a man in every town a thinker on the subject and what was more important brought home forcibly to the men in the legislature that possibly a vote of the plain everyday business man in their town was not a 100 per cent call for censorship or control of motion pictures as had been presented to them by the reformer.

Other speakers of the evening were Stuart Gould, a representative of Pathe; Sidney Meyer of Fox; A. R. Pramer, and W. W. Hughes of David City, an American Legion member and former V. M. C. A. man.

Indiana Measure Would Impose Fine of $500 On Sunday Exhibitions

(Special to Exhibitors Herald)

INDIANAPOLIS, IND., Feb. 15.—A bill introduced in the house by Representative Johnson of Morgan county would prohibit exhibition of motion pictures and baseball for profit on Sunday. For violation of the law a fine of from $25 to $500 would be collected from theatres and a fine of $25 for each player in a baseball game.

Holubars May Head Separate Companies

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 15.—That Allen Holubar and Dorothy Phillips may someday professionally, is the statement of Al Kaufman. Holubar ranks high as a director and Miss Phillips has always been a drawing box-office card, and it is quite possible, he states, that each will head their own productions.

"Going Over the Top"

(From Staff Correspondent)

NEW YORK, February 15.—The motion picture industry is going over the top in its drive to raise $3,500,000 for the Hoover Fund. The total achieved will not be known before the end of the month, however, as checks are being received every day, according to C. C. Pettijohn, chairman of the national committee. A complete report will be issued then.

Adler Not Going West

Bert Adler, eastern representative of Allan Dwan, wires a denial of a current report that he was contemplating a trip to the coast at this time.
Brady Continues Trip for Harmony Within Industry

Executive Committee of the National Association, Gratified With Results, Requests That President Completes His Tour

(From Staff Correspondent)

NEW YORK, Feb. 15.—William A. Brady, president of the National Association of the Motion Picture Industry, will continue his tour of the country to "effect closer affiliation between all branches of the industry" and to fight against censorship and other impending unfavorable legislation, according to a statement issued today by the National Association.

Mr. Brady's decision was made, it is stated, "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 tour."

Committee Requests Him to Continue Trip

The executive committee's wire requesting Mr. Brady to continue his tour reached him at Lincoln, Neb., for the first time, and he agreed to go through, although the decision means personal sacrifice of his own business interests. "If extension of the trip is for the welfare of the industry," Mr. Brady wired in reply, "I will continue it, although I have many personal business problems in New York." Jack S. Connolly, Washington representative of the national association; is also to make the Coast trip.

The extension of the tour takes Brady to Pierre, S. D.; Bismarck, N. D.; Helena, Mont.; Seattle, Wash.; Portland, Ore.; San Francisco, Sacramento and Los Angeles, Cal., and he will also stop at Salt Lake City, Utah; Denver, Colo.; St. Louis, Mo.; Indianapolis, Ind.; Cincinnati and Columbus, O.; Wheeling, W. Va.; Pittsburgh, Pa., and Buffalo and Rochester, N. Y.

Censorship Bills Pending

Censorship measures are pending in practically every state which will be visited by Brady, and many of these hostile measures have been introduced in the state legislatures. In other states organizations and individuals are active in efforts to restrict the freedom of the screen and are preparing to introduce measures calling for state censorship.

The executive committee, according to information from the association headquarters, feels that 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 industry and to present facts of the censorship evil before legislators and others interested in the proposed legislation.

In each state visited President Brady will be met by committees which are conducting the fight against censorship. Arrangements are being made in advance for mass meetings for exchangesmen, exhibitors and others interested in the welfare of the industry. In Denver he will be met by Murray W. McCracken of the Intermountain Film Board of Trade, and G. H. McCracken and Louis W. Marcus of Famous Players.

In the Northwest C. S. Jensen and Von Herberg will cooperate with the association head and probably accompany him on the visit to Helena, Seattle and Portland. In Seattle J. A. Koepel, Goldwyn representative, acting under the late Harry S. Koerpel of the national censorship committee of the National Association, and Harry Sigmund of the Northwest Film Board of Trade, will receive Brady.

Frisco Gathering

Fred Dahmen of Turner & Dahmen, San Francisco, is arranging for a big

Pathex Exchange Obtains Complete Distribution of American Pictures

(Special to Exhibitors Herald)

NEW YORK, Feb. 15.—Pathex Exchange, Inc., has assumed complete distribution of the product of the American Film Company, Inc.

The new arrangement was disclosed in an announcement today by Paul Brumet and S. S. Hutchinson.

Under the former arrangement the American company maintained its own selling force in the various Pathex branches and availed itself of the offices and the shipping facilities of the Pathex exchanges. Effective today the distribution of American pictures will be handled on the same basis with the Pathex features and features of the Associated Exhibitors, Inc.

The new arrangement affects all American productions that have been issued and also future productions including pictures starring Margaret N. O'Neal, William Russell, Charlotte Walker, Seena Owen and Helen Jerome Eddy.

The home offices of the American company are located in Chicago and its studios are at Santa Barbara, Cal.
Campaign for Censorship in Indiana Branded as Political
Discord Arises Over Creation of Special Board to Review Productions Brought Into State—Groups of Women Oppose Movement

(From Staff Correspondent)

INDIANAPOLIS, IND., Feb. 15.—The censorship movement in Indiana has been branded as "political."

Three measures have been introduced in the legislature and another is being drafted. Two of the bills would place the responsibility of censorship in the hands of a special board. The state board of education would function under the provisions of the third.

Dissension Crops Out Among Agitators

Dissension in the ranks of the reformers has been created as a result of a variance of opinion on the question of who should constitute such a board. The opinion seems to prevail that political pressure has been injected into the movement.

"The whole movement is political," states Mrs. David Ross, chairman of the Indianapolis Board of Indorsers of Motion Pictures, "and I'm going to work against the bill in the state legislature. I do not believe in it. I think pictures can be cleaned up without increasing their cost, and censorship, with its fees, is bound to increase the cost of admission."

Endorsement Is Withheld

Both the Parent-Teachers Association and the Indianapolis Indorsers, which are affiliated with the Legislative Council of Indiana Women, have withheld endorsement of the censorship bills. Other factions in the Legislative Council, including the W. C. T. U., are demanding legal regulation. Associated with the W. C. T. U. in the fight for adoption is the Indianapolis Church Federation.

Mrs. Royal McClain, representing 26,000 parent-teachers in the state, declared at a hearing on censorship that the people outside of Indiana do not want legal regulation.

At a public hearing at the state house Robert Lieber, president of Associated First Nation; Leo Rappaport of the Circle theatre, and Frank Rembusch of the Ohio theatre represented the industry.

Reformers Are Ridiculed

Representatives of the Legislative Council, the Church Federation and other reform bodies were ridiculed by members of the Parent-Teachers Association and the Indorsers, who declare that legal regulation is unnecessary and unpopular.

The third bill to be introduced would prevent the exhibition of films that are "obeisne, indecent, immoral, sacrilegious, unpatiotic, cruel and inhuman, or such that they could tend to debauch or corrupt the morals of children and adults, or incite to race hatred or the commission of crime."

The penalty for violation would be a fine of $25 to $500 or imprisonment for not more than one year, or both.

St. Louis Labor Urges Defeat of Censorship

ST. LOUIS, MO., Feb. 15.—Defeat of the censorship and blue law measure now in the legislature is urged in resolutions adopted by the Central Trades and Labor Union, representing 120,000 workers of St. Louis.

"Every one of our 120,000 members are heartily opposed to any movement to deprive us of our one day pleasures each week," Secretary David declared to a representative of Exhibitors Herald, "we will fight any action which seeks to instill an alleged religious reform by suppressing our Sunday amusements."

Ray Leek President Western Advertisers

Organization Not Formed A Chapter of A. M. P. I. of New York

(From Staff Correspondent)

LOS ANGELES, Feb. 15.—The Western Motion Picture Advertisers was the name decided upon by the organization of Pacific Coast publicity men formed recently at a dinner at the Ambassador hotel.

A telegram of felicitations was received from the Associated Motion Picture Advertisers, made up of the Eastern advertising and publicity men, but it also contained the request that the Westerners adopt a name of their own, rather than become a chapter of the Eastern organization.

The following officers and directors were elected.

President—Ray Leek, Metro. Vice-President—Arch Reeves, Lasky. Treasurer—Roy Miller, California theatre.

Secretary — John McCormick, First National. The board of directors are: Pete Smith, Marshall Neilan; Richard Spier, Kimena theatre; Adam Hall Shirk, Lasky; Bradley Smolem, Vitagraph, and Mark Larkin, Mary Pickford.

Calls Mass Meeting for Relief Workers Feb. 25

(From Staff Correspondent)

NEW YORK, Feb. 15.—February 25 is the date set by S. L. Rothafel, chairman of the Greater New York Committee of the Motion Picture Committee of the American Relief Council, Herbert Hoover, chairman, for a mass meeting of the Greater New York workers who participated in the Hoover drive. The meeting will be held at the Capitol theatre. Mr. Rothafel will present his report of his committee's work. Senator Walker is scheduled to make an address.

Ransomed Captive Seen at Grauman's

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 15.—Sid Grauman scored another coup for his "Million Dollar Theatre" when he obtained the personal appearance of Mrs. Gladys Withercell, who was kidnapped and held for $30,000 ransom. In addition, Nick Harris and his staff of detectives, King and Oaks, and Deputy Sheriffs Lips and Anderson, all of whom were instrumental in saving Mrs. Withercell and bringing her abductors to justice, appeared on the Grauman stage.

Tax Gain of Nearly $1,000,000 Shows Growing Theatre Business

WASHINGTON, D. C., Feb. 8.—Despite the cry of poor business by merchants and business men, the motion picture houses continue to operate at capacity, according to taxes paid to the government, a gain of more than $750,000 being registered in December over the same month of 1919.

The total of admission taxes collected by the government in December was $8,363,708, as compared with $7,982,248 in November and $7,533,985 in December of 1919. For the six months ended with December admissions netted the government a revenue of $44,984,227, as compared with $34,766,764 during the corresponding period of 1919.

During December, also, $451,375 was collected from the rental tax, as compared with $383,542 in November and $435,454 in December, 1919, and $30,000 from the seating tax, as compared with $39,588 in November and $37,406 in December, 1919. All told, direct taxes levied upon the theatrical industry brought to the treasury department in December $8,845,083, as compared with $8,405,378 in November, and $8,006,845 in December, 1919.

Tom Moore Marries Rene Adore in L. A.

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 15.—Tom Moore, Golden star, was married Sunday noon at his home in Beverly Hills to Rene Adore, a member of his company and a former New York musical star. Mabel Normand was maid of honor and Jack Pickford was groomsmen. The bridal pair have gone to Honolulu on their wedding trip.
First National Explains Its Attitude on "The Kid"

Says It Will Live Up to Letter of Existing Contracts if Exhibitors Insist After Entire Situation Is Explained to Them

In a statement to Exhibitors Herald, Associated First National Pictures, Inc., states that it has no intention of doing anything but live up to the letter of existing contracts for the Chaplin production "The Kid," if the exhibitors "insist upon it after the unfairness of such a requirement is made plain to them."

The statement follows the action of the New York Theatre Owners Chamber of Commerce recommending that members of the body "comply with the terms and condition of the contract with First National" and that it "call upon First National to do likewise."

Says Exhibitors Are Cheerfully Waiving Contracts

First National officials declare that the action of the New York Chamber of Commerce is "an insult to any exhibitor's sense of square dealing and fair play." It states that exhibitors throughout the country have cheerfully agreed to waive existing contracts, adding that B. S. Moss, Nicholas Schenck, acting for Marcus Loew, and Ben Levine, for William Fox, agreed to new price arrangements for their respective circuits of theatres.

The statement of Associated First National Pictures, Inc., which is of interest to every exhibitor, is as follows:

As to the Original Contract

"The original contract with Charles Chaplin called for a specific number of pictures (eight) of a specific length (two reels) for a specific price per picture—$125,000."

"When 'The Kid' in six reels was presented to Associated First National Pictures, it was instantly recognized that to expect Mr. Chaplin to deliver 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 — namely, the spirit of offering all possible encouragement, in the form of an open market, to independent producers at all times to make the best product of which they were capable."

"Believing that it was the desire of its exhibitor members to obtain, first of all, the best pictures possible, and realizing that in 'The Kid' Chaplin had produced one of the greatest money-makers in the history of motion pictures, First National agreed to pay Mr. Chaplin a price for 'The Kid' which would be fair to him, and which— as is being demonstrated at the box offices of the theatre where it is being shown—the exhibitors could afford to pay because of increased volume of business 'The Kid' would bring to their theatres."

"Associated First National Pictures is not asking the individual exhibitor to do anything which it has not been willing to do itself, as shown by the manner its franchise holders have agreed to increased rentals on 'The Kid.' It is merely asking the exhibitor to observe the same spirit of fairness and justice in regard to the rental price of the picture that its Purchasing Committee exercised when obtaining the production for the benefit of its franchise and sub-franchise holders."

Explains Increase Provision

"There is, in the existing Chaplin contracts, a provision for a 25 per cent increase in rental price for each possible additional reel in any Chaplin production. An examination of the circumstances will show how totally inadequate this provision would be, if applied to 'The Kid.'"

"The 25 per cent increase clause was intended simply to protect First National, (Concluded on page 68)"

What Exhibitors Are Saying About EXHIBITORS HERALD

"I don't want to miss a single copy of EXHIBITORS HERALD. Running a picture theatre without the HERALD is like a ship without a sail or a shirt without a tail. You can't make much of a showing without it."—H. H. Pfluuger, manager, Opera House, Pfluergerville, Tex.

"Enclosed find a check renewing our subscription to EXHIBITORS HERALD. We have only been subscribers a year, but we find we could scarcely do without it."—C. N. Davidson, manager, Gem theatre, Kenney, Ill.

"For some reason I did not receive a copy of EXHIBITORS HERALD for January 31. Its omission from our mail is nearly as much of a calamity as if the operator failed to come for the evening show. Please rush it."—Preston Brothers, managers, Empress theatre, Rockwell City, Ia.
THE SITUATION IN NEBRASKA

AND NEXT, GENTLEMEN OF THE HOUSE, MAY I ASK IF THERE ARE ANY REFORM BILLS TO INTRODUCE.
Steffes Voted Salary
Of $10,000 Annually
Harry Dryer Fills Vacancy
Of Vice-President of
Northwest League
(Special to Exhibitors Herald)
MINNEAPOLIS, MINN., Feb. 15.—
William A. Steffes, president of the
United Theatrical Protective League,
was voted a salary of $10,000 a year and
expenses at a recent meeting of the board
of directors.
Vacancies in the executive staff of the
organization also were filled. Harry Dryer
was elected vice-president and V. B.
Valleau was elected secretary.
H. B. Jacobs was appointed executive
secretary. A decision was reached by the
directors to increase the executive board
to ten members. Theodore L. Hayes be-
ing added to the committee.

John Evans Heads
Tri-State League
(Special to Exhibitors Herald)
PHILADELPHIA, PA., Feb. 15.—
John Evans, one of the regional directors
of the Motion Picture Theatre Owners
of America, was elected president of the
Exhibitors League of Eastern Pennsyl-
vania, New Jersey and Delaware
at a recent meeting at the Chamber
of Commerce.
M. Brenner was elected first vice-presi-
dent; Charlie Rapoport, second vice-
president; G. P. Aarons, re-elected secre-
tary, and Albert J. Fischer, the retiring
president, was named treasurer.

Films Get First Place
In List of “Enemies”
of Lord’s Alliance
(From Staff Correspondent)
NEW YORK, Feb. 15.—Motion pic-
tures are given first place in the ranks of
“enemies” to the Lord’s Day Alliance
of the United States in an official bul-
letin just made public here by Dr.
Harry L. Bowby, general secretary.
The bulletin charges the film interests
with having the objective of “wiping out
every vestige of laws protecting Sunday
from the statute books of every state in
the Union” and of “the procuring of
legal sanction for their Sunday business.”
Sporadic and business interests and com-
mercialized amusements are also listed
among the “enemies.”

The Lord’s Day Alliance is opposing
the so-called commercialized Sabbath.

Fined on Charge of
Violating the Fire Law
(Special to Exhibitors Herald)
INDIANA, IND., Feb. 15.—
Fred B. Leonard, president of Lenwood
Amusement Company, operating the
Rialto and Gaiety theatres, was fined $10
and costs in the city court on a charge
of violating the city fire prevention ordi-
nance. It was said he had stored picture
films in the building.

Organize Dallas Company
DALLAS, TEX.—The Rex theatre
has been given a charter. It has a
capital stock of $30,000 and incorporators
are R. J. Littlefield, Jr., E. B. Thomas
and J. X. Touchstone.

Nine Drastic Anti-Film Bills
Before Nebraska Legislature
Seek Oppression of Industry
Reformers of State Indicate That Complete Control
of Business Is Their Final Purpose
FIGHT CENTERED ON CENSORSHIP
(Special to Exhibitors Herald)
LINCOLN, NEB., Feb. 15.—Nebraska is a hothouse of reformers.
Coactive legislation in the form of nine bills is sought by agitators
in the senate and house of representatives.
Exhibitors in no other state perhaps have encountered such activity
on the part of that element which seeks to burden and oppress the film
people.

Two Measures Would Create Censorship
Of the nine measures introduced two would create censorship; two
are misdemeanor bills; two deal with construction of booths and fire
prevention and carry jokers specifying the number of operators for each
machine; another would eliminate sensational titles, while still another
would bar children from theatres unless accompanied by parents.
The ninth is a resolution asking congress to adopt national censorship.

The reform element in this state is extremely radical. A. H. Staley, super-
intendent of schools at Hastings and a censorship agitator, voiced the aims
of his clique when he disclosed that the day would probably come when the state
would go further in the control of motion pictures and might take them over
under the direction of either the church or the school.

Welfare Body Backs Bill
This doctrine is considered dangerous
by the exhibitors. Publication of it has
casted the Nebraska division of the
Motion Picture Theatre Owners of
America, with headquarters in Omaha, to exert
every effort to quash the activities of
those holding this dogmatic principle.
Censorship seems from all apparent
indications to have as its sponsor the Child
Welfare Code Commission. It has been
freely expressed that this commission is desiring of assuming the duties of
censorship.

Conduct Publicity Campaign
The legislative committee of the Ne-
braska exhibitors organization now is
working with the committees in charge
of the various anti-film measures. A. K.
Pramer of Omaha is president of the
state association. Special attention is
given to the two censorship bills.

In campaigning against censorship the
theatre men have obtained hundreds of
digned petitions; they have had prom-
inent citizens voice disapproval of the
measures, and they have conducted a
comprehensive publicity drive through the
newspapers.

City Opposes Erection
Of Exchange Building
(From Staff Correspondent)
ST. LOUIS, MO., Feb. 15.—The City
Plan Commission has handed down a de-
cision opposing the proposed plans for
the erection of an eighteen-story film ex-
change building. Construction would
have necessitated alteration of the zoning
law. President Barney Pegan of the Film
Board of Trade said that a new site
would be decided upon.

Friedman Re-elected President of
Federated at California Meeting
(Special to Exhibitors Herald)
SAN FRANCISCO, CAL., Feb. 15.—J. L.
Friedman of Celebrated Players Film
Corporation of Chicago, was re-elected
president of Federated Film Exchanges of
America at its convention at Byron
Hot Springs. H. C. Harmon of Cleveland
was elected vice president; J. E.
Pearce of New Orleans, secretary and
Samuel V. Grand of
Boston, treasurer. Marion Kohn and D. J.
Chatkin were named
Coast representatives.

Seventy-five film men representing exchanges in every large city
attended the convention. Opposition to enactment of censorship
and blue law legislation was voiced. Each member was urged to conduct
a campaign in his respective city against such legislation. It was
the consensus of opinion of those present that this would be the greatest
year for the industry.

A two year contract was signed with C. L. Chester for fifty-two
short reel subjects a year. Arrangements also were made for twenty-
six productions with Greene, Fitzpatrick and McElroy. Daily
sessions were held from February 7 to 11.
N. A. M. P. I. Says It Has 2,200 Exhibitor Members
First National Urging Sub-Franchise Holders to Join for Censorship Fight Only—A. A. A. of Chicago to Affiliat As Individuals

Twenty-two hundred theater owners in the United States have joined the exhibitors' division of the National Association of the Motion Picture Industry, according to the statement of Frederick H. Elliott, executive secretary.

The Associated First National Pictures, Inc., is urging holders of its sub-franchises to join. The Allied Amusements Association, one of the two exhibitors' organizations in Chicago, has adopted resolutions urging its entire membership to affiliate with the N. A. M. P. I. for the purpose of fighting censorship on a national scale. It says that if it had any reason to believe the exhibitors' division of the N. A. M. P. I. was intended to supplant or put out of business any local, state or national exhibitors' organization, it would withdraw its support.

The action of the Allied Amusements Association of Chicago was taken at a meeting of the board of directors held February 11, at which Peter J. Schaefer presided.

Seek United Front
In writing Frederick H. Elliott of the action taken, Sam Atkinson, vice-president and manager, said in substance: "We feel that producers, distributors and exhibitors should present a united front against all opposing forces. We feel that each branch of the industry should cooperate with all of the others."

The Allied Amusements Company includes within its ranks Jones, Unic & Schaefer, Ascher Brothers, Balaban & Katz and Lubliner & Trinzi, as well as Andrew Karzas, Max Hyman, Marks & Greenman, George Hopkinson, Maurice Choyne and H. H. Gundle.

First National's Statement
The statement made by First National in commenting upon the present situation is as follows:

"Associated First National Pictures cannot speak for the other companies who are members of the National Association, but so far as this organization is concerned it has no interest in seeing any of its members join the Exhibitors' Division of the National Association save for one purpose, fighting censorship on a national scale in the most effective way possible.

"If First National had any reason to imagine for one moment that the Exhibitors' Division was intended, now or at any other time, to supplant or put out of existence any local state or national exhibitors' organization, First National would have nothing whatever to do with the Exhibitors' Division, and would solemnly advise all its sub-franchise holders to keep clear, for their own good, of such an entanglement.

Could Carry Fight Alone
"Associated First National Pictures is at this moment in a position to undertake and carry on a nation-wide fight against censorship and the blue laws, without reference to the National Association or the Exhibitors' Division of such a body. "But it is recognized that success in such an undertaking, which is for the good of the entire industry, can only be definitely assured if all branches of it, and all existing organizations, join forces for the one purpose of defeating the common foe."

"For that reason, and for that reason alone, First National has, in entire good faith, and acting solely in the interests of its members, set aside any individual campaign it might have undertaken, and urged upon First National sub-franchise holders to join the Exhibitors' Division of the National Association.

Cooperation Is Needed
"Three armies, under one general command and working on the basis of a common strategy, can accomplish more than the same armies out of touch with each other and working at cross purposes against the enemy. Such would be the condition if First National prosecuted its own campaign against censorship, while the National Association undertook on its own initiative and still a third was carried on by any national exhibitors' league."

"But only by absolute harmony and unity of action can the object be achieved, by an Exhibitors' Division of the National Association, or by any other body.

"And First National serves notice here and now, that if politics, personal animosities, petty jealousies and undignified squabbling spring up now or at any other time in the formation and functioning of this Exhibitors' Division, this organization will have no further part in the Exhibitors' Division. We shall furthermore be prepared to denounce it to our exhibitor members as an imposition upon their good faith and an insult to their whole-hearted willingness to lend their screens and their strength to the defense of the entire industry."

"First National is prepared to cooperate to the limit of its resources in such a campaign as this against censorship. But it will not permit itself to be made a party to any warfare upon any existing exhibitors' organization. Unless the Exhibitors' Division is confined to serving the purposes for which First National believes it is being created—to combat censorship—and unless it can serve such purposes without friction and strife, First National will repudiate it and proceed to carry on its own fight against censorship in its own way."

Predict Censorship Defeat in Colorado State Representative Claims That Error in Bill Should End Its Existence
DENVER, COLO., Feb. 15.—Defeat of the censorship bill introduced in the state legislature is forecast by members of the house of representatives.

The legislators declare that the measure was introduced without the enacting clause and that this should end its existence. It is believed, however, that authors of the bill will make a fight for its passage despite the oversight.

A board of three members, each to draw a salary of $3,990 annually, is provided in the measure.

Columbus Wants Local Regulation
COLUMBUS, O., Feb. 15.—Plans of reformers to create local censors in addition to the existing state regulation have been halted for the present in view of the possible contradiction to the laws of the state and therefore unconstitutional. Introduction of the ordinance in city council has been postponed.

David P. Howells Opens New Company In Domestic Field
NEW YORK, Feb. 15.—David P. Howells has formed Howells Sale Company, Inc., which will handle sales and distribution on all Howells productions that will go on the domestic market. Offices have been opened at 729 Seventh Avenue.

The officers are David P. Howells, president; Benjamin F. Howells, vice-president; and treasurer; William Fait, Jr., secretary. The management of the organization will be in direct charge of Mr. Fait.

For purposes of concentration in selling and service it will be the policy of the company to put out only one production at a time, and the pictures offered to state right buyers is "The Hope Diamond Mystery," a fifteen-episode serial.

City Commissioners Establish Censorship
GRAND RAPIDS, MICH., Feb. 15.—The city commission here have ordered the establishment of film censorship under the direction of the city welfare department. A man or a woman will be employed to do the censoring.

Buys Picture Equipment
DIKE, I.A.—C. Grunnet has purchased the opera house and motion picture equipment from Mrs. Snitjer of Wellsburg.

Becomes Madison Manager
MADISON, WIS.—Oscar Boettner of Coloridge has purchased the Crystal theatre of Joe Winkler.
Synchronized Music Service To Be Available by April 1

Complete Announcement of Plans Verifies Early Statement That Scores Will Be Practical for Theatres of Every Size

With exchanges in all of the principal centers of the United States, the Synchronized Scenario Music Company will begin active operations late in March. The date has not been definitely set, but preparations are now so far advanced that it is certain service will begin not later than April 1, and possibly as early as March 15.

Opening of the exchanges will mark the first great advance in photoplay music since the score was introduced.

Will Be of Service to All Theatres

Complete announcement of the company's plan confirms its earlier declaration that the service will be practical for every motion picture theatre in the United States from the largest houses supporting symphony orchestras down to the smallest theatre with simply a piano.

The first production for which the company has prepared a musical score is "The Kid," Chaplin's latest picture. This has been printed and is already in use.

Offered on Weekly Basis

Complete printed scores for all of the productions published by the national distributing organizations will be available to exhibitors who subscribe for the service. It is probable that scores will also be provided for the larger of the independent productions.

The service will be given theatres on a weekly basis, the scores being shipped a day or two ahead and returned by the theatre after being used.

The company estimates that it will issue 1,800 scores each week, 150 scores each for the twelve productions which are published by the national distributing organizations.

Scores Are Simplified

A central theme will run through all scores. The music will be simplified so that all musicians can readily play it.

The scores are timed. On the margin appears notes of the change of scenes and all of the subtitles, so that a leader can follow the film closely. This is expected to be of special value to cities where a film has been censored, as notations on the margin will make it a simple matter to bring the orchestra up to the film when an elimination is noted.

Black arrows on the margin call attention to an approaching subtitle. Other warning notations serve similar purposes.

Other Advantages Enumerated

The scores for the time being will be written for twelve-piece orchestras—the piano, the organ and ten other pieces.

Officers of the company declare the scores will make it possible for the smallest theatre to raise its standard of music several hundred per cent, doing away altogether with recourse to two or three old familiar tunes.

In the larger theatres, where special effort is now made to score productions, the work of the orchestra leaders will be greatly simplified and improved. Even where an orchestra leader does not wish to adopt the entire score, its suggestive value will save many hours of preparation and avoid several rehearsals.

Experts Prepare Scores

Arrangements have been made with all of the national distributing companies for the reviewing of pictures three months in advance of publication. This gives ample time for careful preparation of the scores.

The scoring will be done by Carl Edouard, director of music at the Strand theatre, New York city; James C. Bradford, for seven years director of music at the Broadway theatre, New York, and the composer of 300 scores for the large distributing companies, and C. J. Brell, composer of the musical score for "The Birth of a Nation."

The scores will be edited twice before going to the printer. An arrangement with music publishers makes all popular music available to the company.

Will Enlarge Staff Of Detroit Censor

DETROIT, Mich., Feb. 15.—Acting Mayor John C. Lodge is to enlarge the staff of the censor of motion pictures. No change in censorship policy is planned. Lieutenant Baker of the police department is in charge of regulation.

Neilan to Produce Next Film in East

Colleen Moore and Technical Staff With Producer on Way to New York

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 15.—Marshall Neilan was producing his next picture, a story of New York City, in the Eastern metropolis, and has temporarily suspended operations at his Hollywood studios following the completion of "Bob Hampton of Placer," a spectator subject of the American frontier.

Assisted in the making by his technical staff, Mr. Neilan left Los Angeles last Friday. Work on the new production will be started immediately and it is understood that some of the scenes will be taken in Florida.

Colleen Moore in Cast

In one of the leading roles Colleen Moore, who recently signed a long term contract with the producer, will appear. Miss Moore and her mother left Los Angeles with the Neilan party. This will mark Miss Moore's first appearance before the camera in New York. Other members of the cast will be engaged in the East.

For the past year and a half Mr. Neilan has confined his producing activities to Western locations, and the forthcoming picture is the first staged in the East since the formation of his own company.

New Picture Ambitious

"Bob Hampton of Placer" will be Mr. Neilan's next First National release, and it is understood that this film will be published in the middle of March. Undoubtedly the most ambitious production yet attempted by this producer, this adaptation of Randall Parrish's novel is expected to prove one of the biggest First National offerings of the year.

In the Neilan party which left Los Angeles last week for New York are Colleen Moore, her mother, Lucita Squier, continuity writer, David Kesson, photographer, D. J. Gray, film editor, and Robert Landers, property master. Pete Smith, publicity representative, left for New York two days ahead of the Neilan party.

Harry Dean Manager Of George Kern Co.

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 15.—Harry El¬lis Dean, at one assistant district attorney of Los Angeles county, has been made manager of George H. Kern Productions, succeeding E. W. Dustin, who resigned because of ill health.

Opera Adapted From Paramount Picture

Paramount announces that for the first time in history a grand opera has been adapted from a motion picture. The production being Cecil B. De Mille's "The Cheat," by Hector Turnbull. The premiere of the opera, the music of which will be created by the late Camille Erlanger, was given at the Opera Comique in Paris on February 5. It is an outgrowth of the opera in "Forfeiture," Paul Millet and Andre Lourde wrote the French libretto.
THIS panoramic view, snapped from an airplane, gives a clear idea of the vastness of the new studios just completed by Robertson-Cole at Hollywood, Cal.

The new plant covers sixteen acres of ground, with a frontage of 1,300 feet on Gower street. In the enclosure are eight large stages, the executive offices, a large gymnasium, an emergency hospital, a theatre, and buildings to house the cutting, editing, publicity and other departments.

It is said that the plant is one of the most complete in the country, every facility for production purposes having been installed.

Separate buildings containing the dressing rooms occupy sites of easy access from all the stages. The lower floors of these structures are used for office purposes and for the stars.

A complete electric system covers the ground. A line of 15,000 volts enters five 20-ton transformers, which reduce the current to 2,200 watts. Lights of every description are in readiness at all times.

Behind the stages is a paved roadway. This leads into the ground and then branches out to the various sections. On the other side of the roadway are located construction and service buildings, including a large mill, machine shop, storeroom, property department, paint shop, etc.

The studios were begun last spring. Several months ago parts of the plant were in use, but only recently has it housed the entire producing organization.
Robertson-Cole Open New Studios at Hollywood, Cal.

Plant Proper Covers More Than Sixteen Acres of Ground—Eight Large Stages and Other Structures Occupy Site

The new studios of Robertson-Cole at Gower and Melrose streets, Hollywood, Cal., have been completed. The plant now houses all of the company's producing units and is functioning practically throughout.

Only last week the company announced the occupation of its new home office building at 723 Seventh avenue, New York.

Studio One of the Most Complete in U. S.

The studios were begun last Spring. Sections of the plant were operating several months ago. The studio is considered one of the most complete in the country. Sixteen acres fronting on Melrose and Gower are occupied by the studio proper, and other structures stand.

The studio has a frontage of about 1,300 feet on Gower street. The executive building is "U" shaped, built around a large portico, with a long flight of white stone steps leading to it. A colonnaded stairway leads from the reception hall to the second floor of this building. Here are the executive offices, the exploitation department, a large modern theatre for the screening of pictures and a private dining room and kitchen used by the executive and studio staff.

Stages Are Enclosed

On the lower floor, a corridor on the left leads to the telephone exchange, the purchasing department and the general accounting departments, while corresponding on the right will be found the production department, the art and technical department, the employment bureau and the scenario and research departments.

There are eight enclosed stages with a floor space ninety-five feet wide, 175 feet deep, and varying in height. Each 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 men. Each stage has its own cutting room and projection room located in a separate building between the stages.

Install Five Transformers

A 15,000 volt line comes into the grounds. Five 20 ton transformers reduce this current to 2200 watts and spread it out to the two generator stations that are located at convenient points between the stages. In each of these generator stations, three synchronized 300 kw. generators reduce to 10 volts of direct current and each station is connected with each of the stages which makes it possible to throw any amount of power up to 900 kilowatts on any stage.

A large building for the electrical department has been constructed. Lights of every description are in readiness at all times. There are no dressing rooms on the stages proper. 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 exchange talent, including the executive suite at one end.

Mill Centrally Located

Behind the stages is a paved roadway, twenty-eight feet wide which leads from the freight entrance in Melrose directly through the center of the studio. On the other side of this roadway are the various construction and service buildings, including large machine shops, electric building, machine shop, store room, property department, paint shop, wardrobe, emergency hospital, gymnasium, auto sheds, etc. There is also ample space for the many exterior settings such as streets. Centrally located is the mill and carpenter shop which covers a floor space of 13,440 feet. Here the rough timbers are brought in from the lumber yard and cut to the proper sizes and shapes as they proceed first in a direct line toward the carpenter shop, where they are used in the making of scenery, furniture or whatever is required.

There is a wardrobe building, a large gymnasium and an emergency hospital on the lot.

Charles Murray to Resume Vaudeville

LOS ANGELES, Feb. 15.—Charles Murray will return to vaudeville after the making of his next picture.

Will Urge Regulation

BATTLE CREEK, Mich., Feb. 15.—Members of women's organizations and ministers will meet with Mayor Charles W. Ryan to consider censorship for Battle Creek.

Exhibitor, Pleased With Picture, Pays $250 Above Contract

Goldwyn announces that Manager Dolle of the Alamo theatre, Louisville, Ky., was so pleased with the record made at his house with "Earthbound" that he made out a check for $250 above the rental price and mailed it to Jack Stewart, Cincinnati manager for the company.

The photo play broke all records for receipts in the history of the Alamo theatre. In the home office concerning this most unusual action of Mr. Dolle's, Mr. Stewart says:

"It may interest you to know that Mr. Dolle played "Earthbound" and broke his house records for all time with this production. Mr. Dolle has given me a check for $250 additional over and above the contract price on the strength of his appreciation of Goldwyn's masterpiece."

First National Issuing Other Foreign Films Featuring Pola Negri

NEW YORK, Feb. 15.—The phenomenal success of the European-made "Passion" has attracted attention to the two other pictures bought by First National along with "Passion." The two unrelated subjects are the lower star Pola Negri, the stellar figure of "Passion," and were made under the direction of Ernst Lubitsch, to whom much credit for the success of the first offering in the group is given.

"Carmen" is the present title of one of the two forthcoming subjects, while that of the other is kept secret.

No release dates have been set, it is declared, although in all likelihood "Carmen" will be the first to find its way on the screen.

Chatburns Opens Two West Coast Offices

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 15.—T. W. Chatburn Enterprises is opening offices for the distribution of state rights pictures in Los Angeles and San Francisco. The Los Angeles office is in charge of L. E. Kennedy, formerly manager for Fox and Pathé in this district. The first publication, B. A. Rolfe's production, "Madonnas and Men," will be ready this week.

Doug Fairbanks to Produce in Mexico

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 15.—Douglas Fairbanks will make his next picture in Mexico, and, if conditions are found satisfactory, all of the United Artists may produce there.

Plan Youngstown Opening

YOUNGSTOWN, O.—The Liberty theatre, now in the building, is expected to be ready for its opening between March 15 and April 1.
Industry Asks Congress to Encourage Film Exportation

Urges Retaliatory Measure Against Countries That Are Endeavoring to Shut Out Pictures Produced in the United States

WASHINGTON, D. C., Feb. 15.—Recommendations for retaliatory measures against countries which permit only a limited importation of American motion pictures are contained in a brief submitted to the Committee on Ways and Means of the House of Representatives, last Thursday, by Saul E. Rogers, on behalf of the National Association of the Motion Picture Industry.

Calls Attention to the Movement Abroad

The brief, which outlines the power of the motion picture, calls attention to a movement abroad that takes on the "aspect of insidious criticism against the American films."

At least 30 per cent ad valorem duty is needed on raw films, according to J. E. Brulato of New York, in order to protect American producers from competition from European manufacturers.

He told the committee that unless a duty is put upon raw films the big manufacturers here will not be able to compete with foreign goods, and it is feared that free films or a low duty would result in large quantities of film being dumped on this market.

Foreign countries are beginning to attempt the shutting out of American motion pictures, the committee was told by Saul E. Rogers of Fox Films, who represented the National Association of the Motion Picture Industry, and we should take steps to accord such countries similar treatment. England especially is concerned over American films and several attempts have been made to create in London a world distributing center.

Urges Import Restrictions

Restrictions upon the importation of merchandise from countries that restrict the importation of American goods were urged by Mr. Rogers, who said he would furnish a draft of legislation along that line which the films men are anxious to have incorporated in the new law. The power to impose such restrictions would be vested in the President or in some appropriate agency determined by Congress. This provision, he said, would serve to clear up conditions in Germany, where regulations prohibiting the importation of films were recently amended so as to permit the receipt of 600,000 feet of film from all countries, provided a like amount of film was exported.

Judge Holds Sunday Shows Undefensible

SPECIAL TO EXHIBITORS HERALD

PRINCETON, IND., Feb. 15.—Judge R. C. Baltzell, of the Gibson circuit court, in continuing a temporary restraining order against United Theatres and Amusement Company of this city, to prohibit Sunday motion picture shows, has held that the contribution of net proceeds of a Sunday picture show to charity is an "act" of charity rather than a "work" of charity and hence not defendable under the state law. The court continues an order issued by the Posey circuit court last December during the absence of Judge Baltzell.

The defendant company, through its principal officers, Ancil J. Cassidy and Joe Heston of Princeton, had contended that Sunday picture shows, of which all or a part of the proceeds went to charity, should not come under the operation of the Sunday closing law. In this contention they have been opposed by the Law and Order League of Princeton, which has employed special counsel and collected an "emergency fund" with which to prosecute its cases in court.

Gibson and Accord To Offer Own Show

SPECIAL TO EXHIBITORS HERALD

LOS ANGELES, Feb. 15.—Plans to tour the country with their own Wild West show are being made by Hoot Gibson and Art Accord, Universal Western stars. They are said to be backed by a prominent Eastern circus promoter.

Morosco Is in N. Y. On Professional Visit

SPECIAL TO EXHIBITORS HERALD

LOS ANGELES, Feb. 15.—Oliver Morosco left last week for a trip to New York City. During his absence, George E. Bentel and Frank Egan, his lieutenants, will be in charge of the Morosco activities.

Gavin Film Co. Is Making Two Reels

SPECIAL TO EXHIBITORS HERALD

LOS ANGELES, Feb. 15.—The latest company to be formed for film production is John F. Gavin Production Company, to star Jack Gavin. June Day will be the feminine lead. The company will produce at the Special Pictures studio. Two-reel Westerns will be produced.
The News, The Whole News—and Nothing But the News

EXHIBITORS HERALD believes that the time is opportune for the declaration of certain editorial principles and policies that have been in effect and will remain in effect in the production of this publication.

In explanation of the extraordinary readers’ interest that is now generally attributed to this publication we point out that a fundamental principle of our editorial policy since the inception of the publication has been to print the news, the whole news and nothing but the news.

We have never been reconciled to the belief that the reams of futile, vain and meaningless publicity matter that has received publication elsewhere in this industry has ever served any good purpose; we believe those at whose instance this matter has been printed have been invariably more harmed than benefited by its publication.

**We believe that the exhibitor, the man for whom the legitimate trade paper is produced, has been overwhelmingly nauseated by having had cast before his eyes weekly long, verbose articles extolling in superlative terms the merits of this man or that product. He has been surfeited with encomium, boast and promise until a very natural revolt ensued wherein these very ambitiously written press notices, instead of serving the purpose intended, merely serve to annoy and irritate the reader and as a result belittled and stultified the subject.**

EXHIBITORS HERALD believes that in accepting an exhibitor’s subscription it likewise accepts a trust; and in the proper discharge of this trust it does not believe it is privileged to include in its columns any matter that does not accurately tally with the highest standards of news value. This publication does not envision its function as a common carrier of press notices which no sane man, intelligently informed in film matters, can take seriously. On the contrary it believes that its function is to cause to be published only such matter as constitutes a legitimate chronicle of events in the film industry, written briefly on the assumption that the exhibitor is a busy man and has no time to waste in wading through extraneous matter that serves no purpose other than puffery.

**The result of this policy has been that there has been carried home to the minds of the readers a conviction that every item printed is for the reader’s information and for no other purpose. This has won the confidence and reliance of readers, making every item printed and instrument of influence and has gained the respect and good will of its clientele in a manner and in a degree that cannot be matched where any other policy obtains.**

This policy, exemplified by EXHIBITORS HERALD alone in this industry, having received the approbation of the trade, will be carried on.

The columns of this publication will continue devoted exclusively to the news, the whole news and nothing but the news.

MARTIN J. QUIGLEY.
Fleming on Road
Urging Censorship

Rev. W. S. Fleming, a member of the Chicago censorship commission, has extended his activities. He is now fomenting censorship agitation in Indiana and has sent a letter to airmen in the United States to frame a bill to submit to the Indiana legislature.

Orders Sunday Closing
(Special to Exhibitors Herald)

INDIANAPOLIS, IND., Feb. 15.—Hal Wilson has been appointed receiver of the motion picture theatre at 2174 North Illinois street. In making the appointment Judge T. J. Moll instructed the receiver not to operate on Sunday.

Capitol Books Ince Film
(From Staff Correspondent)

NEW YORK, Feb. 15.—Thos. H. Ince's production of "Lying Lips," the second production of that producer for Associated Producers, has been booked into the Capitol for the week of March 6 with the possibility of a second week.

Brady and Berman Agree
On Board of Arbitration

Joint Debate Before Exhibitors of Nebraska at Omaha, February 9, Reported to Clear Way for Amicable Agreement

EXHIBITORS HERALD below presents a complete report of the Brady-Berman meeting at Omaha, February 9, as received from its staff correspondent which indicates that the apparent misunderstanding between the two great organizations of the motion picture industry is nearer adjustment than is generally believed.

OMAHA, NEB., Feb. 15.—William A. Brady and Sam I. Berman renewed and amicably settled all their differences of opinion between Mr. Brady and Mr. Berman and Mr. Cohen as to the advisability of a great national organization in a four-hour session before the exhibitors of Nebraska and the exchange men of Omaha, at the Fontenelle Hotel in Omaha, February 9.

A national board of executive powers to handle all matters of common interests and to act as a board of arbitration was agreed on by both men as the closing words of the session.

Brady and Berman Speak at Length

Following Mr. Brady's appeal to the exhibitors of Nebraska for a united front against censorship and for their careful consideration of his proposed plan for all exhibitors to join themselves as exhibitor members of the National Association of the Motion Picture Industry, Mr. Berman arose and gave his story of how the Motion Picture Theater Owners of America had unsuccessfully attempted to obtain cooperation from the producers and manufacturers.

The meeting seemed destined to end in nothing until Stuart Gould, business representative of the Motion Picture Theatre Owners of Nebraska, rose to make known Mr. Berman if there had been any attempt made to have the national organization of the Motion Picture Theatre Owners join in a body with the National Association of the Motion Picture Industry.

Mr. Berman said "No."

Gould Brings Agreement

"Will you take the exhibitors' association in a body, Mr. Brady?" asked Mr. Gould, after conferring with A. R. Pramer, president of the Nebraska organization.

"That's what I want," said Mr. Brady, "and I request you, Mr. Pramer, to ask every exhibitor to keep his membership in the Motion Picture Theatre Owners.

"Will you take in the 9,000 members of the Motion Picture Theatre Owners of America in a body?" asked Gould.

"Yes," came back the answer like a shot.

"What do you say to that proposition, Mr. Berman?" asked Gould.

"I agree, fifty-fifty on everything," said Mr. Berman, and Brady echoed "Fifty-fifty."

Pramer Urges Arbitration

A. R. Pramer, president in Nebraska, then made the definite proposition that the exhibitors should have an independent body—that the producers and manufacturers should have a separate body, and that there should be appointed a board of four men, two from each organization; and that these elect a fifth man to act as chairman of this general executive and arbitration board.

Both Mr. Brady and Mr. Berman agreed.

Both promised to go to New York as soon as possible—to cease working at cross purposes in attempting to attain the same end, and to try and get a national body that could hold a giant convention of the motion picture industry so as to meet the problems that face all alike together. The board of five should settle any points between distributor or producer and the exhibitor.

Brady in Pledge to Berman

Mr. Brady gave his personal word to Mr. Berman after the meeting that he would continue his trip in the interest of fighting censorship with the idea in view that there was practically established a national unity of exhibitor and distributor—invited Mr. Berman to continue with him if he could. Mr. Berman pleaded an urgent call home, but stated that he could be counted upon for his aid in every way to make the tentative plan a success.

Following the Omaha meeting, Mr. Brady, accompanied by Mr. Connelly and Stuart Gould, left for Lincoln, where Mr. Brady was scheduled to appear before the legislative committee to speak against censorship.

In his talk at Lincoln Mr. Brady promised the legislature that the producer himself, through him as their representative, would solemnly promise to see that the product of films was made that the next legislative meeting in Nebraska these could be no talk of censorship or regulation of motion picture shows. Backed up by a similar promise made one week previous by A. R. Pramer in the name of the Exhibitors of Nebraska, Mr. Brady's statement will have a great deal to do with the defeat of the proposed measures.

North Shore Factions
Fight Sunday Opening

Organized factions in both Evanston and Wilmette, north shore suburbs of Chicago, are putting up a determined fight against the opening of motion picture theatres on Sundays. The vote of Evanston will take place April 5. A strong sentiment in favor of opening the theatres is being manifested.
Philippine Showman
Visiting on Coast
(Continued from page 32)

February 26, 1921
EXHIBITORS HERALD

Finkelstein & Ruben Refute Charges That Trust Exists

Official Figures of State Fire Marshal Indicate That
Minneapolis Company Controls 33 Per Cent Of
Seating Capacity in City

(Special to Exhibitors Herald)

ST. PAUL, MINN., Feb. 15.—Official figures of the state fire
marshal were read before the house investigating committee to refute charges
that Finkelstein & Ruben control theatres in Minneapolis and St. Paul which
represent 80 to 85 per cent of the seating capacity of the houses in the
Twin Cities.

Control 33 Per Cent in Minneapolis

The fire marshal's list revealed that the company controls only 38.4
per cent of the seating capacity here and 33 per cent in Minneapolis. The
total seating capacity of the theatres in the two cities is given at 96,039.
In Minneapolis Finkelstein & Ruben control 18,313 out of 55,362 seats
while in St. Paul their theatres represent a seating capacity of 15,627 out
of a total of 40,677.

The special committee was appointed to investigate charges that a
monopoly exists in the motion picture field in the Twin Cities.

One of the early witnesses before the committee was Joseph W. Cohen, former
owner of the theatre in Minne-
apolis. Cohen testified that he had been
forced out of business by the company
and declared that he had brought suit
before the alleged monopoly.

"Control Exhibition Field"

It was Cohen's contention in his testi-
mony that Finkelstein & Ruben control
the exhibition field in the two cities.
He held that they own all of the impor-
tant theatres representing 80 to 85 per
cent of the seating capacity and the
most desirable theatre sites.

He stated that Ascher Brothers of
Chicago obtained a theatre at Hennepin
avenue and Eighth street, Minneapolis,
and by booking through their Chicago
office they were in a position to break
the alleged monopoly. The Chicago
corn, he declared, was given $100,000 or
more to stay out of the territory.

Says Two Forced to Close

W. W. Cutter, former exhibitor and at
one time connected with Universal, told
the committee of the organization of
Associated First National and Twin City
Amusement Trust, Inc. He testified
that the amusement company, a Finkel-
stein and Ruben concern, holds the local
franchise in First National so that in
practice it is buying pictures from itself
or putting money from one pocket into
another.

Mr. Cutter declared that neighborhood
houses cannot get first run pictures.
When asked to cite specific instances in
which theatres had been compelled to
close because of unfair competition he
named the Minneapolis auditorium and
the Nicollet in Minneapolis. J. N. Berg-
strom, former owner of the Nicollet,
testified that M. L. Finkelstein and Fred
Cubberly, manager of the First National
exchange, had told him that the new
Loring had not been planned with any
idea of unfair competition.

Merwin Writes Original
As Alice Brady Vehicle

(From Staff Correspondent)

NEW YORK, Feb. 15.—Samuel Mer-
win is the latest well known author to
join the ranks of original screen writers.
He has furnished Alice Brady with her
forthcoming Realart vehicle, "The
Aurora," which will premiere at the
Royal, under the direction of Charles
Maigne. In the cast with Miss Brady
appear Harry Benham, Larry Wheat and
George Fawcett. Gilbert Warrenton,
who photographed "Humoresque" and
"The Plaything of Broadway," is doing
the camera work.

Censuring the Censor

Defense

Officials of Los Angeles county at
Springfield, Mo., have given the
opinion that motion pictures play
but little part in shaping the char-
acter of the American youth. They
stated that in a majority of the cases
where pictures are held re-
sponsible for the misconduct of juveniles improper home environ-
ment is the cause. In the majority of
cases called to the attention of the
local juvenile court the delin-
quent child shows a distinct lack of
home training.

Reproof

Blanche Bates, noted stage star,
says of the blue laws: "While my
family comes from good, honest-
to-God Puritan stock, I am strenu-
ously opposed to inflicting upon
this generation any of the old
foggy, absurd blue laws which tied
the apron strings of my ancestry
over two centuries, and I am
emphatically opposed to the enact-
ment of any law that is not com-
patible with that catholicity of
thought which was so splendidly
exhibited by the framers of the
declaration of independence."
Metro's production of Vicente Blasco Ibanez's famous novel is said to be one of the most impressive spectacles of the present season. Thousands of "extras" were used in its production and many massive sets were built and destroyed in its making.
**“Four Horsemen” Directorial Triumph**


The first million dollar motion picture to reach the screen is Metro's "The Four Horsemen of the Apocalypse," based on the Vicente Blasco Ibanez book of the same name, the most widely read of all contemporary novels. In view of such an unprecedented expenditure of money a prodigious production is naturally expected. And such an expectation is gratified. "The Four Horsemen" is a picture of tremendous proportions, so tremendous in fact that it leaves an ineradicable impression of vastness upon the mind of the spectator.

The Ibanez story was worthy of an extraordinary production. No book on the war contains such a profound thought and such a wealth of vital dramatic material as this. And, in general terms, the material has been utilized to well express the thought.

Transferring the original story to the screen must have been a delicate undertaking, one fraught with innumerable yawning pitfalls, and it is commendable that the director, Rex Ingram, and the scenarist, June Mathis, avoided them. True, these creators have stumbled occasionally, and, stumbling, they have at times come near the brink of the pits that would engulf them. But avoid the actual traps they did. And so, though perfection has not been attained, a high mark of merit, one that will be held up for many to shoot at, was reached.

As told on the screen, the story deviates from the original. The main title announces the picturization as an interpretation by Metro. The first half of the picture is purely dramatic rather than spectacular, although the spectacular element exists in an impressive degree. Yet the drama is so sincere, so vital, and so portentous that everything else gives way before it. The groundwork here is excellently laid. It portends overwhelming dramatic crises—paves the way for the consummation of great dramatic moments with much the same effectiveness that the ominous drum beat in the distance predicates the approach of the vanguard of a cruel and feared conqueror. And as the terrible uncertainty in the mind of the conquered individual increases as the drum beat comes nearer and louder, so do the developing dramatic incidents presage upon the equal measure. In fact, the spectacular element dominates over the dramatic. It is dwelt upon at the expense of the development of the dramatic situations to the full height of their inherent values.

Thus the promise laid is not entirely fulfilled. The overwhelming dramatic crises, so expectantly awaited, have weight when they do arrive, but not the weight anticipated. This regression is the chief drawback to the achievement of a triumph.

The battle scenes, the most important of the spectacular phase, are decidedly ambitious, yet big as they are they have not reached that point of greatness that they can be entirely and satisfactorily substituted for the expected momentous dramatic conflict. Some of the incidental shots, the more virulent in hatred, might be advantageously eliminated. In fact, judicious pruning tending to shorten the picture, which is now in nine reels, to more compact form, appears to be advisable.

The picture has an unusually large cast. Acting honors go to Rudolph Valentino and Joseph Swickard. Valentino's performance is of the kind that lifts a player from the ranks to the plane of stardom. Swickard's delineation of the elder Desnoyers is scarcely less effective.

"The Four Horsemen of the Apocalypse" is a sincere effort to achieve the finer things in motion picture production. Though perfection was not attained in it, the picture, for its sincerity, its bigness, is a most commendable work, one that is worthy of praise. With cutting there is no doubt but that it will be one of the biggest box office attractions of the day.

H. H. P.

**Orchestra Hall to Be First National House**

Max Goldstine, who operates Orchestra Hall, Michigan Avenue, Chicago, as a high-class motion picture theatre during the summer months, will play First National pictures during the coming season, according to an announcement from the First National home office.

The Albert Kaufman production, "Man, Woman and Marriage" has been publicly commended by Mr. Goldstine and it is expected he will open the season with this production on May 30.
Stellar Honors!

Gloria Swanson
Becomes a Paramount
Star in Her Next
Picture

For Some Time
Featured Player Has
Taken Leading
Roles

GLORIA SWANSON

Gloria Swanson a star!
This featured player, who for two
years has been carrying leading roles in
Cecil B. DeMille productions, is to realize
her ambition when she steps onto the lot
to make her next Paramount picture,
"The Great Moment."
The promotion is one well earned and
richly deserved.
Exhibitors have watched an increasing
interest on the part of the public in Gloria
Swanson, and sensing the popular verdict as to her capabilities, they have ex-
pressed freely and frequently to Adolph Zukor, Jesse L. Lasky and other Para-
mount executives their well-fortified opinion that she was a real star and
worthy of the name.

So a star she is, and surely no screen player ever entered stardom with brighter
prospects of certain success.
It was a little more than two years ago that Miss Swanson, then a recent
graduate from the ranks of two-reel com-
edies, was appearing in dramatic screen productions of decidedly limited distribu-
tion. Cecil B. DeMille saw her in one of
these pictures and recognizing her pos-
sibilities engaged her for his production,"Don't Change Your Husband." Her
debut in a DeMille picture was generally
regarded as an experiment and her ad-
vent was unheralded.
In the role of the fickle Leila Porter
she played opposite Elliott Dexter. Her
success was instant. Here was a girl
possessed of beauty of face and figure,
who could wear clothes and who gained
the sympathy of her audience at the very
beginning and held it to the last foot of
the film.

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
was accorded on her previous perform-
ance. Following this she was given the
still more difficult part of Lady Mary
Lasenby in "Male and Female," the aris-
tocratic young snob who fell in love with
her butler.
Her next part was that of Beth Gor-
don in "Why Change Your Wife?" and
then as Ruth Anderson in "Something to
Think About."
These were great roles and it was with
full knowledge of Miss Swanson's beauty,
versatility and distinctive charm that Eli-
nor Glyn, the famous English novelist,
came over here and wrote "The Great
Moment" especially for her. Monte M.
Katterjohn prepared the continuity, and
with Sam Wood chosen to direct the
production will start under most favor-
able auspices.

Lewis Goes to Brunton
Studio to Adapt First
Rudyard Kipling Story
(From Staff Correspondent)
NEW YORK, Feb. 15.—Randolph
Lewis of Pathé, and M. C. Levee, vice-
 president of the Brunton studios, left
here last Thursday for the Coast, where
the Brunton studios will make the first
Rudyard Kipling story, "Without Ben-
fefit of Clergy," for Pathé.
Mr. Lewis advised with Mr. Kipling in
writing the story and, having spent
three months with the author, his ad-
vice is valuable. He will work with the
Brunton organization throughout pro-
duction. It has not been decided who
will serve as director, nor has any mem-
er of the cast been chosen.

New Publicity Office
"Welldon" is the name selected by
George L. Fexe and Edith Gwynn for
the new advertising, exploitation and
publicity service they have opened in the
Fulton Theatre Building, New York city.
“Lying Lips” Forceful, Appealing Drama


THOMAS H. INCE’S latest production, “Lying Lips,” is a singularly forceful and appealing melodrama. It is splendidly produced, brilliantly acted, and moves rapidly and convincingly through a series of effective dramatic incidents.

As a box office attraction “Lying Lips” ranks very high in a definite manner. It is based on a love story of compelling interest and of a type having universal appeal. The unfolding of the story is dotted with several powerfully dramatic and spectacular incidents which are produced on a big and lavish scale.

This is not a spectacular melodrama of the type wherein are found spectacular incidents loosely joined together. On the contrary each of the big moments has a valid place in the telling of the story and they contribute importantly to the unfolding of the narrative.

The leading feminine role portrayed by Florence Vidor, is one of the finest performances of recent date. Miss Vidor is delightfully wholesome and appealing and throughout the performance she contributes a sincerity and genuineness of characterization that is a very big factor in the unquestioned success of the picture. House Peters, playing opposite, does some of the best work of his career in a role well suited to his personality.

Several of the big scenes of the production are dramatic bits enacted between Miss Vidor and Mr. Peters and in each instance they register an emotional appeal that will cause this picture to linger in the memories of the theatre-going public.

In this production, supervised by Mr. Ince and directed by John Griffith Wray, the material has been selected with careful regard to the result of attaining a picture of outstanding calibre. There are beautiful scenes about a fine old English

Cast of “Lying Lips”

“Lying Lips”
Two scenes from the Thomas H. Ince production by May Edington and distributed through Associated Producers Inc.
Foreign Progress in Production Is Unbelievable

**American Market Is Goal of Film Manufacturer in Europe**

Says DAVID P. HOWELLS

TO the American who makes a trip through foreign film centers the most striking impression he will receive is the wonderful way in which the cinema industry is getting down to work and the almost universal goal possessed by each producer to turn out pictures that will go in the American market. America to the producer of films in foreign countries holds the same position as it does to every other manufacturer in Europe—the richest market that the world affords.

Production in Europe of motion pictures is speeding up to a point which is almost unbelievable. Studios idle since 1934 have been remodeled and brought up to date. Other buildings have been converted into workhouses and producers have their casts, their directors and the complete service for turning out films.

Despite the haste with which this has been accomplished there is none of the haphazard production usually developed by a hurry-up system. Money is too valuable in Europe at the present time to be wasted and the producers are making haste slowly.

It is not a matter of parsimony, either. The men working in the foreign countries know that they cannot slip on production and hope to get away with their productions in the American market, and it is the American market that they are all aiming at. Stories that have only a local appeal are discarded. Types of actors and actresses that have been found to be lacking in appeal to American audiences are out of work.

Whether they will reach their goal is a question which remains to be answered. The phenomenal success of "Passion," the Associated First National release starring Pola Negri and directed by Ernst Lubitsch, is both a warning and an assurance. It is a warning as to what can be done in Europe, but the fact that thus far "Passion" is the one foreign picture since the war that has seized the fancy of the American people is assurance that other European producers have not yet reached the stage where they can compete in the American market against American-made films.

But the main point must be borne in mind that European producers are serious in their intention of reaching the American market. Their activities are increasing every day and already I know of at least two other Lubitsch productions with Pola Negri that are equal in every respect to "Passion." Other European directors will solve the problems and will find their casts and there will be more.

At the same time this increase in foreign productions is going to make it more and more difficult for the American films to make their way in the other countries of the world. While it is true that German producers are fighting to keep American films out because they fear the competition of the American article, even when the bars are entirely down, not more than 20 per cent of American pic-

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Woodward Will Erect Circuit in Northwest

**SPOKANE, WASH., Feb. 15—**Woodward Enterprises, Inc., will construct a circuit of theatres throughout the Northwest. O. D. Woodward is resident of the company. The company’s first theatre, a $55,000 structure, will be built at Payette, Wash.

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**Prosperity for 1921**

"Prosperity for 1921" was the keynote of the address made before the Chicago chapter of the American Institute of Banking by W. P. G. Harding, governor of the Federal Reserve Board.

"Business is rapidly adjusting itself," he said, "to the new levels, and while there is much unemployment just now that condition is only temporary. Numerous signs of a better feeling, signs that business is getting ready to proceed on a saner basis, are appearing, and we all feel that we have ahead of us a time of real, solid prosperity such as we did not have in the boom days that are gone."
EXHIBITORS ADVERTISING
A DEPARTMENT OF MOTION PICTURE EXPLOITATION

Anniversary

IN the two years elapsed since the inauguration of this department of EXHIBITORS HERALD notable progress has been made in every branch of exhibitors' advertising. Out of comparative chaos has come definite order. Theatre advertising has ceased to be looked upon as a sort of necessary nuisance breaking in upon the office time of the exhibitor and is presently regarded by many of the best thinkers in the industry as the logical instrument for freeing the motion picture from persecution and oppression by self-chosen guardians of a grossly underestimated public.

THEATRE advertising of two years ago would not have been considered as of more than contributory usefulness in this connection. Consisting for the most part of make-shift assemblings of catchlines, descriptive phrases and unrelated illustrations culled hurriedly from press books, the advertising of that period lacked the organized forcefulness that today gives it rank second only to the screen itself as a medium for the enlightenment of the masses upon the all-important matters of censorship and kindred threatening evils.

Two years ago a teaser campaign of any scope was a novelty and a tribute to the daring of the man who conducted it. Today the man who hopes to create comment by such means must evolve a new and decidedly novel "angle" or concept of execution. It is significant that the innovations of 1919 are the staples of 1921. In his quick, sure grasp of ideas, in his consistent, determined development of potentialities, the exhibitor advertiser has displayed pioneer characteristics. His success is altogether in keeping.

THEATRE advertising of today suffers in comparison with that of no other business institution. The conservative bank copy, the informative department store text, the bizarre automobile composition, though developed through a vastly longer period than has elapsed since the opening of the first motion picture theatre, average materially less effective than the peculiarly distinctive motion picture copy. American newspapers, with a rapidly diminishing number of exceptions, have given incontestable evidence of their judgment by a gratifying disposition of theatre advertising space.

IN exploitation even more remarkable advance has been recorded. The so-called "little exhibitor" has learned that he can employ the more spectacular methods of attracting patronage as effectively as the manager of the larger theatre to whom he formerly conceded a clear field in this work. And from the smaller cities has come report of some of the most practical and productive campaigns in recent exploitation news. As a consequence of this expansion of activity in the realm of advanced advertising national patronage has increased materially and the industry has prospered accordingly.

PERHAPS the most convincing proof of the efficiency developed in exhibitorial advertising lies in the fact that the industrial readjustment materially affecting older businesses has been entirely without influence upon the national box office. The exhibitor has succeeded, through judicious use of advertising space, in maintaining a steady volume of patronage. That accomplishment has enabled other branches of the industry to proceed undisturbed along accustomed lines of progress. None can fail to give the theatre men of the nation credit due for this essential achievement.

PRESENTATION, logically considered a phase of advertising, has improved in pace with other branches. "Kismet," Robertson-Cole's picturization of Otis Skinner's stage success, has brought out perhaps more forcibly than any production of recent publication the fact that an increasing percentage of exhibitors are giving earnest thought to the modern program arrangement. Such obstacles as lack of stage facilities, incomplete lighting equipment and dearth of talent are being overcome by exhibitors in every section of the country. One of the outstanding developments of the coming year undoubtedly will be increased activity in this field of endeavor.

INTERCHANGE of ideas is an essential in mass development. In facilitating this exchange of views and experiences by providing space wherein exhibitors may discuss with other exhibitors showmanship methods which they have tested in actual practice EXHIBITORS HERALD has contributed a genuine service to the trade. Through the agency of this department profitable advertising policies have been made known to theatre men generally. Adaptation of these policies to local conditions has resulted in marked progress toward standardization of exploitation methods and the obvious consequent unification of effort.

DEVELOPMENTS of the future will be no less spectacular than those noted. Theatre thought has become national rather than individual. Future advance will be accordingly swift. Any judicious forecast as to the form future advertising triumphs will assume would in all probability fall short of actualities. That a power fit to cope with any and all emergencies which arise to menace the motion picture will be attained is obvious in the light of past development.
Showmanship Suggestions in the Stills

THE stage feature utilized by Joseph Plunkett for the presentation of "The Devil," the Associated Exhibitors production, at the Strand theatre, New York, and recently described in this department, was practically an exact duplication of the scene shown in the above still from the picture. The setting is easily contrived, opera and semi-popular music files contain a great variety of satisfactory compositions for the purpose, and the players required should be procurable with little difficulty in almost all instances. Mr. Plunkett's experience demonstrated convincingly the effectiveness of the prologue.

THE character portrayed by George Arliss in Associated Exhibitors' "The Devil" is one admirably suited for adaptation in street exploitation of superior quality. A second figure, garbed as is the devil of tradition, may be successfully used in collaboration.

"BOYS WILL BE BOYS," Goldwyn's forthcoming Will Rogers production, presents that star in the character depicted in the accompanying still. An exploitation impersonation should not be difficult to produce, nor should it be difficult to obtain a local boy for the other character represented. The street exploitation conducted by these may be amplified in effect by using them also for presentation purposes, a short stage feature in which they appear exactly as upon the street offering obvious advantages.

THE success of exploitation based upon Wesley Barry's personality in advertising "Go And Get It" may be duplicated by following the suggestion registered in the above still from "Bob Hampton of Placer," Marshall Neilan's forthcoming First National attraction.
HARRY SWIFT, Paramount exploitation representative at the Albany, N. Y., exchange, obtained brilliant results with window exploitation in behalf of "Behold My Wife," the Paramount picture, during its engagement at the Avon theatre, Utica, N. Y. Windows of the Fraser department store were curtained throughout certain hours, bearing signs calling attention to a great event which was to take place therein at a scheduled time. Elsie Stevens, employed for the occasion, appeared in the windows in costumes impersonating characters in the photoplay and held the attention of crowds attracted by the teaser advertising.

Two-Part Exploitation Window Playlet Forms Climax of Utica Teaser Campaign

Window exploitation has been advanced to its present high state of development by steady driving toward that end by many advertisers, the exploitation men in the Famous Players-Lasky organization displaying marked activity in this field. A certain significance attaches to the latter fact when it is announced that perhaps the greatest window exploitation stunt of all time was conducted by Harry Swift, exploitation representative of the Albany, N. Y., Paramount exchange.

Utica, N. Y., was the scene of Mr. Swift's remarkable accomplishment. Photographs reproduced upon this page were made during the progress of the exploitation.

Two days prior to the opening of "Behold My Wife" at the Avon theatre two of the windows of Fraser's department store, one of the best locations in Utica, were heavily shrouded in drapes, a condition practically unknown in the history of that institution. Upon the window curtains an announcement card was placed calling attention to a "big surprise" which would be disclosed in the windows at 7:45 the following evening.

At that hour a crowd had collected about the window and the curtains were raised to disclose one window dressed to represent a forest scene, the other a modern display.

Miss Elsie Stevens, sent from the home office of Famous Players-Lasky for the occasion, appeared in the first window dressed as an Indian maiden. Against the background provided, lighted in color and given realism by addition of natural pine and camphor flakes representing snow, she moved through a pantomime in which she displayed articles of Indian apparel, lighted a campfire, cooked an Indian meal and disappeared into the tepee.

Almost immediately she reappeared in the other window, this time in modern garb, where she displayed modern apparel against a background representing an English drawing room.

It is reported that her appearance in the second window was greeted with applause from those on the sidewalk, which is entirely in keeping with other reports of exploitation wherein the window playlet has been utilized.

Another excellent stunt employed for the picture adds to the general fund of contest exploitation data. A newspaper was persuaded to run several photographs showing rear views of pedestrians taken without their knowledge. Passes to the theatre were offered those who identified themselves from the photographs. Several called for the tickets and another news story was obtained through this means.
"Women of the Ages," the prologue used for "Lying Lips," at Barbee's Loop theatre, Chicago, staged in exact accordance with the working script furnished exhibitors in the January number of "The Silver Sheet," the Thomas H. Ince house organ. Left to right the characters are: Modern Woman, Mme. Pompadour, Salome (seated), Cleopatra, Helen of Troy, Lucrezia Borgia and an announcer. The prologue is described in detail in the story beginning upon the opposite page.

Stromberg Successes

A PAGE of exploitation stunts responsible for the record-breaking Chicago premiere of "Lying Lips," at Barbee's Loop theatre.

Exceptional importance attached to the elaborate presentation given "Lying Lips" under Mr. Stromberg's direction, due to the recent absence of such features at Barbee's Loop theatre and throughout the loop district generally. In addition to the dignified announcement reproduced above, newspaper advertising stressed this program element and amusement writers on the daily newspapers gave the prologue special stories.

Thomas H. Ince's personal message to the public was artistically mounted and given prominent position in the middle lobby.

Three illuminated transformation photographs, disclosing as the viewer shifts position six scenes from the picture, were mounted directly in front of the box office and drew attention from all who passed within range of visibility. The first use of illuminated transformation stills as lobby exploitation, the remarkable drawing power attested throughout the elapsed portion of the run, makes adaptation of the idea certain.
THE stage of Barbee's Loop theatre, Chicago, with rehearsal of "Women of the Ages," the prologue to "Lying Lips," in progress. William S. Barbee, proprietor of the theatre, is seen at the left, while Hunt Stromberg, director of exploitation for Thomas H. Ince, extreme right, is seen directing the player who impersonated Mme. Pompadour. The costumes required are kept in stock by any costumer and but two of the players need be professionals. A solid color drop, a spotlight and colored stage lights are the only mechanical requisites.

"Lying Lips" Breaks Loop Theatre Record
As Ince Exploitation Expert Directs Run

"Lying Lips" is making exploitation history in Chicago.

On Feb. 13 the Thomas H. Ince Associated Producers production entered the second week of an indefinite run at Barbee's Loop theatre, existing box office records having been surpassed by a wide margin during the first week of the engagement.

To Hunt Stromberg, exploitation director for Thomas H. Ince, whose remarkable exploitation and presentation is described in the following story, Wm. S. Barbee, owner and manager of the theatre, frankly accords the major portion of credit for the success of the engagement.

UPON arrival in the city Mr. Stromberg outlined his plans for the engagement to Mr. Barbee, to the newspapers, to the city at large through newspaper advertisements and announcements, and applied himself to the business of preparing the theatre for the run.

An orchestra dispensed with during the past several months was reinstalled; seven performers were employed and rehearsals for the prologue begun; the lobby was decorated in keeping with the 75 cent admission charge and a mailing campaign was started, cards bearing teaser copy and so constructed as to present when held to the light two scenes from the play in actual film being used.

Pedestrians in the vicinity on the opening day were attracted by a carriage canopy extending to the curb. Beneath this, directly in front of the box office and on a level with the eye a box draped with green hangings presented an innovation in lobby display which is responsible for the cluster of the curious which has endured since the opening.

Transformation photographs of the type used by opticians in window displays, in which the scene changes as the viewer moves to left or right, thus changing the angle of observation, were so arranged that the three frames presented six scenes from the play. Each frame being illuminated in a different shade and the total display effectively arresting the attention of all within range of vision.

Further examination of the front disclosed brass and glass frames containing portraits of the star, scenes from the play, the personal message of Thomas H. Ince to the public and the announcement of Society Night, Friday, Feb. 11, when a section of the theatre was reserved at $1.50 per seat.

Entering the theatre, the pedestrian, now a patron, was shown to a seat by girl ushers in white duck trousers, yellow blouses and dark jackets. An orchestral concert worthy of the widely misapplied term, effect of which was heightened by graduation of shades in auditorium illumination, marked the opening of the performance. A news weekly followed, after which the curtains were drawn and the orchestra played the introduction.

HUNT STROMBERG
Thomas H. Ince exploitation expert, who directed the Chicago premiere of "Lying Lips."
A typical scene in front of Barbee’s Loop theatre, showing the knot of curious attracted by the illuminated transformation stills.

to the prologue. “Women of the Ages,” staged in exact accordance with the script published in the Ince house organ, “The Silver Sheet.”

A male soloist appeared before the curtain and spoke the introductory lines. The curtains parted and girls impersonating Helen of Troy, Cleopatra, Salome, Lucrezia Borgia, Madame Pompadour and Modern Woman appeared in that order, each to music characteristic of the period represented and rhymed introduction by the man.

The curtains closed for a moment, then parted again as the picture opened, orchestral accompaniment successfully effecting the transition.

At that point the pedestrian who had become a patron ceased to appreciate consciously the efforts made in behalf of his entertainment. He did not know that the rain storm in the early footage seemed the most realistic he had ever witnessed because fans concealed at vantage points throughout the house and turned on at low speed created a mildly disagreeable current of air which momentarily chilled him. He did not know that the shipwreck was more convincingly real than any he had seen before in pictures because an elaborate system of stage effects made it so. Nor did he realize that the love passages stood out from the story proper because during each the orchestra repeated softly the song sung in tenor and soprano duet at the first meeting of the lovers, “I Found a Rose in the Devil’s Garden.”

The box office records show, however, that he liked the show and talked about it, though Mr. Stromberg did not entrust the success of the engagement to word-of-mouth advertising.

On Saturday of the first week 25,000 newspapers, duplicates of that reproduced at one of the high points in the play, were distributed by newsboys as extras.

On the preceding Thursday the Chicago Herald-Examiner carried a long distance telephone interview with Florence Vidor at Hollywood, the success of the picture being the subject of the reported conversation which ran almost a column and was illustrated with a two-column portrait cut of the star.

On Monday night of the second week the Junior League, a society organization, bought out the house and auctioned the tickets for charity at a specially arranged tea.

On Tuesday a detachment of sailors from the Great Lakes Naval Training Station paraded Michigan Boulevard and the loop district bearing a huge banner stating that the navy had aided in the production of the picture.

A side-light of more than ordinary significance is presented with the announcement by Mr. Stromberg that the distinctive newspaper copy used throughout the campaign was taken without alteration save for purposes of local identification from the press book supplied with the picture. Actual demonstration of press book practicability is in itself an achievement.

A greater achievement is Mr. Stromberg’s in successfully engineering a record-breaking loop engagement at record loop prices, in introducing exploitation methods of almost infinite possibilities, and in providing for American exhibitors who use the attraction an advertising campaign and presentation policy tested and demonstrated practicable.

Colorful Poster Is Basis of Effective Shamokin Lobby Set

The practical value of good coloration in posters is demonstrated with difficulty in black and white photography, but the display used by Chamberlin Amusement Enterprises, Shamokin, Pa., reproduced herewith, is convincing testimony. Though the display was used during the holiday season, its tardy arrival does not detract from its sheer attraction power or the artistry of its general composition.

The cutout from the paper supplied with “While New York Sleeps,” the Fox production, has been used widely for similar purposes.

THE SEASONS BEST

While New York Sleeps

Though utilized for the holiday season, the combination of white and green for lobby advertising of “While New York Sleeps,” in conjunction with the colorful cutout, is effective at any time.
Few American exhibitors have developed the science of lobby exploitation to the degree of effectiveness attained by Louis K. Sidney, managing director of the William Fox theatres in Denver, Colo., whose work in behalf of attractions playing those houses has made of their respective lobbies active selling forces for the pictures. Above is seen (left) the Rivoli front as it appeared during the engagement of “Blind Wives,” the Fox feature, and (right) the single huge cutout of Charles Ray, which was mounted atop the box office for the engagement of “Peaceful Valley,” Charles Ray’s First National attraction.

Stilled-Action Lobby Decoration Proves Vigorous Box Office Exploitation Force

Comparison of attendance at the motion picture theatre and the art gallery is convincing proof of the power exerted by the element of motion. In advertising it is no less potent than in entertainment.

The advertising picture, whether it be in poster, still or newspaper space, is most effective when most suggestive of action. Louis K. Sidney, managing director of the William Fox theatres in Denver, Colo., has perfected a system of stilled-action lobby display which merits the attention of all advertising exhibitors.

When Mr. Sidney played “Blind Wives,” the Fox production, he used the lobby display pictorially reproduced herewith. It is not an exceptional composition for the Rivoli theatre, but it is exceptional as compared to the lobby displays encountered in the news of the week.

In addition to the lobby advertising Mr. Sidney used a fashion show in connection with the picture and, to use his own words, “We broke every record of the Rivoli with this picture for one week.” He continues:

“Used a fashion show displaying the latest Spring creations. The show was staged in artistic manner and scored a great hit. The music for the exhibition of each gown was different. If a girl had a ‘vamp’ costume we played ‘The Vamp’ for her. For a blue gown we played ‘Alice Blue Gown’—and the show was a riot.”

The store which supplied the gowns was thoroughly covered with “Blind Wives” advertising, and newspaper copy for both store and theatre brought out strongly the details of the engagement.

Other lobby decorations reproduced upon this page are characteristic of the Sidney workmanship. That employed for “While New York Sleeps” is distinctive. In composition and effect it is obviously the result of time and money generously expended.

“Peaceful Valley,” Charles Ray’s First National attraction, was corded similar treatment, though in this instance less extreme methods were used, the huge cutout of the star in character being the strong point of the display.

The important phase of the whole is the clearly evident proof that a lobby display may with a little work and thought be made a vigorous exploitation force rather than an idle and rather futile approximation of “atmosphere.” Exhibitors who strive to make their lobby advertising that will find the efforts put forth productive of highly gratifying results.

Harry Rose, vaudeville actor, appearing currently in New York theatres, has introduced a song titled after “Over the Hill,” the Fox production. Though the song itself is not a direct tie-up, the comedian has introduced a patter chorus bearing upon the picture, which is now showing at the Broadhurst theatre.

Five reels of film, described by banner as worth $250,000 and represented as “The Life of the Party,” the Paramount production, was utilized by Oscar A. Doob, Paramount exploitation representative at Chicago, and Saul Optner, manager of the Hyde Park theatre, to acquaint patrons with the fact that the picture is not a two-reel comedy, the film in its container being displayed in the lobby and chained to the wall.

“Ace,” special writer for the “Kansas City Post,” devoted his entire space recently to a comic description of the exploitation used by Loew’s Garden theatre for “Down on the Farm,” the United Artists production, the story constituting better advertising than money could have purchased.
Artistic Photographs Made For Allan Dwan Production

One of the 11 x 14 lobby photos by Alfred Cheney Johnston prepared for Allan Dwan's "A Perfect Crime."

Lobby stills of a quality not often offered the exhibitor are to be available for the advertising of "A Perfect Crime," forthcoming Allan Dwan picturization of the Saturday Evening Post story for Associated Producers, Inc., the 11 x 14 specimens reproduced herewith being indicative of the excellence attained.

Alfred Cheney Johnston, long regarded as one of New York's foremost photographers, went to the West Coast to make the photographs while production was in progress.

The originals received are entirely worthy of the enterprise which made them possible. The depth and detail far surpass that of the photograph come to be regarded as the "average still," the quality of the whole being such as to warrant special means of display.

Where reluctance to cooperate in window advertising has been met with on the part of merchants approached, the present stills may be found of material value in overcoming this prejudice. Their presence is certain to prove an adjunct to any purely mercantile display, and it is entirely possible that if left unaugmented save by a line or two identifying the picture and the playhouse the stills will overbalance the merchant's appeal.

Great as is the benefit to the theatre man of stills possessing genuine merit, it is less significant than the fact that it was considered worth while to bring Mr. Johnston to the studio to make the photographs. There may be seen in support of that policy a definite appreciation of exhibitors' problems and a determination to do all that may be done to aid in solving them.

The attitude is the correct one for all concerned in any motion picture activity. Upon the exhibitor's ability to sell motion picture entertainment at a satisfactory profit depends and will always depend the welfare of the entire industry.

With the possible exception of advance in production methods there is no improvement to which the entire industry can better devote time, thought and investment.

Songs of Long Ago Contest Big Winner

J. C. Hewitt, manager of the Strand theatre, Robinson, Ill., has instituted a series of "Songs of Long Ago" contests which he reports as sensationally successful. "We are so enthused over the results that we are passing the idea along to other exhibitors who we know can always use good stunts, which come few and far between."

The original contest was announced upon the cover of the Strand house organ. Upon the first three nights of the week the organist was to play ten songs that had been "hits" years ago. Complimentary tickets good for one month, two weeks and a single week were offered as prizes for correct identification of the numbers given and cards were distributed for the convenience of patrons in submitting lists.

Expectations were surpassed when 249 answers were received the first evening, and it was thereupon decided to make the contest a permanent feature, using it the first three nights of each week to stimulate patronage during that normally dull period.

For the guidance of exhibitors who decide to adopt Mr. Hewitt's excellent idea the following titles of old songs taken from the card which won first prize in the initial Strand contest are presented:

Five Words Tell It All

COMPRESSSION of meaning in copy produces amplified appeal and concentrated effect. The pictorially expressive posters prepared by United Artists for "The Nut" convincingly demonstrate the point.

Starting with the reproduction of the 24-sheet at the top of this page and reading clockwise, the posters might be titled as indicating characteristics of the typical Fairbanks picture—"Novelty," "Adventure," "Suspense," "Farce," "Speed" and "Romance."

And five words tell it all.
Pantheon’s Foyer Setting
Rich Promise to Patrons

Foyer advance exploitation at its best, a well composed and artistically lighted display used by the Pantheon theatre, Chicago, in behalf of “The Mark of Zorro.”

The accompanying reproduction of a photograph showing the foyer of the Pantheon theatre, Chicago, prior to the engagement of “The Mark of Zorro,” Douglas Fairbanks’ United Artists production, serves excellently in calling attention to the good purpose to which a foyer may be put without in any way detracting from the usefulness thereof as an accommodation for patrons. The present general trend of theatre activity is not markedly in the direction of improvement as concerns this particular branch of advertising.

The Pantheon setting depended largely upon lighting for effectiveness. To the left, behind the trees, a 500-watt bunch light threw a red glow over the set. On the opposite side a blue bunch light contrasted with this, in such a manner as to create the general impression of a sunrise scene. The display drew marked attention. Patrons entering the theatre, and those leaving it as well, were all but compelled to stop and give consideration to the exceptionally rich promise held forth for the coming attraction.

That is the one purpose for which the foyer may be utilized as other than an architectural feature of theatre construction. There is no loss of dignity when the display is artistically composed and left to score solely upon its artistic merit. There can be no antipathy toward such advertising methods on the part of the patron, and the impression scored is certain to operate to the best interest of the theatre box office.

Where the method is employed with due care there is in it the added merit of the novelty which it provides for steady patrons, the break in monotony of house appearance, and monotony is unavoidable whether the theatre represents an expenditure of one hundred thousand dollars or a million.

For straight, out-and-out smash advertising the foyer may not be employed to complete satisfaction. There is a place for everything, as the adage begins, and the place to sell a patron entertainment is not in the foyer, where he is met just prior or subsequent to an actual purchase. The psychology of the proposition is clear.

Exhibitorial thought is not vitally concerned with foyer advertising at this time. Newspaper and the more sensational forms are being given the most intensive study at this time. But every branch is important in proportion to its yield, and the yield of the Pantheon setting is reported gratifying.

Twelve solid pages of advertising and publicity were obtained by Joseph Hopp, general manager, and Oscar A. Doob, Paramount exploitation man, when the Fort Armstrong theatre in Rock Island, Ill., was opened. A mayoral proclamation asking citizens to support the new business institution, and resolutions by the Rotary Club and the Chamber of Commerce were also published.

THE accompanying stills from "Lessons In Love," Constance Talmadge’s forthcoming First National attraction, are submitted by Associated First National Pictures, Inc., for the guidance of exhibitors who wish to prepare in advance plans for a prologue to be used in presentation of the production. All well equipped theatres have the required scenery, and where it is necessary to construct special settings for the purpose these will be found a valuable addition to the stock stage fixtures. A young couple to impersonate the star and her leading man in the picture constitute the sole additional expense, and the advance reviews of the attraction, or the press sheet, will give the necessary information for rehearsal of the prologue.
Motorcycle Combines Mobility and Realism In Effective Street Exploitation Device

The most admirably executed exploitation stunt is of little merit if provision is not made for the bringing of attention to its existence. Frequently, and paradoxically, the advertising of advertising is more difficult than advertising itself.

B. G. Salvini, manager of the Lyceum theatre, New Britain, Conn., not only uses good exploitation, but makes sure that its effect will be brought to bear upon the greatest possible number of the citizens of that city. Two cases in point are illustrated upon this page.

WHEN "Bullet Proof," Harry Carey's Universal production, was exhibited at the Lyceum theatre Mr. Salvini made use of a well-constructed imitation of a tank such as was used in the great war. The illustration shows the striking realism gained in designing the vehicle. What the illustration does not show is brought out in Mr. Salvini's letter concerning the enterprise, which states that a motorcycle was used for the instrument of mobility. No superior imagination is required to appreciate the effect thus produced. The staccato exhausts of the motorcycle engine are not altogether unlike those given in the genuine tank, and the combined effect of optical and auricular illusion cannot have been otherwise than beneficial in influence upon those to whose attention it was brought.

A less spectacular but commendable enterprise was shown in exploiting "Lady Rose's Daughter," Elsie Ferguson's Paramount production, which stunt is illustrated herewith also. Four high school girls were sent about the city with a ribbon banner bearing the title of the play, which at first blush was not recognizable as such to those unfamiliar with the picture.

Each girl carried a number of portraits of the star, upon the reverse side of which was printed the important information concerning the engagement. These were passed out to pedestrians, due to the fact that the girls were local children and undoubtedly familiar to many whom they met, the cards were read with careful attention.

Both enterprises are typical of the type of showmanship which is good for the industry, for the theatre men, for the motion picture as an institution of popular entertainment, and for the public in that it brings sharply to their attention the fact that good entertainment is available at the local theatre. Mr. Salvini worked well in each campaign.

A teaser campaign centering about the head of the ape man in "Go and Get It" so aroused citizens of Knoxville, Tenn., that the editor of the "Sentinel," which printed the advertising for the Riviera theatre, refused Manager Drumbar's copy on the second day and published an editorial apology for the alarming warnings printed, which because of a recent series of outrages by an uncaptured criminal had caused the misinterpretation. Mr. Drumbar capitalized the incident by incorporating the editorial in a quarter page advertisement in which he shouldered the blame and announced the First National attraction.
Exploitation Stories Showing the Trend of Advertising Activity Recorded by the Lens

“THE KID,” Charles Chaplin’s First National attraction, opened on January 30 at Kunsky’s Madison theatre, Detroit, Mich., with crowds as seen in the photograph drawn by characteristic Kunsky advertising.

STARTLING realism was attained in the lobby display made up for the run of “Shipwrecked Among Cannibals,” the Universal production, at the Leader theatre, Washington, D.C., when a huge pot given central position was represented as boiling, with models of two human feet projecting over the edge.

HARRY SWIFT, exploitation representative of Famous Players-Lasky, obtained this window display for “Civilian Clothes” in Pittsfield, Mass., the picture passing the “Humoresque” record at the Union Square theatre.

WEEKLY and daily box office records of the American theatre, Salt Lake City, Utah, are reported broken as a result of the exploitation efforts made in behalf of “Kismet,” the Robertson-Cole production of Otis Skinner’s stage success.

A WINDOW display installed four doors from the Rex theatre, a neighborhood house of Denver, Colo., reported as having nullified to great extent the detrimental effect of bad weather during the run of Paramount’s “Why Change Your Wife?”
The imperishable association of ideas linking feminine love of dress with the marital estate was relied upon in constructing the window display advertising the engagement of "Behold My Wife," the Paramount production, at the Palace theatre, Burlington, Ia. The effectiveness of the logic underlying this type of advertising has been demonstrated in hundreds of instances.

The camera does scant justice to the lobby display used by W. E. Drumbar, manager of the Riveria theatre, Knoxville, Tenn., in behalf of "Go and Get It," the First National attraction. The cutout was so constructed that back lighting produced gleaming green eyes and a scarlet mouth for the ape man. Other lobby lighting was arranged to cast a deep red glow over the entire front.

Frank Bligh, manager of the Liberty and Bligh theatres, Salem, Ore., has developed marked ability in lobby advertising. The above reproduction of a photograph showing the display made up for "Nomads of the North," the First National attraction, is typical of Mr. Bligh's products, picturesque, realistic, strong in suggestive power and artistic as a whole. First National characterizes the display the best used in behalf of that production.

Another composition by Frank Bligh, showing the striking effect that may be gained by intelligent use of materials within the reach of all. "Go and Get It," Marshall Neilan's First National attraction, is a newspaper story. What more logical than a newspaper lobby? The materials used are at the disposal of every exhibitor. Every exhibitor knew before playing date that the picture was a newspaper story. Mr. Bligh was the only man to use the obvious lobby.

There is no age limit as concerns exploitation. "What's Your Hurry?" the Paramount picture, illustrates the point. The American theatre, Terre Haute, Ind., recently used the automobile campaign successfully.

An elaborately constructed stage dragon was featured in Joseph Plunkett's prologue for "The First Born," Sessue Hayakawa's Robertson-Cole production, during the showing of that production at the Mark Strand theatre, New York.
Personal Note Dominant
In Theatre Advertising

CONFIDENCE

"Heart-to-heart" copy, direct communication via advertising space with the public that, in the last analysis, pays for it, has long been one of the most neglected instruments at the exhibitor's disposal. Recent tendencies toward a general adoption of this effective means of building up permanent patronage and stabilizing the box office indicate growing appreciation of the advantages thus obtainable.

Two reproductions presented here-with are characteristic of the copy that is appearing with more frequency than at any previous period throughout the country. Both merit the attention of everyone concerned in motion picture theatre advertising.

Above is shown in reduced dimensions a two-column box used by Charles R. Roediger, advertising manager for the Jensen-Von Herberg theatres in Tacoma, Wash., upon the front page of a recent Sunday edition. In the original the color scheme was red and green rules, with black copy. A reading of that copy is decidedly worth while, as is all the copy received from this source.

Another reproduction shows the direct manner in which H. G. Ramsey, manager of the Royal theatre, El Dorado, Kans., informed his patrons of "Heliotrope," a picture which obviously aroused his deep admiration and which was presented to the buying public for consideration backed by his personal recommendation.

As is natural, use of the copy has resulted in formulation of a distinctive style of advertisement. It is altogether in keeping with the nature of the matter, a certain dignity in harmony with the personal endorsement of the exhibitor being attained.

The direct beneficial influence of thus intimately communicating with those to whom the exhibitor desires to sell his wares is of considerably more than passing moment. The effect of confidential advertising is not confined to a single engagement, but extends over a protracted period. With consistent use of the method it is not at all beyond the limits of reason to expect in surprisingly short time a condition wherein the exhibitor's description of attractions playing his house is taken without the traditional "grain of salt."

Benefits following upon that condition need not be enumerated. No theatre can attain a better estate than that to which it is elevated by the process indicated.

A neat four-page folder, with the back page designed for advertising purposes and a hole provided for hanging, is printed monthly by E. S. Beynon, manager of the Cozy theatre, Lake Crystal, Minn., carrying an announcement of the month's attractions in single-engagement data, pictures and star. "Our way of advertising coming attractions," is Mr. Beynon's note upon the copy received, to which he might truthfully have added, "is hard to beat."

How Often Film Fans of El Dorado

OFFERS picture when you have by letter, film club does a show of interest to entire community and cause me to look at two, three, even four times!" written under the heading of this advertisement in the local newspaper.

SEASON OPENS! Pe. column is preceded by an exciting dream of romance coming into our lives, and reads: "A thrill picture awaited by the thousands for one that a really great picture has arrived."

But sooner a picture has arrived.

A picture of absorbing romance, of genuine thrill of suspense, and of suspense continually kept in suspense! To be viewed time after time with the same interest! A picture you will not want to see — will see again, many times in different form — will be that bigger picture that comes only once in a hundred years.

IT'S A WONDER PLAY, THE ONE BIG FILM EVENT OF THE SEASON, and the pictures you will read about are more effective, more sensational, more varied in thought than any before.

AND IF YOU WILL NOT BE THE FIRST to see this picture you will be one of the few, unless your friends tell you about it. They will repay you by taking you to see this film — the smallest will repay you by taking you to see this picture — the most costly will repay you by taking you to see this picture.

The Minneapolis, Minn., opening of "Kismet," the Robertson-Cole production, recently described in these pages, was no more ably executed than the newspaper campaign which introduced that attraction to the theatregoers of the Twin Cities. J. L. Johnston, advertising manager of the Finkelstein & Ruben organization, instituted in behalf of the picture one of the greatest newspaper campaigns in his active career.

The above reproduction shows the page display which formed the climax of the "Kismet" advertising drive. It is one of the most attractive contributed from any part of the country in connection with the sensational advertising the picture has been given.

The composition is one of the best produced by Mr. Johnston to date, and his endeavors in behalf of Finkelstein & Ruben theatres extend over a protracted period. That it should have been produced in the interests of a picture which has moved to presentation and exploitation exhibitors in every part of the country who had not previously undertaken anything of the sort is significant.

Pictures of that type are of especial value to the trade. They produce good advertising. Good advertising produces volume patronage, and upon that depends the whole future of the motion picture and every individual identified therewith.

A ten-year-old boy of Lima, O., acquired freckles for the occasion when employed to impersonate Wesley Barry in exploiting the Regent theatre engagement of "Dinty." To make them realistic, he painted them on with iodine—and they won't come off.
Country Store Is Feature Of “Down Home” Setting

N. FRUDENFELD, director of publicity for the Sun theatre, Omaha, Neb., achieved gratifying results with the country store prologue pictorially described herewith in connection with the showing of “Down Home,” Irving Willat’s production distributed by the W. W. Hodkinson Corporation. Better choice of material for presentation purposes is not frequently noted in the theatre news of a week or a month.

The description contributed by Mr. Frudenfeld states that the feature was entitled “Rubetown Minstrels,” and that the dialogue centered around the plot of the picture. On the rise of the curtain red lights were used in the stove and the kettle was steaming. As one member made reference to the heat the stove door was opened and the fire was seen to die down, the steam ceasing to come from the kettle.

No mention is made of the musical numbers or dialogue employed, but any showmen will readily outline these as he studies the Sun setting. The possibilities are obviously great, and perhaps it is just as well that Mr. Frudenfeld does not describe this feature of the prologue in detail.

There are half a hundred songs which may be utilized in such a number, ranging from the classics of yesteryear to the “O, By Jingo” and its companion numbers of present popularity. A satisfactory program is easily made up of these.

Jokes are no less plentiful. Perhaps the antiques will serve the present purpose as well as or better than the newer products. They carry with them the unmistakable atmosphere of the country gathering place.

Dance classics, the “hoe down,” etc., probably will likewise be found most satisfactory. A character in the indicated grab could scarcely be expected to deliver the ultra-jazz steps presently in vaudeville vogue, though a “rube” version or burlesque of these might be found excellent material if the performers employed possess the ability to “put it over.”

The establishment of the rural atmosphere prior to the screening of the picture is the essential thing, however, in this as in every instance. No matter how good a picture may be, it may be made to leave a better impression by use of good presentation. Mr. Frudenfeld’s prologue is an ideal introduction for a picture of the type. It should be widely copied.

STUNTS

Stanley Chambers, manager of the Palace theatre, Wichita, Kans., applied the suggestion made in “Your Picture in the Paper,” the article presented in this department of the February 12 issue, and received a story with cut aggregating considerably more than half a column written by the newspaper’s feature writer.

Money bags were used in decorating the front of the Orpheum theatre, Chicago, during the engagement of “Brewster’s Millions,” Roscoe Arbuckle’s Paramount production. Consideration of the stunt leads to ready formulation of innumerable ideas for elaboration of the original.

A series of six cumulative illustrated teasers which may be grouped in one display for the final announcement is one of the effective stunts suggested in the press book prepared for “Society Snobs,” a Selznick production starring Conway Tearle.

E. J. Weisfeldt, managing director of the Strand theatre, Milwaukee, Wis., used the distorted Harold Lloyd mirrors for lobby decoration in behalf of “Number Please,” that comedian’s Pathe comedy, and staged a prologue in which a set telephone twelve feet in height concealed and later revealed a tenor and soprano who sang a popular song parodied for the purpose. The melody was also played on bells concealed throughout the auditorium.

The Village Theatre Company, operating the Village theatre, Wilmette, Ill., has prepared for distribution among its patrons a six-page folder in which every phase of motion pictures, from studio photography to exhibitorial program selection is carefully and interestingly described and a sample of film is presented. The composition amounts in effect to a liberal education for the motion picture fan, successfully accomplishing the purpose which a campaign of education invariably accomplishes—effective exploding of the censorship theory. The Village Theatre Company will doubtless supply a copy to any exhibitor upon request, and every exhibitor can use the idea with good effect.
First National Explains Attitude on "The Kid"
(Continued from page 2)
should any Chaplin release prove to be in, say, three reels instead of two. And it was so fixed because a three-reel picture was still a short subject, from the exhibitor's standpoint, and he would be required to book a feature to round out his program.

"In the case of 'The Kid,' however, it constitutes a feature in itself and makes it unnecessary for the exhibitor to book anything else on the same program, with the possible exception of a short subject.

"As a feature, therefore, its added value cannot be expressed in terms of a percentage of the fixed price of the other Chaplin productions, which could only be regarded as short subjects. Its real value and the fact that the exhibitor, ought, and in most cases, is unwilling to pay for it, must be arrived at by regarding it as a feature, and formulating the price in a special manner."

Asks Reason for Demand

"No exhibitor would expect to obtain any six-reel feature at a rental price equivalent to twice what he would pay for a two-reel comedy."

"Why should any exhibitor make such a demand in this instance?"

"Associated First National has already demonstrated its absolute determination to be fair with the exhibitor, even at the sacrifice of what might be considered a commercial opportunity according to some of the business standards of this field."

Six months ago, if First National had been so disposed, it could have cancelled every outstanding Chaplin contract, returned deposits thereon, and put itself in a position to take advantage of the present situation. It did not so, because First National's experience with its own exhibitor members has taught it that the overwhelming majority of the exhibitors believe in and practice fair play, appreciate it when it is shown to them, and reciprocate it in every instance."

Lesser Elated Over Future of Industry
Returns to West Coast to Fight Against Slump

Propaganda

Irving M. Lesser has arrived in Los Angeles after spending several months in New York City, Mr. Lesser is prepared to make a fight against the "depression" through the medium of the industry propaganda, which has been circulated. According to Lesser, the motion picture industry needs propaganda, as were the case a state of readjustment—something that every standard industry has or will do. That everything is quickly working to an advantageous point of harmony for all concerned is firmly believed by this producer.

"Do not feel any fear concerning the future of the picture world," says Mr. Lesser. "I am a producer and am producing at the present time in Los Angeles. I have just completed 'Peck's Bad Boy,' a five-reel feature starring Jackie Coogan. Within a very short space of time I shall produce two additional producing units under my banner. These also will be in Los Angeles."

According to this film executive, there is little need for sale of his products if these pictures are up to standard.

"There is a big future in store for independent film making in Los Angeles," Lesser added, and he goes further in saying that our big national distributing organizations are willing to contract for independently produced products if they are worthy subjects.

"Three Musketeers"
Next Fairbanks Film
Noted Dramatist Will Write Continuity for Alexander
Dumas Story

The next vehicle for Douglas Fairbanks, following the publication of 'The Nut,' is "United Artists on April 1, will be Alexander Dumas' world-famous story, 'The Three Musketeers."

Dramatist to Adapt It

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 screen. According to several of our most famous contemporary authors and playwrights are being considered, among them among Edward Knoblock, who gave to the speaking stage such notable works as "Milestones," "Kismet," "Tiger, Tiger," "My Lady's Dress," and "Shahram," the latter of which Knoblock will be chosen.

Plans are being formulated for the casting of an impressive and capable cast. The assemblage of players being arranged for by Fairbanks will constitute what amounts to an all-star cast.

Director Not Announced

In the beginning it was the intention of Fairbanks to make this picture in Europe. Owing to the fact that so much time would be required for the trip that it would have been beyond their control to complete the 1921 production schedule, this idea has been abandoned. But it is understood that the picture may be embodied by the correct locale, arrangements are being made to send two cameramen abroad, one to England and the other to France, where suitable exteriors will be made and incorporated in the production. Photographs from which sets can be built on the Fairbanks' lot will be taken.

No announcement has been made yet as to who will direct this feature.

Exhibitors in Spencer
Discuss Film Situation

(Special to Exhibitors Herald)

SPENCER, IA., Feb. 13.—Several exhibitors from nearby towns conferred recently with O. C. Rice of Algona; Stanford of Emmetsburg, and Howard Vining of Spirit Lake.

Earle to Title Cuneos

Ferdinand Phinnie Earle has been engaged to provide the art titles for the Lester Cuneos series which Doubleday is producing for the Capital Film Company of Chicago.

Educational Conducts
Comedy Appeal Test
Finding That Short Subjects
Are Adaptable to Any Program

For the purpose of determining whether certain of its product is regarded by exhibitors as more desirable for use on the same bill with particular types of pictures, Educational Film Exchanges, has been conducting for several weeks a survey of the use of comedy films used with the first run of unusual features in principal cities.

The result, says Educational, shows the adaptability of the four brands of two-reel comedies to all sorts of programs, and the frequent use of the single reel Varsity and Gayety brands while the feature is considered too long to permit the use of a two reeler. One impressive fact learned is that where the feature is a particularly tense one the better theaters have shown a uniform policy of making room for one of the two reeler even if there is no time to eliminate all other film from the programs.

Various Comedies Used

Here are some of the results: With "Midsummer Madness" at both the Strand, Seattle, and the Euclid, Cleveland, "Ishbel," preferred in Boston, Chicago, and St. Louis, Pittsburgh, has "Flowers," used in the Arcadia, Philadelphia, preferred "Torchy's Double Triumph."

Three theaters which played "The Frontier of the Stars" preferred a Chico comedy to complete the bill, the Broadway Strand, Detroit, using "Dining Room, Kitch & Parlor, while "A Homespun Hero," Denver, "A Homespun Hero," and the Riviera, Chicago, "Going Through the Rye." Two theaters also preferred a Christie with the first runs of "Iolani of Clay," the Walnut in Cincinnati playing "Mr. Fatima," and the Grand and Regent in Pittsburgh "A Homespun Hero.

Chester companies are using with "The Braided Woman" at the Stanton and with "Inside of the Cup" at the Palace, both Philadelphia; "A Homespun Hero" at the Riviera, Chicago; with Mary Pickford in "The Love Light" at the New Grand Central, St. Louis; and with "The Penalty" at the Rex, Pittsburgh.

Adaptable to Any Bill

Torchy comedies showed their suitability to accompany any sort of a picture by appearing with such accompaniments as "The Spenders" at Barice's Loop, Chicago; "Ishbel" at the Civic, Springfield, Paul; "The Furnace" at the Palace, Philadelphia, and "Peaceful Valley" at the Rialto, Pittsburgh.

Other Christsie include showings: "Movie Mad" with "Ishbel" at the Adams, Detroit; "Wedding Blues" with "Ginny Men," at the Grand, Buffalo; "Shuffle the Queens" with "Dangerous Business" at the Strand, Cincinnati, and "Hey, Ruben," with "Outside the Law" at the Rialto, Washington.

Lillian Gish Denies She Is to Quit Films

(Special to Exhibitors Herald)

NEW YORK, Feb. 15.—Miss Lillian Gish denied a report from Los Angeles that she has sold her contract to the United Artists Productions. According to Miss Gish, she has registered with a firm of theatrical agents there for engagements. She said: "We are looking for a character part still under contract with Mr. Griffith. I am considering an offer to return to his organization."

February 26, 1921

EXHIBITORS HERALD
Motion Is Over-Emphasized: Ballin

Hugo Ballin, who has just finished his modernized version of "East Lynne," for publication by W. W. Hodkinson Corporation, has demonstrated, he believes, 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 turning away from this style of entertainment. He says:

"I believe the time has come when we must readjust 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 wholly of motion or accentuated motion.

"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 quite fully for the immense 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 program 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 reculsion 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 in 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—for the innuendo and intimacy rather than the brash rhetoric of the sub-title.

"The well-known scene in which Capt. 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 thought, 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 a bid for sympathy. If it is overdone 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 obtruded 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 I have ventured to depart from many a hoary tradition, and it may be that I have defied time-honored melodramatic rules of conduct and procedure. 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."

Mabel Ballin and Henry Tell in two scenes from "East Lynne" the forthcoming Hugo Ballin-Hodkinson production.
FIRST AID!
Hospital in Three Months

The making of motion pictures in many instances is a strenuous occupation. Glance at the records of the first aid hospital at the new Paramount studio on Long Island. During the three months that the hospital has operated more than 600 cases have been treated. Most of the cases were minor ones, such as bruises, cuts and sprains.

Probably the most unusual case 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 low 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.

* * *

Dr. Emanuel Stern, chief physician for the Famous Players-Lasky Corporation, who spends four hours at the studio hospital every day, explained that the first aid station was established to increase the efficiency of the workers at the studio by watching their health as well as to give emergency treatment.

"Our business is to keep the employees fit and give medical attention and advice that will enable them to stay on the job," said Dr. Stern. "Anyone who is incapacitated in line of duty we take care of.

* * *

Dr. Stern, who is now one of the assistant surgeons at Bellevue hospital, is a graduate of New York university and the Bellevue hospital medical school. He also was an interne at the hospital after his graduation and before entering the army where he did reconstruction surgery at Colonia, N. J., and Fort Oglethorpe, Ga.

Dr. Stern has equipped the first aid station at the studio as completely as such a station is equipped in any hospital. Mrs. Mary Mackay Rausch, a trained nurse, is on duty all day at the station and takes care of all minor cases. A daily record of all cases is kept the same as in the first aid room of a hospital.

"False Colors" Which Stars Priscilla Dean Finished by Universal

(From Staff Correspondent)

NEW YORK, Feb. 15.—"False Colors," the Priscilla Dean vehicle to follow "Outside the Law," has been completed, Universal reports. The title of the picture, based on the story by Edwin Levin, may be changed. Stuart Paton directed. Niles Welch heads the star's supporting cast, which includes Spottiswood Aiken, Madge Hunt, Harry Webb, Wm. Archibald, Rex de Roselli, Harry Carter, Wm. Welsh, Harry Van Meter, Mae Miraci, Al Garcia, James McLaughlin, Kathleen Myers, Joey McCreery, Alice H. Smith, Francis Dumas and Jos. Ray.

Selznick Buys Stories

(From Staff Correspondent)

NEW YORK, Feb. 15.—"The Open Door" and "Mrs. Malaby's Mistake," two Saturday Evening Post stories by George Weston, and "A Violation of Principle," by John Harvey Fox, published in Blue Book Magazine, have been bought by Myron Selznick.

Week Run Is Policy
Of New Ambassador
Gore-Lesser House Will Be
Known As National Art
Theatre of Screen

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 13.—In announcing the policy of the New Ambassador, known as the "National Art Theatre of the Screen," S. Barret McCormick announces that no production will be shown for more than one week. The new Gore Brothers and Sol Lesser house was opened on February 5th. McCormick is in complete charge of the playhouse.

"Passion" Opens House

The prologue which McCormick staged in connection with "Passion," the opening attraction, determined beyond any doubt that Gore Brothers and Sol Lesser have made no mistake in selecting him to guide the destinies of its house.

According to Managing Director McCormick the feature productions presented will be cloaked with the cultural arts in such a manner that all shall be blended into one complete setting.

The influence of light, of music, of poetry, of the ballet and pantomime will be welded into the presentation through inconspicuous channels so that the complete "product" will seem "naturally" complete.

Follows Italian Renaissance

In architecture, the Ambassador follows closely the Italian Renaissance; in spirit, it is the "Little Theatre of the Screen."

Max Weil heads the symphony orchestra. The seating capacity is 550 chairs. Admission prices are, for afternoons 75 cents and $1, plus tax, and, for evenings, $1 and $1.50, plus tax. All seats are reserved. Two performances daily at 2:30 and 8:30 p.m.

Beal Elected President
Producers Association

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 15—Scott R. Beal has been elected president of the Associated Producers Association for the coming year. Allan Watt is named secretary and treasurer. The board of governors includes William A. Grimley, former assistant to Henry McRae; Roy H. Marshall, L. A. Hayland, formerly production manager of Mary Pickford, and Dave Allen.

Charlie Conklin Is
Now With Atlas Co.

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 15.—H. C. Anderson, vice-president of Atlas Film Company of America, has signed Charlie Conklin, former Mack Sennett comedian, for a series of twelve two-reel comedies to be filmed at Long Beach.

Greely Is Managing
Indianapolis House

(Special to Exhibitors Herald)

INDIANAPOLIS, Feb. 15.—James W. Greely of Portland, Me., has assumed management of the new Loew's State theatre here. The new theatre opened February 14.
Joe Gilday Succeeds Wolfberg at Famous
Transferred to the Chicago Office as Manager of Central District

Joseph H. Gilday, veteran of the film business and a former exhibitor, has been appointed manager for Famous Players-Lasky Corporation to have jurisdiction over the Chicago territory. Mr. Gilday came to Chicago this week from New York, with Harris P. Wolfberg, who is retiring as district manager to become vice-president and general sales manager of Lake & Export Coal Corporation. Wolfberg will relinquish the reins at the Chicago Paramount office as soon as Gilday has become acclimated. Gilday has been branch manager of the Famous Players’ office in Kansas City, his home town, for the last year. He is one of the pioneers of the motion picture business. He is said to have been the first man in Kansas City to convert a legitimate theatre into a cinema palace. Joe” Gilday is known in the film industry as a man of pleasing personality and unapproachable integrity. He understands the exhibitors’ problems and is known for his ability to deal with personal interests in a way that makes them feel that their interests are being taken in to it that the exhibitors in his territory are aided to prosperity.

Scores of exhibitors are visiting the Famous Players’ exchange to bid welcome to Gilday and farewell to Wolfberg.

"What Women Will Do" Scheduled for Screens

Believing the New Edward Jose production, “What Women Will Do,” to be a notable addition to the list of photoplays which Associated Exhibitors, Inc., have launched under their banner, including “The Riddle: Woman,” starring Geraldine Farrar, and “The Devil,” with George Arliss, this new feature has been selected to headline the Pathé schedule for March 15.

“What Women Will Do” is melodrama, presenting the thrills and romance found in the underworld and cultured society. The gaiety of the cabaret and the excitement of the race track also forms the background against which Charles A. Logue has written this story of a woman's regeneration.

First King Cartoon Ready February 15

The first of Frank King’s animated cartoons, “Gasoline Alley,” will be completed by February 15. Its title is “Leave It to Walt.” The cutting is now taking place on this picture. “Gasoline Alley” tells its story in five hundred feet of film. Upon its completion, “Gasoline Alley” will be given a trade showing, and a screening in several key cities simultaneously.

Pathe Will Inaugurate Boy Adventure Series

“The Adventures of Bob and Bill Series,” a group of one reel photoplays presenting amusing adventures of two boys skilled in wood craft, which Pathe will inaugurale March 6 with the publication of “Trapping the Cat,” offers an interesting novelty in the production of screen entertainment.

Selznick’s “The Highest Law” Wins Favor in Sing Sing and in Church

Following Exhibition of Production Pastor in New York Delivers Sermon Based on Ralph Ince Picturization of Lincoln’s Life

The Selznick presentation of an incident in the life of Lincoln, under the title of “The Highest Law,” a Ralph Ince special, gained unique distinction recently when shown to the inmates of Sing Sing under the auspices of the Special Welfare League simultaneously with the unreeing of another print in the Crawford Memorial church, before a congregation of Methodists in New York City. The incident may be considered as a tribute to the usefulness of the screen in forwarding welfare work in both community and prison.

In both instances addresses referring to the life of the Great Emancipator were in each case an integral part of the entertainment. In the Methodist church the Rev. Lincoln Hollister Caswell, who, it is said, bears a striking resemblance to Lincoln, preached Sunday night following the picture showing. There transpired the remarkable incident of a clergyman recalling Lincoln not alone in personal resemblance but in a sermon based on a film.

Operates Complete Show

Pastor Caswell gives a complete picture show in his Sunday school room—comedy, scenic, news reel, feature and all. He started picture shows for the purpose of centering community interest in his church, taking the screen as a direct method of appeal. He shows pictures Saturday night and on Sunday night preaches a sermon with the photo-play as a text. One thousand persons are an average attendance at the church exhibitions.

There is a regular picture theatre not far from the church run by showmen who work in harmony with Pastor Caswell. Bolte Brothers of the B. and B. theatre, believe that he is showing pictures and are content to get their share of the crowds thus created throughout the week. Bolte Brothers run a slide on their screen announcing the church show. They pick up his films at the exchanges.

Praises Selznick Picture

Frederick Mark, chairman of the Mutual Welfare League’s entertainment committee, wrote to the Selznick organization a letter in which he said, in part: “The special value of ‘The Highest Law’ lies in the fact that it deals with real people, real events and real human emotions. After a long series of fictitious characterizations it is an inexpressible relief to come to Mr. Ince’s ‘Lincoln.’ He makes the man so real, so vivid and so magnificent a figure that the history of his time comes closer home and is more vividly real than would be possible by almost any other medium.”

Pastor Caswell, in his Sunday night sermon, said: “When I talk to an audience, I can tell them much that I say goes in one ear and out of the other, but if I can put anything into the eye it is bound to stick for there’s no way out. This is the power of pictures, and religion must soon seize this mighty power of the moving picture to make people think. The motion picture challenges the pulpit as a regulator and determinator of public morals and the private conscience.”

In a letter to the Selznick people Reverend Caswell said: “The ‘Highest Law’—‘The Selznick people are to be commended on making this type of picture. Their latest Lincoln picture (we have already shown ‘The Land of Opportunity’ in our church) seizes on the moment when Lincoln pardons a soldier who has deserted his regiment to see his dying mother.”

Fritzi Ridgeway to Make Feature Films

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 well known and widely read books, within the next few months, according to a report from the Capital Film Company.

Joins Wilding Company

F. J. Wheeler, cameraman, who has been associated with the Detroit Free Press film edition, recently resigned and is now with the Wilding Film Manufacturing Company of Detroit and Grand Rapids.
Looks Like Another Job, Soon

Charlie Chaplin and Jackie Coogan in a scene from "The Kid," Chaplin's latest First National attraction. The comedian is a glazier, and when work is slack "the kid" sees that he has something to do.

Corelli Story, "God's Good Man," Issued by Stoll on February 20

Marie Corelli's story, "God's Good Man," will be issued by Stoll Film Corporation of America on February 20. This will be the first motion picture production of a work by the noted author, in which every detail was personally supervised by her.

Elvey Directed Picture

Maurice Elvey directed, Kate Gurney wrote the scenario and plays a part in the picture. Miss Corelli left her home at Stratford-on-Avon to spend all of her time at the Stoll studio during the filming of the interiors.

Miss Corelli stated that she had actual living persons in mind when she wrote the book, and insisted that the players who were given the part conform as closely as possible to the originals. When Basil Gill, in his makeup as the Rev. John Walden, appeared for his first scene, Miss Corelli was filled with wonder, for she is reported to have said he resembled the other in the minutest detail.

Peggy Carlisle in Lead

For many of the outdoor scenes Miss Corelli took the whole company to the Shakespeare country, where some wonderful landscapes were shot as charming settings for the absorbing story.

Peggy Carlisle plays the part of Maryllia Vancourt, the petted heiress who tires of the shallowness of life in the big city, and retires to the peace and calm of her country estate, only to find greater real excitement and romance. Others in the cast are Barry Barnard, Julian Henry, Edward Arundel and Kate Gurney.

David P. Howells Obtains Right on Darmond Serial, "Hope Diamond Mystery"

David P. Howells has obtained the rights in the United States and Canada on "The Hope Diamond Mystery," a fifteen-episode serial featuring Grace Darmond.

Work is progressing 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 and it has a story of disaster and misfortune.

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, David P. Howells has created a state rights department which will be separate and distinct from his foreign and export business. This department is under the management of William Fait, Jr. The advertising, publicity and exploitation will be under the direction of T. O. Eltonhead.

First Salient Film Nearing Completion

Trade Showing of Production Starring Muriel Ostriche to be Held Shortly

Announcement is made by Salient Films, Inc., that the filming of the interior scenes for the first production starring Muriel Ostriche has been completed. It is expected to have the exteriors completed within a week. The picture probably will be ready for trade showing within the next two weeks.

Able Cast Selected

Reports from the studio indicate that this picture will prove an unusually attractive production from the independent standpoint, for the reason that an exceptionally able cast has been selected to portray the principal parts and the settings are elaborate. The photography of Paul Allen is said to be remarkably fine.

The picture was directed by J. Charles Davis, 2nd, who was assisted by Jack W. Brown. The principal roles are in the hands of Muriel Ostriche, Walter Miller, Harold Forshay, Jack Hopkins, Helen Courtney and a number of other well-known artists.

Picture Not Named

Immediately upon completion of work on this production, filming of the second will commence. This story will be from the pen of a well-known novelist, and it has appeared in book form. The title of the first picture has not definitely been decided upon. It was produced under the working title of "Shackled." It is an original story written specially for Miss Ostriche.

Wheeler Oakman Stars in Five Part Westerns

After having appeared in featured roles, Wheeler Oakman, husband of Priscilla Dean, will now shine as an individual star. He will make pictures under the Irving Lesser productions banner. He will star in a series of pictures known as the "Bronco Boy" series. That is the character which Oakman made famous in his portrayal of the faro player in "The Spillers.

Other productions that have featured Oakman are "Mucky," "The Virgin of Sambouth," "What's Done is Done," "Ne'er-do-well" and "Outside the Law." The Oakman pictures will be in full five-reeler form.

"Welcome Children" Given

Distribution by National

Arrangements have been made by Charles M. Connent, president of Drasena Productions, Inc., of Los Angeles, for the issue of "Welcome Children," the first feature to be completed by that company, through National Exchanges, Inc.

The picture has been received at the home office of National Exchanges, Inc., 398 Fifth avenue, and is being titled and cut. "Welcome Children" is a five-reeler comedy. It was directed by H. C. Matthews.

Laemmle Sole Legatee

NEW YORK, Feb. 8.—Carl Laemmle, president of Universal Film Mfg. Company, is named as sole legatee in the will of his wife who left an estate valued at $150,370. Mrs. Laemmle died Jan. 12, 1919.
Kent Receives Gift

From Division Heads

Convention in New York of Paramount Managers Closes

S. R. Kent, general manager of distribution, Famous Players-Lasky Corporation, was the recipient of a diamond platinum watch and platinum pearl chain, the gifts of district managers and other officials attending the recent convention in New York.

Chamberlin Presents Gift

Frank V. Chamberlin, general service manager, presented the gift on behalf of those attending at the final session of the convention last week.


Zukor Addresses Gathering

The feature of the evening was the speech by Adolph Zukor, who gave probably the most inspiring talk on organization matters which those present had been privileged to hear. He emphasized the benefits of close relationship of executives with all the individual members of their departments and with each other and stated that he had finally achieved the realization of his fondest dream—that of a completely harmonious organization, all working with the sole and common purpose of promoting the welfare and “enhancing the good name of Paramount.

In conclusion, he proposed the formation of a Paramount Club, where all executives and employees might meet socially on common ground, without regard to their rank in the business organization.

Army Men Reported to Be Keen About “Wonder Man”

United States army posts have been showing “The Wonder Man,” the Robertson-Cole production, starring Georges Carpentier, and some of the greatest enthusiasts over this picture are to be found among the soldiers, producers report.

The recent publicity which Carpentier has been receiving by reason of the debate as to the location of the Carpentier-Dempsey fight, has been of great value to Robertson-Cole in the placing of the feature. “The Wonder Man” is an American society drama. One of the essential parts of it is a four-round bout in which the French battler shows some of his best ring tricks.

Frawley to Direct

Metro Productions

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 8—T. Daniel Frawley, formerly a well known stage producer, has become a member of the directorial staff of Metro.

Initial Sherman Production Will Be Published on Third Monday in April

No Decision Reached on Title of Picture Which Is To Be Issued on That Date—President Has Completed Plans on West Coast

Sherman Productions Corporation announces that its initial publication date has been set for the third Monday in April. Selection of the picture to be issued then has not been made.

The company now has four productions ready for issue. While original plans were to publish "Man and Woman," the Charles A. Logue picture, President Harry A. Sherman has made no definite announcement.

Sherman Returning East

President Sherman has completed production plans on the west coast and will return East shortly. The consensus of opinion among franchise holders will more or less govern President Sherman in the choice of his first publication.

In announcing the date of the initial publication, Max E. Mazur, treasurer of the company, states:

"With the announcement of the date for our first release, Sherman Productions Corporation has come to the place where it can at last demonstrate to the doubters that the so-called Sherman plan, with its many advantages to the exchange and the exhibitor, which by many was regarded as being too altruistic ever to become a reality, is, on the contrary, an entirely practical proposition.

To Prove Plan's Fairness

"While perhaps it does not serve to standardize picture costs for the exchange and the theatre than any other system yet put into practice, it is so eminently fair and equitable to them that on first examination it seems impractical from the producer's standpoint."

"We are confident, however, that we shall soon prove to the industry that it is the best method yet evolved to give an absolutely fair division of each picture's profits to all concerned, the producer, the distributor and the exhibitor."

"Personally, I look forward to many other independent producing concerns following the lead of Sherman Productions Corporation within a few months after we have blazed the way, for, as a matter of fact, only by so doing can they actively compete with us."

New Pioneer Exchange

Is Opened in St. Louis

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 2148 Olive street and is in charge of Thomas Leonard, who needs no introduction to exhibitors in his territory.

Pioneer's new St. Louis exchange is described as one of the most up-to-date in the country, and is equipped with everything that spells comfort.

Change Management

Of Superba Theatre

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 8—William E. Jones, for several months manager of the Superba theatre of Los Angeles, has resigned. Noble Hearn, formerly assistant manager, has been made managing director.

"WHO'S AFRAID OF AN OLD LION?"

Baby Beulah Wiggins, one of the Fox Sunshine Comedies most daring stars, walks right up to the King of Beasts.
“Madonnas and Men” Has Maximum Of Box Office Value, Says Moore
Jans Sales Manager Declares That Approximately Every State Right Territory Disposed of Within Two Months

Foster Moore, sales manager of Jans Pictures, Inc., 729 Seventh avenue, New York, who has been in the motion picture industry for seven years, declares that he never has seen a production that so near approached the maximum in box office value as does “Madonnas and Men.”

He said he was not surprised at the success of the picture in Detroit where it was given its premiere at John Kunsy’s Madison theatre. Following the success of the picture there Mr. Kunsy bought the four Jans pictures for Michigan.

**Allens Buy Rights**

Following the Detroit premiere the production was exhibited at Toronto, Canada, and the Michigan success was duplicated. Three weeks capacity business was done. Allen Brothers control the rights to the picture in Canada.

The picture played at the Strand theatre, Newark, N. J. Herman F. Jans, president of the company, announces that a prominent theatrical concern is negotiating for an extended run on Broadway.

Moore announces that within two months approximately the entire country has been disposed of on the production. The only open territory on “Madonnas and Men,” “Love Without Question,” “A Woman’s Business” and “The Wings of Pride,” the last three starring Olive Tell, is Missouri and Kansas.

**List Transactions Made**

A list of state right buyers who have purchased the four pictures follows:

- Iowa and Nebraska, First National, Des Moines, Ia.
- Minnesota, Wisconsin, North and South Dakota, F. & R. Film Co., Minneapolis, Minn.
- Tennessee, North and South Carolina, Georgia, Alabama, Florida, W. & S. Film Co., Atlanta, Ga.; Greater


Canada, Allen Bros., Toronto, Canada; Upper New York state, Ben Pitzer, Buffalo; East Pennsylvania, South New 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, Arkansas, Federated Exchange, Dallas; Illinois and Indiana, Superior Screen, Chicago; Louisiana and Mississippi, First National, New Orleans; California, Arizona and Nevada, T. W. Charnburn Enterprises, Los Angeles.

**Norma Talmadge Busy on Her Two Newest Features**

Norma Talmadge, who is now at Palm Beach, where she has been taking the final scenes for “The Passion Flower,” and also outdoor shots for her next picture, “The Sign on the Door,” which, like “The Passion Flower,” will be directed by Herbert Brenon, is returning to New York on February 14, when she will immediately start work on the interiors for “The Sign on the Door.”

“The Sign on the Door” is by Channing Pollock, and was a successful last year Broadway production, with Margaret Bambeau in the lead. This drama is still playing on the road, in all the more important cities. Lew Cody has been put under contract by Joseph M. Schenck for this next Associated First National production, and is now on his way from the Coast. Charles Richman also has been engaged.

**Allan Dwan Finishes Producing Comedy for Associated Producers**

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 late February by the Associated Producers.

The story is a departure from the type which Mr. Dwan has lately centered his attention upon. It is a comedy drama. Allan Dwan, of late, has favored melodrama and during the past year scored with such pictures as “The Luck of the Irish,” “A Splendid Hazard,” “In the Heart of a Fool” and “The Forbidden Thing.”

Wilfred Buckland, for the past six years art director for Famous Players-Lasky, assisted Mr. Dwan in the production of “A Perfect Crime” Monte Blue, Jacqueline Logan, Hardee Kirkland and Stanton Heck are the featured players in “A Perfect Crime.” Alfred Cheney Johnson, the Fifth avenue photographer, accompanied Mr. Dwan to the coast to make special stills of the production.

**“Affairs of Anatol” In Permanent Title**

Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production, announced yesterday that “The Affairs of Anatol” would be retained as the title of the mammoth super-star production which Cecil B. DeMille is producing at Hollywood from Arthur Schnitzler’s famous play.

**Reopen Springfield House**

SPRINGFIELD, MO.—The Jefferson theatre, which has been closed for several years, has been reopened as a motion picture house. E. C. McAfee, president of Springfield Theatre and Investment Company, operators of the Electric theatre, which will run the Jefferson, is in charge of the latter.
Rand Represents Home Office of United Artists on Pacific Coast

Other Advancements in Organization Announced by Hiram Abrams—Buckley Becomes Manager of Sales at Los Angeles

Walter S. Rand, who has been sales manager of United Artists Corporation's Los Angeles branch since the organization began its operations, has been appointed home office representative on the Pacific Coast by Hiram Abrams, president of the company. His territory will include Seattle, San Francisco, Los Angeles and Denver exchanges.

Mr. Rand's promotion has brought about several other advancements in the exchange personnel of United Artists Corporation.

H. D. Buckley, who has been Kansas City sales manager since the organization of the company, becomes Los Angeles sales manager. T. Y. Henry, who has been sales manager at the Denver office, succeeds Buckley at the Kansas City office. H. D. Cassidy has been appointed sales manager at the Denver office.

Several new offices have also been opened. W. A. Shalti, who has been assistant in the Boston office, has been appointed sales manager at St. Louis and is establishing a new office there.

A new office has also been opened at Montreal, Canada, with E. A. Brown as sales manager. Mr. Brown was transferred from the Toronto office.

Warren Announces Staff Promotions

F. B. Warren, general manager of distribution of Associated Producers, Inc., announces the following changes in Associated Producers' selling organization: William H. Jenner, 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. McConville, who succeeds 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 was for two years Selznick's manager in that territory.

"Peck's Bad Boy" Ready For Cutting by Lesser

Word comes from Irving Lesser that "Peck's Bad Boy," the five-reel feature comedy starring Jackie Coogan, is completed and ready for cutting.

"Peck's Bad Boy" is based upon rural life, and while many episodes of the original Peck volume have been screened, the story in general has been revised to a great extent, bringing it to a more modern stage and revising greatly the characters in the play. In addition to the cast of adults, Director Sam Wood used several dozen talented children from the Hollywood film colony. The film will be in five reels.

Aywon Film Corporation Increases Office Space

Aywon Film Corporation has taken larger offices at 729 Seventh avenue, New York.

Last week Nathan Hirsh, president, and the members of his organization moved from the seventh to the sixth floor. A suite of offices has been taken under the management of Melvin Hirsh, and the business of issuing and marketing state rights films will be attended to in these enlarged quarters.

Officers of M. P. T. O. of New Jersey

Left to Right—Sidney Samuelson, secretary; John T. Collins, president, and Henry P. Nelson, treasurer
"Ducks and Drakes" Is Fourth Film Starring Bebe Daniels for Realart

"Ducks and Drakes," starring Bebe Daniels, is scheduled by Realart for immediate publication under its star franchise. The story is by Elmer Harris, playwright and scenarioist and recently appointed supervising director of Realart's West Coast studios. Mr. Harris originally wrote it for the speaking stage. It will not be seen on the speaking stage, however, until after its cinema presentation.

Picture Is Comedy

It is a comedy with Bebe Daniels as the central figure. The action introduces her as Teddy Simpson, a young girl full of life and the desire for romance, excitement and adventure. Through the untiring efforts of her aunt she has consented to marry Rob Winslow. Her aunt, however, is unable to persuade her to set a date for the wedding. The truth is that Teddy dreads the prospect of settling down to prosaic married life. 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.

Directed by Campbell

In this manner she talks with two men who prove to be club mates of her nance. One day he overhears them in a telephone flirtation and learns what is happening. Realizing the dangers of such promiscuous flirtations he enlists the aid of his friends and they plot to cure her of the habit. An adventure is arranged by the conspirators. Teddy falls an unsuspecting victim to the arrangement and embarks on what proves to be one of the most exciting expeditions imaginable. So successful is the plot that by the time the adventure is over Teddy is more than ready to name a day for her wedding.

"Ducks and Drakes" is Miss Daniels' fourth Realart picture. Jack Holt plays opposite Miss Daniels. Edward Martin del, William Lawrence, Wade Boteler, May Kelso, Elsie And Reason and Maurice Newell are others in the cast. Major Maurice Campbell directed.

First National Believes Walsh Film a Sensation

(Nov Staff Correspondent)

NEW YORK, Feb. 15.—R. A. Walsh's production of "The Oath," the only picture in the Big Five group not shown at the recent First National meeting in Chicago, has created unsold enthusiasm among First National officials.

The feeling is that "The Oath" embodies the ultra in drama and that the picture will create a sensation. It is in eight reels and has for some of its principal players Miriam Cooper, Anna Q. Nilsson and Conway Tearle. A showing will be held soon.

Assistant to Show as

(Nov Staff Correspondent)

ST. LOUIS, MO., Feb. 15.—John Baker, merchandising director of the St. Louis Star, has been appointed director of publicity and assistant to the president of Skouras Brothers Enterprises.

Contract Expires

(Special to Exhibitor's Herald)

LOS ANGELES, Feb. 15—Sylvia Bremer's term contract with Sidney Franklin has expired. She is now considering offers from other directors.

BRACELETS FOR THIS IMPETUOUS YOUTH

Viola Dana and support in "The Off-Shore Pirate," the popular Metro star's latest vehicle.

Reelcraft Playlet Cited by "Judge"

Writer Declares It One of Best Twelve Pictures In 1920

"She's a Vamp," one of the series of Romances of Youth distributed by Reelcraft Pictures Corporation, has been designated by Myron M. Stevens ("Lenzo") of Judge as one of the twelve best pictures of 1920.


Concerning the Reelcraft picture, the writer says: "She's a Vamp." Only two reels, to be sure, and not widely known—but ask someone who saw it. A child picture of real comedy, without a slip from start to finish.

Reelcraft announces that many other words of praise have been received from exhibitors. The series has proven a success.

Arrow Takes Output Of Sceenart Issues For Re-Distribution

Word comes from the office of Arrow Film Corporation that it is handling the distribution for Screenart Pictures Corporation, which has ten features, including the Dustin Farnums and the Kitty Gordon pictures.

The ten screenart pictures will be issued as a series and it will be necessary to contract for the entire series. The first will be Dustin Farnum in the "Light of Western Stars." In addition to the three Dustin Farnum pictures and the two Kitty Gordon pictures, there will be two pictures with Gladys Hulette, one each with Charlotte Walker, Gladys Leslie and Katherine Adams.

These pictures are to be issued with new prints, new paper, new photographs, new press books and other advertising material. It is said that Arrow is selling territory on these pictures on an unusually low basis.

Margaret Beecher Will Make Hemmer Features

Margaret Beecher will be featured by Edward Hemmer in four pictures a year, for a term of five years.

At a recent private showing of "Sunshine Harbor" to the cast and a few friends, Miss Beecher's work was well received and highly commented upon. The distribution plans will be announced later.

Thrills and Laughs in Joe Sameth's Latest

A delightful combination of western humor and thrilling situations go to make up a great many scenes in "Hearts of the Range," the latest J. J. Sameth production to be published through Forward Films Corporation. Clinton Hodder, Alma Rayford and Milbourn Morante are the featured players.

Wert Purchases Rex

OSNABROCK, N. D.—E. D. Wert of Duke theatre has purchased the Rex from W. L. Nelson.
"The Devil" Booked to Play Over The Mastbaum and Gordon Chains Production Distributed by Pathe Has Met With Success Throughout the East—Capacity Business Reported in New England

Associated Exhibitors feature production, "The Devil," which stars George Arliss, has been booked over the Mastbaum circuit in Pennsylvania and the Gordon chain in New England.

The dates of presentation in the theaters of the two circuits have not been announced by Pathe, the distributing medium. An early engagement, however, is planned. Comprehensive exploitation of the feature will be prosecuted, along with elaborate presentation.

Pre-Views Are Successful
The successful showings made by "The Devil" at pre-release presentations at the Strand, New York; Strand, Brooklyn; Shee's Hippodrome, Buffalo; Rialto, Lawrence, Mass., and the Strand, Albany, have spread the fame of the picture as one having 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 engagement at the Rialto, Lawrence, the photo-play played to capacity throughout the week of January 25, thereby living up to the expectations of Andrew J. Cohe, manager of that house, which he expressed to Pathe in a letter as follows: "We opened with 'The Devil' to the biggest business ever done in this house. The picture went over splendidly and everyone was very much pleased with it. I look forward to a record-breaking week, despite the zero weather."

Traffic Is Blocked
"Blocking the traffic" is an ambition to which many show people aspire and to which "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 tonight. Largest crowd since opening of house."

The picture duplicated its success in the New York vicinity at presentations in Cincinnati and Cleveland. The Cincinnati Post recorded the event of George Arliss' appearance on the screen at the Walnut theatre there in a laudatory review which opened with the statement that "George Arliss brings all his superb artistry to the screen in 'The Devil.'" In commenting on the hill at the Metropolitan and Strand in Cleveland, the Cleveland News sums up a review of the picture with the terse but eloquently praiseful statement, "It is recommended."

Apprehend Absconding Treasurer of Theatre
(From Staff Correspondent)

ST. LOUIS, MO., Feb. 15.—After abscinding with $2,500, representing a Saturday's and a Sunday's receipts of the Loew's Garrick theatre, John Thies, 22 years old, who has been acting as treasurer of the house, was apprehended in Milwaukee. Thies was arrested in the company of a vaudeville actress with whom he left St. Louis. The bulk of the stolen funds was recovered.

Popular Film Exchange Takes Larger Quarters

Popular Film Exchange of New York has moved from its former quarters on the sixth floor of the Godfrey building to more commodious offices on the seventh floor of the same building. This is announced by Charles Jawitz, general manager of the exchange.

Jawitz is a pioneer film man. Fourteen years ago he entered the motion picture business, associating at the time with a photographer who has been connected with many film ventures which have embraced the manufacture and sale of motion pictures as well as the management of a chain of theatres.

"Hearts Aflame" to Come From Clark-Cornelius

The first of its 1921 publications which the Clark-Cornelius Corporation will offer on the independent market will be the Jane Novak spectacle, "Hearts Aflame," a six-reel feature. "Hearts Aflame" has been selected by S. L. Rollo, general manager, for the initial offering. It represents the first of a series of meritorious pictures which will find their way to the independent market during the year through this organization.

Dave Laughlin Manager of Pioneer's Detroit Offices

Dave Laughlin has been appointed manager of the Detroit office of Pioneer Film Corporation. He succeeds Edward Fountaine. Mr. Laughlin is well known and well liked in the Michigan territory and officials of Pioneer, at the home office, express themselves confident of his success.

Ben "Puts It Over"

Visions of a contract! A special police badge! A dash of quick wit! Ben Beadell!

Ben, manager of the Chicago office of Stoll, had orders from his under-secretary, E. C. Davies, to hurry to Champaign, Ill., via the "Panama Limited," to assist in apprehending Gale Meyers of the Park theatre.

The first set-back was at the station. Railroad officials objected to putting a passenger off at Champaign. But Ben fooled 'em. He wore his special police badge. He flashed it. The general manager, the station agent, the red caps and others dusted off their suits and made way for Ben.

The "Panama Limited" stopped at Champaign. Ben alighted. Gale Meyers will play Stoll publications.

"The Grand Passion" Excites Wide Interest, Distributor Reports

"The Grand Passion," which is being distributed on the state rights plan by Robert W. Priest, president of the Film Market, Inc., has been drawing attention from theatre managers. It is considered more important than any picture Priest has ever handled, according to his announcement.

The majority of the inquiries state that they were made on account of the magnetism of the title, "The Grand Passion," but a large percentage of letters are due to the names of the authors.—Robert McLaughlin and Charles T. Dazey, Priest says.

Priest was offered $5,000 for the title alone by a producer who wanted to use it for his own picture, but Priest refused to consider the offer.

"Sunset" Jones" Widely Booked in New York and East, American Reports

"Sunset Jones," starring Charles Clark and Irene Rich, is a sensation off with a rush of bookings, following the first run houses, especially in New York and the East, the American Film declares.

This Western is said to have a beautiful background of mountain scenery and camera shots of wide, open plains. "Sunset Jones" is a man of decision, with the courage of his convictions.

Clary and Miss Rich are supported by a cast including James Gordon, Kathleen O'Connor, Robert Walker, Jack Brann, Alfred Ferguson, William Elmer, Jack Cosgrave, Philip Ryder and Hamilton Morse.

Dwan Obtains Rights to Hall's "Johnny Cucabod"

Allan Dwan has purchased the rights to "Johnny Cucabod," the Saturday Evening Post story by Wilbur Hall, and work upon the picture will be started immediately in Hollywood.

To Build Bonham Theatre

BONHAM, TEX.—W. A. Peters of Sparger & Peters has returned from Dallas, where he was in confer- ence with the firm that will build the $60,000 thea- tre to be located at South Main and Third streets.
Shipman Opens New N. Y. Headquarters Activities of Five Companies Will be Managed from Offices

To care of rapidly growing interests of himself and associates, Ernest Shipman has leased a suite of offices on the eighth floor of 17 West 44th street, New York, from which headquarters the activities of Renco Film Corporation, Edward Hemmer Productions, San Gabriel Producing Company, James Oliver Curwood Productions, Inc., and 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.

Metro Week to Be Made Annual Event, Is Report

Wholehearted endorsement by the exhibitors of the country of the holding of Metro week, February 27 to March 5, has induced officials of the company to make it an annual institution in booking, it is announced.

The recent announcement of the period set aside especially for the exhibition of Metro pictures only, together with 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 poster and slides, brought a response from motion picture showmen that even exceeded promises, Metro reports.

American Reports Heavy Bookings on "Gamesters"

"The Gamesters," a "Flying A" special starring Margarita Fisher, is booking heavily all over the country, according to the announcement of American Film Company.

The setting of the story is the intermingling of the free, easy-going life of the West with the artificial social existence of the East. Miss Fisher's interpretation of the character of the gambler's daughter, starting in life under the tuition of a father whose livelihood was made by crooked gambling manipulations, is considered by the producers the best acting of her career.

Kenosha Option is Released by Saxes

KENOSHA, WIS., Feb. 15.—The option taken on the Keating property in Main street by Saxe Brothers of Milwau- kee, with a view to erecting a large theatre on the property, has been aban- doned, according to announcement made by John E. Keating. The site may be used for a theatre, however. Representatives of a New York syndicate have been in town considering its purchase for this purpose.

CHOOSING A NEW MAMMA IS PERPLEXING

"Adventures of Tarzan" to be Made by Numa as Animal Serial Plans Have Been Underway For Five Months—Great Western Producing Company Has Contract to Adapt Burroughs' Story

A new Tarzan serial, adapted from Edgar Rice Burroughs' book, "The Return of Tarzan," is to be placed in production immediately, according to an announcement made by the Weiss Brothers' Numa Pictures Corporation. It will be a fifteen-episode feature and will be of the animal-jungle-thriller type. At the suggestion of Edgar Rice Burroughs it will be entitled "The Adventures of Tarzan.

Plans Are Under Way

Numa Pictures Corporation recently produced "The Revenge of Tarzan," a six-reel feature adapted from one of Burroughs' stories.

At the offices of Numa Pictures Corporation, 1476 Broadway, New York, it was stated that plans for the making of "The Adventures of Tarzan" have been under way for five months. It is planned to make it far more elaborate than any of the Tarzan films heretofore produced.

The continuity is being prepared by a corps of novelists who have all made names for themselves in both the serial and feature fields.

Unlike Other Serials

"We are going to give the exhibitors the greatest serial they have ever screened," claim the Weiss Brothers. "The Adventures of Tarzan' will be absolutely unlike any previous Tarzan production and it will be done in a way which will make every two-reel episode a feature for the very best theatres."

"We are negotiating for a star, who, if we sign him, will make this an actual 200 per cent picture, if ever there was such a thing."

It is stated that "The Adventures of Tarzan" will be produced on the Coast for Numa Pictures Corporation by Great Western Producing Company. No mention is made as to who will direct nor is any thing said about distributing arrangements.

"Blind Wives" in Demand According to Producers

Fox headquarters report an unprecedented booking on "Blind Wives." Among those who will play "Blind Wives" over their entire chains are the Schoenstadt Circuit of Chicago; Lubliner & Trinz, Chicago; Allen Bros, Cleveland; A. S. Black Circuit, New England, and the M. E. Comerford Circuit, Philadelphia.

Corrects Story

H. G. Kosch, attorney for and secretary of Numa Pictures Corporation, has issued the following statement:

"My attention has been drawn to an article appearing in a motion picture paper to the effect that a new Tarzan serial will be put out by Mr. P. P. Craft. This statement about Mr. Craft of the new serial is absolutely without foundation. Mr. Craft disposed of all his rights absolutely to the Nuna Pictures Corporation, or with any rights growing out of this book, nor did he in any manner retain any production rights."

George Beban and his talented son, "Bob White," in a scene from the Beban-Robertson-Cole production, "One Man in a Million."
Frank Keenan Scores In Stage Production

Frank Keenan, star of a series of successful pictures recently published through Pathe and now starring in a stage play "John Fergus on" on the West Coast, has repeated his Los Angeles triumph in San Francisco.

San Francisco newspapers in reviewing the premiere there unite in saying that the drama is one of the strongest ever presented in that city and give Mr. Keenan unmitigated praise for his masterly interpretation of the title role.

Negotiations are now pending to have Mr. Keenan take his play to New York.

Pathe Giving Direct Support to Locals in Fights on Censorship

Pathe Exchange, Inc., has issued a statement calling attention to the fact that it has given pictures support to the local committees opposing censorship and the blue laws in Indiana and Indianapolis. Its statement is as follows:

"Word has come to us by wire from Minneapolis, Minn., and Indianapolis, Ind., to the effect that the National Association of the Motion Picture Industry in making its contribution toward the expenses of the fight against censorship in said states has advised the local Committee Chairman that this Company had refused to contribute toward such fund.

"While it is true that this Company since its resignation from the National Association has not made any contribution to the fund raised to fight censorship through the National Association, it has never refused to contribute toward the expenses to oppose any menace to the industry. We have contributed directly to Minneapolis and Indianapolis local committees.

"We have always taken an active part in fights against censorship in the past; are much opposed to censorship in any form today as we have ever been, and any statement to the effect that we have refused either moral or financial assistance toward defeating censorship in any form is false and misleading."

Lois Weber in East To View Own Films

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 8.—Lois Weber has gone East to see the premiere of three of her films: "What Do Men Want?" "Married Strangers" and "What's Worth While?"

Weber Sells Interests

(Special to Exhibitors Herald)

WEST BEND WIS., Feb. 8.—Otto P. Weber, 437 Forest avenue, has sold the Merriam theatre to Mrs. R. D. Kinrade. Weber expects to purchase another house shortly.

Takes Toledo, Ia. House

TOLEDO, Ia.—Smith & Bowen have sold the Cozy theatre to L. E. Alexander of Des Moines, an experienced picture showman. The former proprietors will return to Newton.

"Outside the Law" Is Booked in Practically Every City in U. S.

Berman Declares There Is a Greater Demand for Production Than for Any Universal Picture Ever Published

"Outside the Law," the new Universal-Jewel production starring Priscilla Dean, has been booked in almost every city in the United States, according to H. M. Berman, general manager of exchanges.

Following his return from a sales conference of Universal exchange heads at Cincinnati, Mr. Berman stated there is a greater demand for "Outside the Law" than for any Universal picture ever issued.

Run Into Hundreds

"Although the picture was not officially released until January 25," he said, "we already have several hundred bookings, most of which are for from four days to a week, and many of which are for two weeks. The picture just completed a five-week run in the Superba theatre, Los Angeles, which set a record in Universal picture success.

"We have been greatly surprised by the demand for 'Outside the Law' on the part of exhibitors who have had no chance to see it run off.

"The unusual amount of advance bookings also has resulted, I am convinced, from the extensive exploitation campaign inaugurated by our company, and which has worked its way down through the exchanges and local publicity men, so that it now is directly benefiting the exhibitor.

Mayer Publicizes Picture

"J. H. Mayer, of our exploitation department, has been in Akron, O., aiding the management of the Allen theatre in the local campaign for the Dean picture. Other exploitation men are in other sections of the country.

"Not only the home office, but the various Universal exchanges have been flooded by letters of commendation on the new Universal-Jewel, in which great credit has been given to Miss Dean and to Tod Browning, the author and director.

Record Is Established

"During the run just completed at the Kinema theatre, Salt Lake City, the picture played to many thousands more than any picture ever shown in that city. Although the house seats less than 1,000, more than 50,000 persons visited the theatre during the two weeks' run. This is a record that is expected to stand in Salt Lake City for some time."

"Among the theatres at which 'Outside the Law' has been booked for a week or more, are the Scooly Square theatre, Boston; Albany, Albany, N. Y.; Grand, Columbus, O.; Allen, Akron, O.; Liberty, Youngstown, O.; Palace or Rialto, Des Moines, Majestic, Jackson, Mich.; Walnut, Louisville; Loughlin, Long Beach, Ca.; Plaza, San Diego, Cal.; Florence, Grand, Cal.; New York, Newark, Newark, N. J.; Strand, Holyoke, Mass.; Moon, Omaha; Rialto, Washington, D.C.; Rivoli, Portland, Ore.; Colonial, Wheeling, W. Va.; Rialto, Tacoma; Liberty, Fresno, Cal.; Liberty, San Jose, Cal.; Franklin, Oakland: Holman, Math Central, Grand, London, Ont., and many others."

Fights Censorship by Unique Public Appeal

William C. McIntire, manager of the Rose theatre, Fayetteville, N. C., has started an anti-censorship campaign which might be copied with good effect by exhibitors in other parts of the country.

To disprove blanket charges against the pictures of today, he selected a list of pictures he felt would appeal to the more conservative type in his community and then personally invited clergymen, school teachers and many prominent men to attend.

"Dinty," the Marshall Neilan production, was the first shown. It was given an enthusiastic reception and according to Mr. McIntire won over many proponents of censorship. He was doubly surprised and pleased by finding that his extra effort gave him the biggest crowd of the year.

Say Darkness Permits Display of Affection

(Special to Exhibitors Herald)

FORT WAYNE, IND., Feb. 15.—At a conference between publicists and committee of the Parent-Teacher Association the latter protested that several show houses in the city are much too dark for anything except holdups and displays of affection.

Will Reopen Utah Theatre

PANGUITCH, UTAH—The Strand theatre will be reopened in February. It has been leased by Manager Stallings of the Kinema at Richfield.

In "U" Serial

JOSEPHINE SCOTT

Appearing in the "Diamond Queen," the new Universal serial starring Eileen Sedgwick.
**DIGEST of PICTURES of the WEEK**

**EXHIBITORS** have a real novelty to offer the public in the latest Charles Ray-First National attraction, "The Old Swimmin' Hole." It is a picture without a subtitle.

There have been many innovations in picture making such as art titles, animated titles, hand-colored and tinted titles, but so far no one has attempted to tell a story upon the screen without resorting to the subtitle. How successfully this has been accomplished can only be realized by viewing the picture.

The James Whitcomb Riley poem presented a particularly strong temptation to use the original and beautifully phrased language of the Hoosier poet which tells the love story and trials of a youthful country boy, and the fact that they did refrain from using the poet's lines when such an opportunity presented itself, speaks volumes for the progressive nature of the producers of this latest Ray screen classic. It marks an important epoch in picture making and one that took no unusual amount of directorial ability to put over.

"LYING LIPS" (Associated Producers), is said to be one of Thomas H. Ince's biggest productions. It is a forceful, appealing drama, told in a straightforward and absorbing style with a cast that was especially fitted for the various roles assigned. This is a feature that will warrant extra effort in exploitation and advertising. (Review on page 51.)

"THE GREATER CLAIM" (Metro), starring Alice Lake, is a virile, dramatic story with plenty of heart interest. It was directed by Wesley Ruggles and in every way is an exceptionally fine picture. A splendid cast appears in Miss Lake's support.

"HEART O' THE RANGE" (Forward Films) is an interesting portraiture of cowpuncher life presented in terms of comedy-drama. It has a special cast and makes a good feature for the exhibitor who looks to the independent market for his pictures.

"OMALLEY OF THE MOUNTED" (Paramount) is another typical Hart picture—a more or less familiar tale of mounted police life. The story was written by the star and directed by Lambert Hillyer. It is up to the usual high standard of William S. Hart pictures.

"COLORADO" (Universal) presents the popular Frank Mayo in a picturization of Augustus Thomas' popular stage success. It is a melodrama with many commendable exterior scenes and a dramatic climax where the gold mine is flooded and the hero vindicated. The subtitles are particularly pleasing.

"A MAN FROM NOWHERE" (Arrow) with Jack Hoxie as the star, is a fast-moving, well told story of the West, with the principal action taking place in a dance hall. It was produced by Ben Wilson.

"THE ROAD OF AMBITION" (Selig) is the latest starring vehicle for Conway Tearle and a very good one. Strong of plot and attractively presented. Tearle as a mechanic and as a millionaire with scenes in and about steel mills offers interesting contrasts. A high grade picture good in every way.

"DUCKS AND DRAKES" (Realart) is a triumph in comedy-drama with Bebe Daniels the star. The story is of an irrepressible flapper and the trouble into which flirting led her. Offers numerous exploitation possibilities. Refreshing of plot and strong of development. An uncommonly excellent feature.

"THE OUTSIDE WOMAN" (Realart) presents Wanda Hawley at her loveliest. Comedy-drama with strong farce tinge. Lavishly appointed and abounding with complex situations cleverly schemed and unraveled. Story of a frivolous wife's attempt to retrieve a valuable possession entrusted to her husband and bartered by her to a peddler. Extraordinarily good.

"FINDERS KEEPERS" (Pioneer) is the tale of a stolen necklace and the mystery surrounding the thief's identity. Moderately entertaining. Stars Violet Mersereau who plays winningly.

"THE MOUNTAIN WOMAN" (Fox) gives Pearl White wide latitude to disport in a series of episodes suggesting hazards of her serials. Star plays the part of a girl wearing a boy's clothes and assuming the responsibilities of a logging camp. Several affairs of the heart lend romantic trend. Beautiful scenery and excellent acting.

"WHY TRUST YOUR HUSBAND?" (Fox), presents Eileen Percy in comedy-drama attractive of setting and moderately amusing. A domestic complication concerning two errant husbands and a French models' hall. Moderately entertaining.

"THE FIRE CAT" (Universal) has a rather conventional story back of it but it is interesting and at times thrilling because of its unique setting. The destruction of a city by a volcanic eruption is realistically presented.

"RECKLESS WIVES" (Independent Films) is a trite story of a faithless wife who becomes infatuated with an artist and besides causing the death of her sister-in-law, almost wrecks the lives of two others. Only an average production holding little interest because of the over-worked plot.
CONWAY TEARLE IN

THE ROAD OF AMBITION
(SELZNICK)

The most artistically ambitious feature of a universally popular star to date. One that will advance his favor considerably. Strongly developed and beautifully staged. A high-grade picture with all the earmarks of the successful feature. William P. S. Earle directed it.

Conway Tearle in the grease and grime of a steel mill foreman plays, in opening scenes of this feature, a role that goes far in making it a success. Its contrast with the elegance of his later life as the polished millionaire is decidedly effective. The whole is the best balanced, most logically sequenced and correctly artistically scened and acted picture that has ever given him opportunity to display his skill. He has been surrounded by a cast that plays with the same clean-cut directness and intelligence that characterizes his art, and the result is truly a meritorious picture.

There is nothing novel about the plot. It has to do with the ambition of Bill Matthews (Tearle) to conquer the making of steel from scale to and win Daphne Van Steer, a young woman of culture who scorns him as a “rolling mill bully.” From the day she visits the steel plant and is a witness to his struggle with an ugly co-worker. Her father’s financial straits compel her ultimate agreement to the marriage with Matthews. He asks nothing more than that she be his wife in name only. He has a rival in Philip Colt, whose attentions to Daphne continue even after the wedding. The climax comes when Matthews finds the two together at his hunting lodge and frees the woman from the unwelcome advances of Colt with the same brute strength that she despised, but finds that she has come to admire.

The two women who play the feminine leads are uncommonly lovely and do excellent work. Florence Dixon is delightful as Daphne and Florence Billings plays the part of May Larabee, Matthews’ social sponsor, who is desirous of marrying him for his wealth, in charming manner. Gladden James was an excellent choice for the insipid Colt.

FRANK MAYO IN

COLORADO
(UNIVERSAL)

Popular Universal star in a picturization of Augustus Thomas’ play, “Colorado,” adapted by Wallace Clifton and directed by Reeves Eason.

The picture is frankly melodramatic, characterized by a general mixup in

“who’s who” and by haphazard skating on the verge of death in a gold mine that becomes flooded. There are some commendable exterior shots, but for the most part the picture is weighed down with action that tends to become puzzling. This may be due partly to the plot development and the manner of handling it. Frank Mayo is good. He delivers in his usual reliable style.

The plot of “Colorado” is one to appeal to the average picture-goer. It has to do with an army misunderstanding, an escape, the guilty feeling of being a deserter and taking to the wild spots of Colorado. Lieutenant Frank Hayden, played by Frank Mayo, is the man. He changes his name to Frank Austin, saves a thirsty-dying man in the desert, is taken in by him and his family, discovers gold on the farm, becomes a partner, comes face to face with his former captain, who is a blackguard, is forced to sell out his interests, falls in love with the girl, saves her life and the life of the captain when the gold mine is flooded. The captain confesses his sins and vindicates the hero; and there is a happy ending.

The cast is adequate, including: Frank Mayo, Charles Newton, Gloria Hope, Lilian West, Charles Le Moyne and others.

WANDA HAWLEY IN

THE OUTSIDE WOMAN
(REALART)

A delightful, high-grade farce, insuring a corner in laughs wherever shown. Star stunning and cast capable. A lavishly appointed domestic drama, generous with complex situations cleverly coordinated and entertainingly developed. Direction by Sam Wood.

“The Outside Woman” is a picture far above the grade of the average comedy-drama and of the high calibre that is making conspicuous practically every picture play coming currently from Realart.

Wanda Hawley, dainty as a Dresden china figurine and as delicate of person, but lively of movement, is one of the cleverest comedienne yet brought to the screen. There is a novelty of plot with characteristic good development, a liveliness of action that crowds one complication upon another, a cast which plays with a keen appreciation of the play’s possibilities, and backgrounds highly artistic.

The picture is a radical departure from “The Snob.” The part of “Pussikins” Kalsenst, which Miss Hawley plays, is that of a young, frivolous matron, but one whose determination untangles in

Conway Tearle in one of the opening scenes of “The Road of Ambition” (Selznick)
the end the skin of trouble she innocently weaves about her doctor-husband's affairs. He has been entrusted by an academic archeologist with a valuable relic, an idol. Not suspecting its value, the wife trades it to a peddler for a face shawl. An artist in the same apartment building as the Ralston, possessed of a fiery and jealous Spanish wife, buys the idol from the peddler. The wife learns of its value and invades the artist's apartment to regain possession of it. Before that is achieved, the place is visited by its returned owner, her own husband, her colored maid, the artist's Jap valet and the police. Her escape is made after many hazards and all ends riotously in climax and conclusion of the imaginative sort that makes such farces appealing.

The scenes wherein the colored maid and Jap figure are among the best in the play. Titles are extremely amusing and wittily worded. Clyde Fillmore plays the part of the husband; Sidney Bracey and Roseta Martini are the artist and his wife. All contribute good work.

JACK HOXIE IN
A MAN FROM NOWHERE
(ARROW)
A fast moving, well made story of western frontier days which marks the debut of Jack Hoxie, popular serial hero, as a feature star. Principal action in dance hall and card room. Strong heart interest. Produced by Ben Wilson.

Jack Hoxie, who found a short cut to fame through his successful serials, has taken his place as a popular Western feature star as a result of his effort in this line, due in a large measure to the good judgment of Ben Wilson, the producer.

Hoxie is in a role very similar to that which he enacted in his serials—a part which he thoroughly understands and in which he has won his host of admirers. Fred Moore as Duke Fuller, the villain, and Panzy Porter as the girl, feature the supporting cast. The sets, while not elaborate, are sufficient.

Theatres which cashed in on Hoxie's serials have an opportunity in this feature to make capital of his popularity. Other houses, whose policies forbid serial form, have an opportunity to add a "comer" to their list of attractions.

Hoxie takes the part of Clay Norton, a big-hearted Westerner, whose sweet-heart is tricked into believing him unfaithful and elopes with her deceiver. Duke Fuller, a villain, spends several years searching for them, winning the title of "the man from nowhere" on account of constant traveling. He finds the couple in time to save the girl from being compelled to become a dance hall girl in her husband's barroom. In a fight which follows, Fuller is killed by a man he has ruined, leaving the way for Norton to claim his sweetheart.

SPECIAL CAST IN
RECKLESS WIVES
(INDEPENDENT FILMS)
Commonplace production given to adaptation of novel, "Separate Paths," the story of a married woman's infatuation for an artist. It was directed by Alidor Prince, who followed the typical society picture formula.

"Reckless Wives" holds but a medium of interest because of the obvious and hopelessly dull plot. No effort has been made to inject originality into the story and the whole is far from convincing. It is the tale of a society vampire who almost wins the innocent young woman away from his country sweetheart. There is not the slightest new twist to the story and the production is so ordinary and commonplace that its place in the halls where it should entertain.

The story has for its central figure Bobette Corbin, wife of a wealthy man, who becomes interested in George Cameron, a young artist. He is in love with Joy Agnes, but becomes enamored of the butterfly wife while painting her portrait. He meets Florence, Bobette's sister-in-law, who falls in love with him. The affair between Bobette and the artist comes to the attention of the husband, who denounces the artist but is led to believe his presence in the house is for his own good. The due to his stories. Their engagement is announced but Florence that night discovers the artist in Bobette's embrace. She kills herself by jumping from a cliff. The artist tries to commit suicide, is saved and nursed back to health by Joy.

Myra Murray plays the role of the butterfly wife with considerably more fervor than finesses. Leslie Austin is the typical artist seen upon the screen but never in real life. Jane Thomas and Helen McDonald complete the cast. The photography is not consistently first-class throughout, and are some pretty excelsior shots. Only an average attraction.

SUNSHINE PLAYERS IN
HIS UNLUCKY JOB
(FOX)
A cyclone that sweeps all things before it in this comedy, staged in the West, makes its best scenes. It has to do with an insurance agent who literally blows into town and manages, against great odds, to subdue the community bully, one "Hair Trigger" Harry. Youngsters are given some of the footage in a school scene and supply good fun. The whole is out of the ordinary in several ways and carries a good degree of slapstick comedy entertainment.

WILLIAM S. HART IN
O'MALLEY OF THE MOUNTED
(PARAMOUNT)
Typical Hart picture, with star appearing as a mounted police sergant in a familiar story to which Hart touches have been effectively added. Will please Hart followers.

One can guess from the title the nature of "O'Malley of the Mounted," the latest William S. Hart feature. The star plays O'Malley, a mounted police sergant, who has a reputation for never failing to get his man, but who, when he faces the conflicting problem of following either love or duty, decides upon taking the former course.

The story, written by the star, is of a formula that every scenario writer has at his fingers' tips. Time and time again it has been retold on the screen. Yet, having been touched up with his typical business, the star has made it serve sufficiently well to satisfy his regular followers. These touches are represented in fast-moving action generated through chases and fights and in bits of heart interest brought out when the sergant finds that the murderer he has been hunting is no other than the brother of the girl he loves.

There are interesting shots in the first reel of a rodeo and later on of a fight between the star and Leo Willis that is a nip and tuck upstanding affair.

As in the case of all Hart pictures, "O'Malley of the Mounted" has been well put on. The direction, by Lambert Hillyer, is up to the usual high standard of merit; the acting is most satisfactory, the continuity is even, and the backgrounds are of a happy choice. The camera work by Joe August is excellent.

Eva Novak heads the star's supporting cast, which includes Leo Willis, Antrim Short, Alfred Allen and Bert Sprote.
EXHIBITORS HERALD

BEBE DANIELS IN
Ducks and Drakes
REALART


Here is a feature which hits the bull’s-eye for entertainment value. His was an ingenious imagination that conceived the story and his was a clever hand that directed it. Congratulations are coming to both.

About the story of a reckless “flapper” and her flirting ways there has been built a noticeably good plot. It sparkles with unexpected situations and incites curiosity from beginning to end. Imagination has been brought into play delightfully in the manner in which four men conspire to cure the young lady of flirting, and their plot and her reformation make a feature of unlimited entertainment value. Everybody will laugh over the swift-moving activities that center about the bewitching comedienne. The feminine patronage will be enraptured with the elegance of the wardrobe displayed by the pretty star and with the beauty of her boudoir, in which the bulk of the scenes are staged. The playing of the quartet of men, all equally important in the cast, is an unusual item. It is admirably achieved by Jack Holt, William E. Lawrence, Wade Boteler and Edwin Martinell.

Mame Kelso in the part of Auntie Weeks, guardian of the irrepressible Teddy Simpson (Miss Daniels), plays with grace and skill. Maurie Newell and Elsie Andread are a charming pair of chums of Teddy’s. The witless of titles with apt and amusing illustration has been employed. The press sheet issued by the producers contains many interesting and valuable expository suggestions — telephone stunts prevailing.

Teddy, held in leash in her room by her Aunt in the hope of a bit of peace, entertains herself by calling up unknown men and flirting over the phone with them. She happens to get a trio of her dance’s best friends on the line, and their discovery of her daring venture leads them to combine to aid her lover to torque her to name the day and bring about the marriage that ultimately subdues her. They pack blood-curdling excitement galore into one merry day for her, and the result is an uproarious comedy.

SPECIAL CAST IN
HEART O’ THE RANGE
(Forward Films)

A pleasing portrayal of cow-puncher life presented in terms of comedy-drama. A good state rights picture.

Here is a picture that we believe will be found to be worth while by the exhibitor who looks to the independent market for his source of supply. “The Heart o’ the Range” isn’t a big picture from the standpoint of the cost sheet. The settings are mostly exteriors and the cast isn’t large in number. There are no scenes of a bad man holding up hundreds in a dance hall; no dramatic situations characterized as “crashing” or “gripping.”

Very little of the usual Western subject matter used because it is calculated to possess sure fire audience appeal has been injected into the film. But the film has its appeal nonetheless. Its people are human beings and most of them are likeable because they typify the spirit of the locale in which the story is laid. Their lives are simple and their tragedies and joys are represented in terms of simplicity. There is a cowpuncher who “rustles” yearlings with the help of another disloyal employee. When his game seems to have come to an end, he retorts to holding up the ranch owner’s daughter and the ranch foreman. A forged note make it appear to the ranch owner that the foreman has not only stolen with the money entrusted to him, but his daughter as well and the pursuit begins. The ranch owner threatens to fill the foreman with lead. But the foreman saves both the money and the girl from the rustler and would-be highwayman.

Most of the first two reels are devoted to character drawing done in a vein of comedy, which is spontaneous for the most part. The characters, therefore, catch the interest and hold it when melodrama comes to the fore. The melodrama isn’t overstressed; in fact, the intended effect is sometimes unachieved. However, the picture as a whole leaves a pleasant impression.

BUSTER KEATON IN
Hard Luck
(METRO)

The only hard luck about Buster Keaton’s latest two-reel comedy, “Hard Luck,” is that there isn’t more of it. The writer has, unfortunately, missed some of the previous Keaton pictures; notwithstanding, he is impelled to say that in “Hard Luck” Buster Keaton has done his best. Certainly it is difficult to conceive of the comedian having done better.

“Hard Luck” is a scream. The comedy is genuine, as it rises with refreshing spontaneity from clever, original gags. His many efforts to take his life, the opening business of the picture, furnish one healthy laugh after another. The fine pace is maintained when Buster goes fishing, using smaller fish as bait to catch larger fish; next goes on a fox hunt astride a draft horse equipped with rubber stirrups, and after becoming mixed up in a fight with a towering hulk of a man, attempts to demonstrate his diving ability. He misses the pool and goes crashing through a tumbled walk. The scene fades. Years elapse. What was once a sparkling pool has become a stagnant pond. Moss and grass cover the hole in the walk through which Buster disappeared when he made his memorable dive. And then suddenly Buster appears dressed as a Chinaman. After him comes a Chinese boy of several years and then the Chinese mother with another youngster in her arms. It is a riot for a tag.

“Hard Luck” is so funny it ought to make a graven image laugh.

February 26, 1921

Bebe Daniels in two scenes from her starring vehicle “Ducks and Drakes” (Realart)
EXHIBITORS

ALICE LAKE IN

THE GREATER CLAIM

(METRO)

Virile, dramatic story with a generous measure of heart interest obtained from the theme of mother love. In every way an exceptionally fine picture. Wesley Ruggles directed.

With a sure-fire story to begin with and to which has been added first-rate direction by a successful producer, well written titles and spirited acting, Alice Lake has in "The Greater Claim," her latest picture, the best thing in which we have seen her as a star under the Metro banner. With pictures such as this her stock will ascend rapidly.

A chaste girl who marries Richard Everett for love, only to be torn from him by the youth's unreasoning father, who brings about an annulment of the marriage after he has shanghied his son, Miss Lake has a part which fits her like the proverbial glove. It is a role which, with her screen equipment, she is admirably qualified to interpret. And she makes the most of her opportunities.

The story strikes a human note when Mary Smith, portrayed by Miss Lake, finds her husband missing, but it unmistakably plays on the heartstrings when, having refused help from her husband's father, she finds it impossible to support longer her infant son, and succumbs to the temptation to send her son by an unscrupulous attorney to her father-in-law. In one night, however, she realizes that her whole world is centered in the child, and when she reads the elder Everett's advertisement for a nurse she applies for the place and among a score of applicants is accepted. Having never been seen by Everett, Sr., she is able to pose as Mary Martin, a nurse. But she is near her son and she is happy again.

The conflict comes when Everett, Sr., relents and orders the unscrupulous attorney to bring his son's wife. Believing Mary Smith to be touring Australia with a theatrical company and seeing an opportunity to make some easy money, the attorney endeavors to the home. Mary endeavors to expose the pair, but having destroyed her marriage certificate she is unable to prove what she says. The timely arrival of the prodigal son saves her. Yet, the impostors have a trump card. They contend the child is not Mary's. But Everett, Sr., has lived many years and by a simple test he learns the truth.

There is a wealth of heart interest in the story, whose dramatic values are well brought out by the director, Wesley Ruggles, and the continuity writer, Albert G. LeVino. The cast is pro-

BILLY WEST IN

CONQUERING HERO

(PIONEER)

A wedding and an inebriated, spurned suitor furnishes the comedy trend in this two-reeler for bedroom up-melée. The intoxicated rival is given the bridegroom's overcoat by mistake and is delivered under difficulties to the home of the Newlyweds and is found occupy-

VIOLET MERSEREAU IN

FINDERS KEEPERS

(PIONEER)

The tale of a stolen necklace and the mystery of the thief's identity. A pleasantly played picture with mystery well sustained and moderate entertainment value. Directed by Otis B. Thayer.

Violet Mersereau, playing the part of a frail little lady who made the innocent victim of a crook and rescued by a chivalrous champion, is the strongest point of appeal in this feature. Its shortcomings are chiefly in the commonplace surrounding of the story, and in the moments of awkwardness in which the plot is developed. However, it offers a moderate degree of humor and will please those to whom West's variety of humor appeals.

PEARL WHITE IN

MOUNTAIN WOMAN

(FOX)

One of the screen's most popular stars in a feature that is a revival of the hazards and stunts of the sort that made her famous in her serial days. Beautiful scenery and excellent work distinguish the feature. A first-class picture. Charles Gilbyn is the director.

Pearl White, with all the appeal of her serial days—an intrepid, fearless, gracefully moving and staunch and steady daughter of the mountains—is here seen in an excellent film. The contrast that it offers to her recent society starring vehicle, "The Thief," will make both of them the more valuable and interesting. She brings into play all of her abilities as a screen artist in this latest offering and succeeds in making it a picture par-excellently. Its action moves swiftly before a background of Kentucky mountains, lands, where scenes are caught with vivid beauty. There is a confusion of characters at times, but this is not so noticeable as to detract from the feature's value. The whole is very well made in every detail.

"Alexandra" is a girl, although she wears the clothes of a boy because of her father's intense desire that she should have been of the other sex. They give her a jauntiness and a virility that makes her charming as a leader of men as well as a sweetheart of her several lovers. Rascally plotters lay siege to her cash received from the sale of logs. Her friends protect and save her, after exciting skirmishes, and in the end she chooses a man "for better and worse."

Several scenes of fires, immense in their destructiveness, color the action of the picture. The tinge of romance is delicately handled. Carliss Giles plays the part of Jerry O'Keefe, the fortunate lover of the lot. Richard Travers, George Barnum, Warren Richman, John Lyle, J. Thornton Raston and Charles Graham are others of the cast. All do excellent work.

SPECIAL CAST IN

THE DAUGHTER OF THE DON

(ARROW)

Early California history combined with romance. Entertaining and educational and picturesque. Effective scenery. Pleasantly played.

History-tinged romance forms the story brought to the screen in this feature. It is moderately entertaining and holds an educational value. It is engaging as it does, with scenes more or less thrilling, the early days of California. Spanish and Indian characters, who form the bulk of the big cast employed, stand out in battle scenes, wear effective costumes and suggest ideas for exploitation. The whole is pleasantly put together and moves with agreeable speed. The battle scenes are interesting and the rescues impel slight thrills. The scenery is unusually pretty and the cast plays well.

The story concerns the affairs of the heart of the daughter of a native Californian. A British agent, friend to both Californians and Americans, conceives the scheme of gaining California for his own empire. He pits the natives against the Americans, and beginning battle, bloodshed and grief. The daughter of the don is loved by an American and by a Brit. She is thrown through a number of situations and experiences that have climax in her capture by the Indians employed by the British agent, and her rescue by her lover.
EILEEN PERCY IN
WHY TRUST YOUR HUSBAND?
(FOX)
A comedy drama with a pleasing star and an appealing plot. Attractive settings and clever titles make this good entertainment. Made under the direction of George E. Marshall.
That patronage which finds fun in the perennial plot having to do with truant husbands will relish especially this comedy dramatic difficulty. It has to do with two couples of young married folks; the wives are sisters. Bring them together for a week-end in the home of one pair, the husbands connive to attend a French models' ball, attempting to keep their plans secret from their better halves. The women learn their whereabouts, disguise themselves and go to the ball. Both are dressed in yama yama costumes, the disguise that they have directed a telephone girl, let into their scheme, to describe as that by which the men shall know her at the ball. A third party, uncle to the girls, is also instructed to look for the costume, and the meanderings of an inebriated guest bring him into the melee of men and women that speed up the farce and fun at the ball. The action drags a bit before winding to a climax and completion, but the whole carries considerable good humor and will entertain.
Eileen Percy plays attractively, although her opportunities are rather limited. Harry Myers plays opposite her and Jane Miller and Hayward Mack impersonate the other couple. Harry Dunkinson, Mills Davenport and Ray Ripley are others of the cast.

EDITH ROBERTS IN
THE FIRE CAT
(UNIVERSAL)
A volcanic eruption and the destruction of a city furnish effective thrills for this conventional story written and directed by Norman Dawn. Edith Roberts in the role of a daughter of a grand dame of the Castilian aristocracy.
Many picturesque scenes among the Andes Mountains and colorful scenes in artistic sets representing street scenes in the city of Purisima are employed for background to help out the plot of this slender story. It is the conventional tale of a robbery committed in the mountains resulting in the death of an old lady. Edith's daughter vows tovenge. She goes to the city and eventually overtakes the perpetrators of the crime.
Considerable footage is used to introduce Miss Roberts and the other characters and the scenes depicting the destruction of the city, the crumbling walls, the eruption of Cotopaxi and the flowing lava, while interesting, serve to detract from the main story. Edith Roberts is well suited to the role of Dulce and plays the part with the required vim. Arthur Jasmine gives a splendid portrayal of the wistful, half-caste Indian and Walter Long is true to type as Gringo Burke. There are several melodramatic incidents aside from the destruction of the city, sensational, yet lacking in suspense. The principal appeal is the star and upon her work and the picturesque settings depends the success of the picture.

Betty Blythe, popular all-around screen star, who has just been engaged by Thomas H. Ince to appear in a special feature developed from a C. Gardner Sullivan story. "The Queen of Sheba," a Fox picture, is her latest.

Nature Study Stories to Be Pathe Series Novelty
Pathé has announced March 6 as the date of publication of the first offering in the "Adventures of Bob and Bill" series of single reel stories produced by Cyrus J. Williams and directed by Robert North Bradbury, producer and director of Pathé's "Tom Santschi Series."
"The Adventures of Bob and Bill" series is based on the presentation in dramatic form of real adventure and informative nature studies. The first picture has the title, "Trapping the Bob Cat." The human actors in the play are two boys skilled in woodcraft. They are the twin sons of Bradbury.
The three pictures that will follow are "Trailing the Coyote," "Catching a 'Coon,"' and "Outwitting the Timber Wolf."

Sell Out Territories on Joseph Saneth Pictures
J. Joseph Saneth, whose five-reel Western feature, "Hearts of the Range," was issued only recently, announces that in this record time he has disposed of the following territories: Minnesota, North Dakota, South Dakota and Wisconsin to Theatre Owners Corporation of Minneapolis; Texas, Oklahoma and Arkansas to H. E. Baxley Attractions of Dallas. Negotiations for several other territories are well under way.

Riley Lovers Are Eager To See "Swimmin' Hole"
The list of distinguished exceptions to the rule expressed in the New Testament, "A prophet is not without honor save in his own country," numbers among its celebrities James Whitcomb Riley, the well-beloved author of "The Old Swimmin'-Hole."
This fact is being emphasized now, when people in all parts of the Hoosier State are manifesting an eagerness to see Charles Ray in his current picturization of this classic. The enthusiasm of the Indians is shown in numerous letters which have been received both by First National, which issues his pictures, and by Arthur S. Kane, who presents the star.

Selznick Scenarists Are En Route to West Coast
Mr. and Mrs. R. Cecil Smith, members of the Selznick scenario department, left recently for a month's sojourn to the West Coast.
The first leg of the journey is being made by steamer to New Orleans, from which point they will proceed by rail to Ocean Park, Cal. En route to the Coast they will prepare the continuity of a John Lynch story which will be used for one of the Selznick stars. According to plans they will return East by the first of March.
New York Notes About Film Folk

By J. B.

February 12, 1921

A new combination of talent has just been formed at 2112 Candler building. Renaud & Calvin is the name under which the company will conduct the business. Both partners are reliable and experienced newspaper men and have a large acquaintance among the picture trade. General publicity and advertising of the object of the company. We wish you luck, boys, go to it!

Anna Q. Nilsson, who came East for one of the leading roles in the all-star cast of "The Oath" under the direction of R. A. Walsh, found "The Big Drop" and has been featured in Metro's "Without Limit," the Saturday Evening Post story, which had for its temporary title "Temple Dust," has been engaged by Harry Rapf to produce "Why Girls Leave Home," work on which will start within the next few days.

Joe Sametti is conducting a whirlwind campaign and his latest picture, "Hearts O' the Range," is going over like the proverbial prairie fire.

Fritz Tidgen, who is writing a personal col. for one of the film trade papers, is discovering a lot of new people in the industry. Last week he had Eddie Bonn down as Eddie Barnes and Fritz said he was a "traveller" to California, whatever that is.

A distinct tribute is paid the Louis B. Mayer Studio, Los Angeles, in the fact that two of its men, R. E. Nauman, electrical engineer, and Eugene Shour, head electrician, have been chosen for membership in the Electrical Illuminating Engineers Society. The total membership of the society is twenty-six, and only men thoroughly conversant with electrical science and of proven studio ability are invited into it.

Shortly before Chet Withey sailed for Florida with Constance Talmadge and her company, in order to get exteriors for "Wedding Bells," Bernard P. Arons visited the Talmadge studio where he took a one-reel motion picture de luxe of Miss Talmadge and her director, for the Shadowland Screen Review which is produced in cooperation with the Brewer Publications Shadowland, Motion Picture Magazine and Screen Classics. Constance Talmadge's most recently completed production, "Lessons in Love," which is also a Chet Withey production, will be published on March 21. This is an adaptation of Douglas M. Murry's stage play, "The Man from Toronto," "Wedding Bells" is a picture version of Salisbury Field's play of that name.

Jack W. Brown, associate director for Salient Films, Inc., is one of the few directors who is not afraid of hard work. Jack usually puts in about fourteen hours per day without a kick. His chief, however, Charles Davis, 2nd, is such an untried worker that he seems to inspire the boys, as well as perspire on the long grind.

E. K. Lincoln, accompanied by his wife, sailed for Europe on the "Geotrope." The trip is for pleasure combined with business and will take in England, France, Scotland, etc. Being dog fanciers and owners of the famous Greenacre Kennels at Fairfield, Conn., they will attend some of the dog shows, as well as visit the foremost Chow kennels in England, with the view of purchasing a few choice specimens. The important feature of this trip is to rest up after completing a special production for the International Film Service Corporation, the exteriors for which were taken in the Bahama Islands. Mr. Lincoln will also look over production material abroad, as upon his return he intends making a big special production.

Charles Maigne, special Famous Players director, now directing Alice Brady in "The Tower," written by him in collaboration with Samuel Merwin, is a firm believer in the old maxim, "variety is the spice of life." What with his Charles Maigne special production of "The Frontier of the Stars," with Thomas Meighan depicting life in New York's Bowery district; his serial special, "The Captain," with Montie Blue hopping down to the mountains of Kentucky, and his latest picture, "The Tower," with Alice Brady, having to do with wealthy society folk here in New York—well, it's a great life, that of the director.

Pathé Makes Survey of Serial Conditions
Investigation Made Shows No Depression, According to Company

An investigation of general business conditions as they apply in particular to serials has failed to reveal any evidence in support of recent opinions of an "all-pervading business depression," according to Pathé.

The serial producing and publishing plant will be conducted on the basis by Pathé and with renewed confidence in the outcome of a schedule based on more extensive lines with regard to episode productions.

The quality of production displayed in the first two issues in 1921, "Double Adventure" with Charles Hutchison, and "The Avenging Arrow," starring Ruth Roland, will be standard for the serial offerings of the year.

No peculiar immunity has been claimed for the serial play, which in common with the other forms of screen entertainment, is looking as well as it can with the end of the abilities of the serial to the sustained abilities of the serial to make money, for the exhibitor under existing conditions has been offered by the exhibitors themselves. The box office of a more impressive and interesting authority than comparative figures of bookings for the first month of this year with former ones, even though such figures are such as to confound the most rabid of the calamity howlers.

Nulty Is Slightly Hurt
By Auto in New York

(From Staff Correspondent)

NEW YORK, Feb. 15.—Though he admits he wasn't feeling quite right for several days, V. A. Nulty, general manager of National Film Corporation of America, vehemently denies the report published in the New York Sun that he is dead. With Harry M. Rubey, president, Mr. Nulty came to New York from Los Angeles to arrange production and publication contracts for his firm. He had not been here twenty-four hours when he vainly attempted to act as a pillar to stop an unerring automobile. The New York Sun said the accident was a serious one, but Mr. Nulty declares the penalty was no greater than a cut lip and ear, a bruised arm and a broken watch. To prove his veracity, he is displaying the evidence; that is, when he's not talking contracts.

"The Kid" Smashes
St. Louis Records

(From Staff Correspondent)

ST. LOUIS, Mo., Feb. 15.—Charley Chaplin's "The Kid" broke all Sunday records here at the two Skouras theatres, West End Lyric and New Grand Central. Many hundreds were turned away in spite of the fact six shows were given.
"Affairs of Anatole" Finished by DeMille
Paramount Declares Picture Marks "Epoch in Art Of Screen"

With the final scene of Cecil B. DeMille's production, "The Affairs of Anatole," taken and with the film now in the cutting room, everyone about the Lasky studio who took part in the picture and everyone who did not, Paramount says, realizes that the picture marks an epoch in the art of the screen.

It is the first time that such a combination of acting talent has been assembled in one production, and in this respect the claim is made that it represents an undertaking which is unique.

Cast Is All-Star

In the cast are Wallace Reid, Gloria Swanson, Elliott Dexter, Bebe Daniels, Monte Blue, Wanda Hawley, Theodore Roberts, Agnes Ayres, Theodore Kosloff, Dorothy Cumming, Raymond Hatton and Julia Faye. Every one of the players has a record of achievement and with one or two exceptions has been developed under the direction of Cecil B. DeMille.

The scenario of this photoplay, suggested by Arthur Schnitzler's stage play of the same name, was written by Jeanie MacPherson. The connection appreciation is extended also to Beulah Marie Dix, Lorna Moon and Elmer Harris for their literary assistance.

Settings by Tribe

The settings were designed by Paul Tribe, the noted Parisian artist and interior decorator. The several gowns worn by each of the feminine principals were designed by Clarie W. connection appreciation is extended also to Beulah Marie Dix, Lorna Moon and Elmer Harris for their literary assistance.

Harold Lloyd's Newest Picture Ready in March

Announcement of March 18 as the issue date of "Now or Never," Harold Lloyd's first picture under his contract with Associated Exhibitors, Inc., has been made.

This production is in three reels. 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 distribution schedule, as the pictures will be distributed by Pathe, with whom Lloyd has been identified for six years.

Harold Goodwin Finishes First Starring Vehicle

Advises from the Fox West Coast studios state that "Oliver Twist, Jr.," a Harpo by Dickens' celebrated story, in which Harold Goodwin will make his initial bow as a screen star, has been completed.

Millard Webb directed. The locale of the story has been shifted to America.

Cuneo Making Third Film

Lester Cuneo has started on his third picture at the Doubleday Studio.

Kin of Custer Officer Cast in Neilan Picture

Dwight Crittenden, who portrays the part of General Custer in Marshall Neilan's "Bob Hampton of Places," is a nephew of C. J. J. Crittenden, a member of Custer's staff who lost his life fighting at the side of the general in the famous "last stand against the Sioux.

Priest Changes Title To "Supreme Passion"

Original Name Was Used by Another Company About Four Years Ago

Robert W. Priest, president of The Film Market, Inc., has changed the title of the feature picture by Robert McLaughlin and Charles T. Dazey, originally named "The Grand Passion," to "The Supreme Passion."

It was learned after the announcement was first made two weeks ago that about four years ago a program picture was published under the title "The Grand Passion." While recent court decisions would have upheld the use of this title, the story and locale of scenes being different and original, this information led to reconsideration and adoption of the title "The Supreme Passion" as more accurately reflecting the motive of the plot.

The original title, "The Grand Passion," it was thought, would be taken to indicate a distinctively sex production and might irritate the sensitivities of censors. The theme of this photoplay is supreme love in its most exalted sense.

Opens Victory in Hibbing

HIBBING, MINN.—The new Victory theatre here was recently given formal opening. Harry Anderson is manager.

Fox Unit Imperilled By Sierra Blizzard

William Russell Gets Scenes in Mountain Range in California

Word has reached Fox headquarters in New York that the company headed by William Russell, which several weeks ago left Los Angeles for location in the Sierra Mountains, shot their scenes all right, but were in peril when a Sierra blizzard swept down on them, and for four days kept them in suspense as to the outcome.

The spot where the film outfit had their exciting experience is marked on local maps as "unexplored regions," and to this isolated locale went forty-five men and two women.

Before the blizzard started, shots were made in the midst of great snow scenes, and when nature began getting obstreperous the company agreed to take a chance with one of the worst blizzards that had visited those parts, in order that they might register something unusual in the way of snow scenes.

On the fourth day, when the blizzard had abated sufficiently, the company, after many hardships, reached their home base, none the worse for their exciting experience. "Bare Knuckles" is the picture that Russell was making.

Many Thrills Promised In Bert Lubin Western

"West of the Rio Grande," Bert Lubin's five-reel feature Western, is said to have many unique thrills.

In one scene in the picture, in order to rescue a girl from a half-crazed cattleman, Harry McLaughlin, the aviator, makes a jump across an intervening river by means of a grape vine which he has chopped loose for the purpose. Allene Ray, beauty contest winner, plays the stellar role.

DRAMATIC SCENE FROM "HEART OF THE RANGE"

A bit of action from the J. Joseph Sameth production being booked through the Forward Film Corporation.
Eugene Zukor, assistant treasurer of Famous Players-Lasky Corporation, who sailed for Europe on February 3 to make a survey of the foreign production and distribution field for his company.

Jackie Coogan, who has another important role in "Peck's Bad Boy," is gloating over the "Exhibitors Herald" review of "The Kid," in which he played a big part. Sam Wood, his director, is enjoying it with him.

Henry Morganthau, former Ambassador to Turkey, pays a visit to the Goldwyn studio. He was the guest of Samuel Goldwyn (left) and Rupert Hughes (right).

"What the Picture Did For Me"  
VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

Copyright, 1921

You are especially invited to contribute regularly to this department. It is a co-operative service for the benefit of exhibitors.

TELL US WHAT THE PICTURE DID FOR YOU and read in the HERALD every week what the picture did for the other fellow, thereby getting the only possible guide to box office values. Address "What The Picture Did For Me," EXHIBITORS HERALD, 417 S. Dearborn St., Chicago.

American


Six-Foot-Four, with William Russell. —Positively the best Western I have ever run to date. The kind that is possible. Thrills in plenty. Say all you want to, cannot cover too much territory. Your patrons will come out satisfied and asking for more like it.—E. L. Hubbard, Hub theatre, Bishop, Tex.—Neighborhood patronage.

Their Mutual Child, with Margarita Fisher.—This picture is unusual. Satisfied both classes and masses and proved to be good box office attraction.—Fred S. Meyer Palace theatre, Hamilton, O.—Transient patronage.

Siam Bang Jim, with William Russell. —Good Western picture but did not entertain like Six-Foot-Four, but it makes an excellent program picture.—L. Hubbard, Hub theatre, Bishop, Tex.—Neighborhood patronage.

The Dangerous Talent, with Margarita Fisher.—This picture is unusually pleasing. Satisfied both classes and masses and proved to be good box office attraction.—Fred S. Meyer Palace theatre, Hamilton, O.—Transient patronage.

Six-Foot-Four, with William Russell. —Positively the best Western I have ever run to date. The kind that is possible. Thrills in plenty. Say all you want to, cannot cover too much territory. Your patrons will come out satisfied and asking for more like it.—E. L. Hubbard, Hub theatre, Bishop, Tex.—Neighborhood patronage.

Ten Plays My Patrons Liked Best

(>July 1, 1920, to Jan. 1, 1921<)

1. Jubilo.
2. Male and Female.
3. The Yellow Typhoon.
4. The Mollycoddle.
5. Go and Get It.
6. The Miracle Man.
7. In Search of a Sinner.
8. The Fighting Shepherdess.
10. A Daughter of Two Worlds.

W. L. Uglow, Crystal Theatre, Burlington, Wis.

like two or three previous comedies with the best picked out and all put together. Hope Love, Honor and Behave will be more satisfactory.—W. W. Wolf, Star theatre, Lake City, Ia.—Neighborhood patronage.

What Women Love, with Annette Kellerman.—Here's one that's got everything you want. It's all action on land, in water and the air. Patrons enjoyed same and told us so.—William W. Roob, Grand theatre, Port Washington, Wis.—General patronage.

The Branded Woman, with Norma Talmadge.—Great. You can't go wrong on this. Story and production perfect.—J. N. Magruder, Elite theatre, Iola, Kans.

The Jack-Knife Man, a King Vidor production.—It is a picture that makes one wonder, has the busy rushing modern life exterminated the good old loving characters visualized in this production? It is tensely human, so different to regular run of pictures that it will be well received wherever seen. You cannot afford to skip.—H. J. Longaker, Howard theatre, Alexandria, Minn.

In Search of a Sinner, with Constance Talmadge.—A dandy good comedy, with a dandy good star. Six reels. Plenty of comedy. Sends them out smiling. Don't be afraid of it.—H. A. Wishard, Wishard theatre, Bloomfield, Ia.—Home patronage.

Yes or No, with Norma Talmadge.—An extra good picture. One of her best. Norma Talmadge always fills my theatre. All First Nationals good. Admission 20 and 30 cents.—B. O. Swaim, Swaim's theatre, Zionsville, Ind.—Small town patronage.

The Branded Woman, with Norma Talmadge.—All Norma Talmadge pictures please. Played to good business.—Raymond, Gear, Mayflower theatre, Florence, Kans.—General patronage.

The Love Expert, with Constance Talmadge.—This is a real production. Pleased 100 per cent. Had them all talking. Brother exhibitor you will make no mistake by booking this, as it will please them all.—H. W. Jeffries, Majestic theatre, Huntington, Ark.

Polly of the Storm Country, with Mildred Harris.—This picture drew exceptionally well and received lots of praise from the women.—Pfeiffer Bros., Opera House, Kenton, O.—General patronage.

A Virtuous Vamp, with Constance Talmadge.—Real entertaining. Many funny incidents.—Adam Hornung, Victor Opera House, Victor, Mont.—Country patronage.

The Inferior Sex, with Mildred Harris.—This one is terrible. Lay off. First National must have been hypnotized when they put this star on their program.—W. J. Mart, Strand theatre, Grinnell, Ia.—Neighborhood patronage.

Human Desire, with Anita Stewart.—
A Temperamental Star in This Comedy

Scene from the Christie comedy, "Movie Mad," featuring Neal Burns and Dorothy Devore. By the way, this is only a temporary title, and Educational Exchanges is looking for a better one. Have you a suggestion?

A very pretty story with splendid acting as usual. Will please anywhere. Entertained a good crowd from start to finish. You can’t go wrong on this one.

—Smith Read, Patriot theatre, DeKalb, Tex.—Small town patronage.

A Temperamental Wife, with Constance Talmadge.—This pleased 100 per cent. Big business. Connie always gets the money. Pictures like this will do away with the Blue Laws.—T. N. Magruder, Elite theatre, Iola, Kans.

Her Kingdom of Dreams, with Anita Stewart.—Boys lay off of this one. It is eight reels all spread out in what ought to be about five.—W. F. Baker, Boone Way theatre, Mt. Vernon, Ky.—General patronage.

A Virtuous Vamp, with Constance Talmadge.—Very good comedy.—L. M. Kuhns, Gibson theatre, Gibson, N. M.—Mining camp patronage.

Fifty-Five Minutes from Broadway, with Charles Ray.—All the first National Ray pictures are as good as this one we will be more than satisfied. Fine picture. Fine business.—Pfeiffer Bros. Opera House, Kenton, 0.—General patronage.

Two Weeks, with Constance Talmadge.—Another gloom-chaser by this splendid star. It pleased a good crowd 100 per cent. Book it and boost it.—Smith Read, Patriot theatre, DeKalb, Tex.—Small town patronage.

Mary Regan, with Anita Stewart—This is another dandy program. I only wish I could get more just as good. Pleased a good crowd.—H. W. Jeffries, Majestic theatre, Huntington, Ark.

Fox

Partners of Fate, with Louise Lovely.


Why Trust Your Husband? with Eileen Percy.—A great comedy. One you can afford to book and push to the limit.

Pleased everybody and they went away smiling.—James A. York, Auditorium theatre, Monroeville, Ala.—Neighborhood patronage.

No. 17, with George Walsh.—Good picture, but star not popular here. Too much of the "type" films.—E. A. Baradel, Palace theatre, McGehee, Ark.—Small town patronage.

The Mountain Woman, with Pearl White.—The best picture of this star, but why the bawling scene? It has nothing to do with the story and only is food for the censors.—Peter Krauth, Denison theatre, Denison, la.—Neighborhood patronage.

Sink or Swim, with George Walsh.—After all, only one George Walsh. Handsome and clever and takes his audience by storm. My patrons delight.—W. H. Heffer, Itasca theatre, Alice, Tex.—Small town patronage.

Two Moons, with Buck Jones.—This type of picture always goes good here. Star coming fast. Business good.—Pfeiffer Bros. Opera House, Kenton, 0.—General patronage.

The Cheater Reformed, with William Russell.—This is a good picture. You could invite your clergy to see it. Everyone ought to see it. A good moral.—W. W. Woltz, Star theatre, Lake City, la.—Neighborhood patronage.

The Challenge of the Law, with William Russell.—Good picture. Went out saying, "It’s a dandy show." Business off on this one. Ran Sunshine comedy with this and made good show.—William Thaeher, Royal theatre, Salina, Kans.

Just Pals, with Buck Jones.—Good picture, but star is better in Westerns.—E. A. Baradel, Palace theatre, McGehee, Ark.—Small town patronage.

No. 17, with George Walsh.—This is a good picture. I didn’t like the Chinese den brought into it, but it made it exciting.—W. W. Woltz, Star theatre, Lake City, la.—Neighborhood patronage.

The Little Grey Mouse, with Louise Lovely.—A very good picture. Pleased a large crowd, and believe the star will be very popular here. She has splendid support.—Smith Read, Patriot theatre, DeKalb, Tex.—Small town patronage.

Sink or Swim, with George Walsh.—This is a good comedy. One that will please all.—Adam Hornung, Victor Opera House, Victor, Mont.—Country patronage.

Prairie Trails, with Tom Mix.—Excellent Western picture. Action galore and pleased.—Peter Krauth, Denison theatre, Denison, la.—Neighborhood patronage.

The Terror, with Tom Mix.—Average Mix picture but did not draw as two previous Mix pictures were horribly cut out by censors. Five reels cut to three. This hurts business.—Chancellor Bros. Dreamland theatre, Arcanum, 0.—Neighborhood patronage.

The Joyous Troublemakers, with William Farnum and Russell.—Give excellent satisfaction to large audiences. Top price 55 cents.—Giacoma Brothers, Crystal theatre, Tombstone, Ariz.—General patronage.

Girl of My Heart, with Shirley Mason.—A very good picture, though it did not please as well as former pictures with this popular little chap. Patriot theatre, DeKalb, Tex.—Small town patronage.

Forbidden Trails, with Buck Jones.—Good enough for any one’s regular program. My people like Buck Jones and they don’t make ‘em any better than this one.—H. A. Wishard, Wishard theatre, Bloomfield, la.—Home patronage.

The Husband Hunter, with Eileen Percy.—Another worse than poor from Fox. Stay clear of this stuff.—O. O’Kelly, Majestic theatre, Reedsburg, Wis.—Neighborhood patronage.


The Dare Devil, with Tom Mix.—Big crowd as usual. Mix is my best card, always satisfies. Charging 55 cents for Mix.—E. F. Harman, Opera House, Elgin, Ore.

The Last of the Duanes, with William Farnum.—A picture that will please young and old. Good home and as it is.—I. L. Naiman, Lyric theatre, Alexandria, Neb.—Neighborhood patronage.


The Orphan, with William Farnum.—This is a good Western with touches of comedy. Farnum well liked here.—Chancellor Bros. Dreamland theatre, Arcanum, 0.—Neighborhood patronage.

The Peacemaker, with Tom Mix.—A real good picture. Southern setting.—Adam Hornung, Victor Opera House, Victor, Mont.—Country patronage.

The Cyclone, with Tom Mix.—Average Mix picture. Mix is not the wrong thing.—O. R. Nation, Strand theatre, Davis, Cal.—Small town patronage.

Girl of My Heart, with Shirley Mason.—One of the best Fox program pictures for some time.—Peter Krauth, Dreamland theatre, Denison, la.—Neighborhood patronage.

Heart Strings, with William Farnum.—This is great. Should be played with violin music.—J. L. Naiman, Lyric the-
EXHIBITORS HERALD
February 26, 1921

EXHIBITORS

Camille of the Yukon, with Miriam Cooper and steakhouse set, is presented under the auspices of dancers and patrons kicked. We don't want reissues. It kills the game in a good house—Paul L. Shes, Wonderland theatre, Clinton, Ind.—General patronage.

Rose of Nome, with Gladys Brockwell.—Starts out rather tame, but the last two reels put it over in fair shape. My opinion is that this is the best dance hall picture to date.—H. A. Wishard, Wishard theatre, Bloomfield, la.—Home patronage.

Goldwyn

Hold Your Horses, with Tom Moore.—Possibly the best Tom Moore picture ever released. A knockout from start to finish.—H. A. Wishard, Wishard theatre, Bloomfield, la.—General patronage.

The Penalty, with Lon Chaney.—Patrons marveled at the fact that Lon Chaney could make them believe he was legless in this film. This picture is better than the average, and could be classed with the specials.—Charles H. Ryan, Ben Hur theatre, 306 S. Cicero Ave, Chicago, Ill.—General patronage.

Madame X, with Pauline Frederick.—My patrons said it was much better than Hunches of the F. Louisa.—Leaves it up to Bill. Business good.—Pfeiffer Bros., Opera House, Kenton, O.—General patronage.

The Great Accident, with Tom Moore.—Good political story. Good acting. Interest never lags. Servant in house is played by Tom himself, therefore unsuitable for younger set. Use your judgment.—Philip Rand, Rex theatre, Saloon, Idaho.—Small town patronage.

Guile of Women, with Will Rogers.—One of the best Rogers pictures we have run. With every new picture Rogers makes a new friend. Keep it up Bill. Business good.—Pfeiffer Bros., Opera House, Kenton, O.—General patronage.

Officer 666, with Tom Moore.—Played to a business three days starting Feb. 3. A good picture with plenty of action and comedy. Went well with audiences.—C. C. Cleary, Ascher's Palace theatre, Peoria, Ill.

Jubilo, with Will Rogers.—Sure was a good picture. There's a good lesson in all his pictures. Everyone well pleased. This kind of pictures are what builds a rep for our house.—C. L. German, Royal theatre, Bonner Sps, Kans.—Neighborhood patronage.

The Misfit Earl, with Louis Nennon.—Old, but very good. Star well liked here, and this is one of his very best. Can't wait for re-reel comedies as good as any, but not slapstick.—J. Christensen, Star theatre, Sandusky, Mich.—Small town patronage.

Spotlight Sadie, with Mae Marsh.—The cast in it is very good, and their acting is good, but story could be improved upon.—Akin S., Jewell theatre, Lafayette, Colo.—Neighborhood patronage.

Scratch My Back, with a special cast.—A picture that gets them in, but don't boost it too strong. Let them be their own judges. It will please most of them if you don't have them expecting too much.—H. A. Wishard, Wishard theatre, Bloomfield, la.—Home patronage.

The Revenge of Tarzan, with Gene Pollar.—Star good.—H. W. Jeffries, Majestic theatre, Huntington, Ark.


Out of the Storm, with Barbara Castleton.—A very good interesting picture.—Peter Krauth, Denison theatre, Denison, La.—Neighborhood patronage.

Flame of the Desert, with Geraldine Farrar.—A wonderful picture. Good cast, but did not take like The World and Its Woman.—G. M. McClain, Star theatre, Barry, Ill.—Small town patronage.

The Little Shepherd of Kingdom Come, with Jack Pickford.—This picture will satisfy and your patrons will tell you so.—R. A. Shobe, Kentland theatre, Kentland, Ind.—Neighborhood patronage.

The Silver Horde, with a special cast.—Is a splendid story. One of Rex Beach's best. It is well known and has a good drawing power. Book it now.—Adam Hornung, Victor Opera House, Victor, Mont.—Country patronage.

The Cinderella Man, with a special cast.—A real high class artistic picture that will touch the hearts of all classes. A credit to the industry. Give us more like it.—Harold Daspit, Atherton theatre, Kentwood, La.—Neighborhood patronage.

Strictly Confidential, with Madge Kennedy.—A very pleasing program offering that gave satisfaction to all. Presents Madge Kennedy in especially pleasing role. Good box office returns.—Fred S. Meyer, Palace theatre, Hamilton, O.—Transient patronage.

Double Dyed Deceiver, with Jack Pickford.—Star well pleased. Had Harold Lloyd's High and Dizzy with this, which made a splendid program.—Peter Krauth, Denison theatre, Denison, la.—Neighborhood patronage.

Earthbound, with a special cast.—A very good drama that you can use for at least two days. In seven reels but not padded. Interest is sustained to the finish. You can raise your admission prices on it. A good cast and some good direction.—Charles H. Ryan, Ben Hur theatre, 306 S. Cicero Ave, Chicago, Ill.—Neighborhood patronage.

The Loves of Letty, with Pauline Frederick.—A terrible picture. Awful. Failed to go over.—Fred S. Meyer, Palace theatre, Hamilton, 0.—Transient patronage.

Day Dreams, with Madge Kennedy.—A very, very poor story.—W. H. Brenner, Cozy theatre, Winchester, Ind.

Cupid the Cow Puncher, with Will Rogers.—Rogers at present is our best bet. They all like him. He sure pulls some funny stunts in Cupid the Cow Puncher.—H. A. Wishard, Wishard theatre, Bloomfield, la.—Home patronage.

Hodkinson

The U. P. Trail, with Roy Stewart.—This is a real Western picture and will please all the men and boys, and most of the ladies. Only trouble sub-titles dark and a great deal of the photography too dark. Would have been much better if clear.—H. W. Jeffries, Majestic theatre, Huntington, Ark.

The Kentucky Colonel, with a special cast.—Two days fair business to a mighty good picture.—Verner Hicks, Family theatre, Marion, Ill.—General patronage.

The Volcano, with Leah Baird.—Nothing but a propaganda picture. A total fliver at the box office.—Fred S. Meyer, Palace theatre, Hamilton, O.—Transient patronage.

The Brute Master, with Hobart Bosworth.—Absolutely nothing to this. Brother exhibitor, stay away from it.—H. W. Jeffries, Majestic theatre, Huntington, Ark.

Metro

Blackmail, with Viola Dana.—Fine. Dana always goes better than average.

A LOVE SCENE FROM A SERIAL

Joe Ryan and his leading woman, Elinor Field, in his new Vitagraph chapter play "The Purple Riders," by Albert E. Smith and Cleveland Moffet.
HOPE HAMPTON
Who assisted in opening the New Loew's theatre, the State, at Cleveland, on Febr. 5, here—O. R. Nation, Strand theatre, Dixie; Cal. Sund., small patronage.

The Great Redeemer, with a special cast.—Excellent. Broke house record for attendance and pleased them all.—L. M. Kuhns, Gibson theatre, Gilson, N. M.—Mining camp patronage.
The Theater, with May Allison.—Very poor picture. Stay clear of this. With few exceptions have found all Metro productions very poor.—O. O'Kelly, Majestic theatre, Reedsburg, Wis.—Small town patronage.

The Saphead, with Buster Keaton.—Pleased about half. Poorest second-night crowd ever had on so-called big picture.—O. R. Nation, Strand theatre, Davis, Cal.—Small town patronage.

The Muny of Elsinore, with a special cast.—These London stories produced by Metro have not given satisfaction.—J. L. Hashbrow, Grand theatre, Gravellite, Minn.—Neighborhood patronage.

Alias Jimmy Valentine, with Bert Lytell.—A good crook drama. So far Lytell has always pleased.—I. Hardin Ent. Co., Odeon theatre, Hardin, Mo.—Neighborhood patronage.

Lombardi Ltd., with Bert Lytell.—Was very much disappointed in this. I didn't like it at all. Too much Dago talk. Am afraid it killed the star here, although some told me it was good.—W. W. Woltz, Star theatre, Lake City, Ia.—Neighborhood patronage.

Alias Jimmy Valentine, with Bert Lytell.—It pleased, but did not draw like it should.—Raymond Gear, Mayflower theatre, Florence, Kans.—General patronage.

Forlorn, Bedroom and Bath, with special cast.—Went over big to big business.—Giacoma Brothers, Crystal theatre, Tombstone, Ariz.—General patronage.
The Heart of a Child, with Nazimova.—Now I know why somebody wants a censor.—Vernon Hicks, Family theatre, Marion, Ill.—General patronage.

Civilian Clothes, with Thomas Meighan. I was a little disappointed in this, and did not do as well as a picture of class should do.—Raymond Gear, Mayflower theatre, Florence, Kans.—General patronage.

False Evidence, with Viola Dana.—Old but good. She is always good.—W. C. Whitt, Home theatre, Anderson, Cal.—Small town patronage.

Pair and Wed, with May Allison.—This is sure a dandy. Everyone liked it. Full of humor and laughs. Give us more like it. The world needs laughs.—W. W. Woltz, Star theatre, Lake City, Ia.—Neighborhood patronage.

Nothing But the Truth, with Taylor Holmes.—Nothing to it.—Vernon Hicks, Family theatre, Marion, Ill.—General patronage.

Paramount


Humoresque, with a special cast.—Exceptionally good, and plenty of complimentary remarks from my patrons on this one.—O. O'Kelly, Majestic theatre, Reedsburg, Wis.—Neighborhood patronage.

Behold My Wife, with a special cast.—Excellent. A real special.—L. M. Kuhns, Gibson theatre, Gibson, N. M.—Mining camp patronage.

The Right to Love, with Mae Murray.—A good special. Did average business. My patrons not very crazy over this type of story.—W. H. Mart, Strand theatre, Grinnell, Ia.

Hairpins, with Enid Bennett.—Splendid picture. Really something to think about. Please 'em all.—S. I. Goodwin, Royal theatre, Lehi, Utah.

Stepping Out, with Enid Bennett.—A splendid picture that failed to draw, although we did a little extra advertising on it.—A. N. Miles, Emineine theatre, Eminence, Ky.—Small town patronage.

A City Sparrow, with Ethel Clayton.—Satisfactory program picture. Top price. 25 cents to patrons. Giacoma Brothers, Crystal theatre, Tombstone, Ariz.—General patronage.

Humoresque, with a special cast.—Stay off this box with a 25 cent theatre, Kentland, Ind.—Neighborhood patronage.

The Lottery Man, with Wallace Reid.—Fine. Pleased nearly everyone.—L. M. Kuhns, Gibson theatre, Gibson, N. M.—Mining camp patronage.

Extravagance, with Dorothy Dalton.—Well that won't sell for us at all.—J. Herbert Talbert, Legion theatre, Norwich, Kans.—Small town patronage.

Huckleberry Finn, with a special cast. Heavit it alone. Patrons did not like it at all.—J. L. Hashbrow, Grand theatre, Gravellite, Minn.—Neighborhood patronage.

Guilty of Love, with Dorothy Dalton.—Some wonderful scenic shots. Star and juvenile support fine. Langford as husband, poor. Lane as father in same class. We've had lots of adverse critics on account of the lavish use of the cigarette, which was entirely uncalled for. It certainly lessened the dignity of the grandfather, and there is a strong sentiment against this too free use of the cigarette on the screen, and directors will do well to take heed.—S. I. Goodwin, Royal theatre, Lehi, Utah.

Remodeling a Husband, with Dorothy Gish.—No wonder they want to make fewer and better pictures.—W. H. Mart, Strand theatre, Grinnell, Iowa.

The Lottery Man, with Wallace Reid.—Here is a picture you can go after the business with. We knew it was good so we went after big business and got it. 388 admissions in the middle of January, with had roads to contend with, is big for us, and all 388 were satisfied. Wallace will have to hurry to beat this one.—A. N. Miles, Eminence theatre, Eminence, Ky.—Small town patronage.

Guilty of Love, with Dorothy Dalton.—This kind of picture hurts business.—J. L. Hashbrow, Grand theatre, Graceville, Minn.—Neighborhood patronage.

The Dancin' Fool, with Wallace Reid.—Very good picture. Lots of good comedy.—Grand theatre, New Hamburg, Ont.—Small town patronage.

Putting It Over, with Bryant Washburn.—While this picture is old, it entertains and was well liked.—Keller & Roush, Rex theatre, Custer, Okla.—Small town patronage.

Behind the Door, with Hobart Boswell.—There is good acting in this picture, but I didn't like the story. A terribly gruesome ending.—W. H. Woltz, Star theatre, Lake City, Iowa.—Neighborhood patronage.

The White Heather, with a special cast.—This is especially good, and the underwater scenes make it different. It is not a picture to raise admission on, but it will give the very best satisfaction.—A. N. Miles, Eminence theatre, Eminence, Ky.—Small town patronage.

The Poppy Girl's Husband, with William S. Hart.—Different from most of Hart's pictures, and took well, as patrons are getting tired of so many wild Westerns.—J. Herbert Talbert, Legion theatre, Norwich, Kans.—Small town patronage.

Hard Boiled, with Dorothy Dalton.—Very good picture. Dorothy Dalton is good if she is in a picture where she has a chance.—Keller & Roush, Rex theatre, Custer, Okla.—Small town patronage.

Scarlet Days, a D. W. Griffith production.—Some, or a few, liked this picture, but Mexican or this class of stuff not liked here. Also dark photography—

The Boss in the Fox production of Mark Twain’s comedy, “A Connecticut Yankee in King Arthur’s Court,” staged by Emmett J. Flynn.
Raymond Schneider, Midget theatre, Metamora, Ill.


The Cruise of the Make-Believe, with Lila Lee. Good for program picture.—J. J. Flannery, Strand theatre, Swanton, Neb.—General patronage.

What's Your Hurry? with Wallace Reid. Very good. Not his best, but compares favorably with his other auto stories. The theories of Roberts missed in this one.—W. H. Mart, Strand theatre, Grinnell, Iowa.

His Wife's Friend, with Dorothy Dalton. —Mystery murder in the plot interesting. Unsympathetic acting. Dorothy Dalton looks like a cigar store Indian and acts like well, that's the trouble, she overacts. Several walked out. Lost money.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

Little Miss Rebellion, with Dorothy Gish. —An average Gish picture, but not quite as good as some others made by this star.—Raymond Gear, Mayflower theatre, Florence, Kans.—General patronage.

More Deadly Than the Male, with Ethel Clayton. —This is just an average class picture.—Raymond Schneider, Midget theatre, Metamora, Ill.

Counterfeit, with Elsie Ferguson. —My audience was well pleased. Scenery a big help. Miss Ferguson's acting good. No complaints, but lots of compliments.—W. H. Helfer, Itasca theatre, Alice, Tex.—Small town patronage.

Three Men and a Girl, with Marguerite Clark. —Star always popular here, and this was one of her most pleasing pictures.—J. J. Flannery, Legion theatre, Norwich, Kans.—Small town patronage.

Partners Three, with Enid Bennett. —A good story of the desert. Star good.—H. A. Sando, Rex theatre, Custer, Okla.—Small town patronage.

The Grim Game, with Houdini. —Went fine for us, and is such a relief from love stories. There isn't a kiss in the whole picture and the only person who objected was an old maid.—A. J. Miles, Eminence theatre, Eminence, Ky.—Small town patronage.

The Mislading Lady, with Billie Burke. —This picture went over big and everybody said, "Swell picture." This picture will satisfy knockers.—Raymond Schneider, Midget theatre, Metamora, Ill.

The Marriage Price, with Elsie Ferguson. —Well acted society drama. Small crowd on account of bad weather, but those who came out were satisfied.—Herbert Talbert, Legion theatre, Norwich, Kans.—Small town patronage.

Daughter of the Wolf, with Lila Lee. —Good star. Good acting and a good picture. Story is a bit weak.—H. A. Wislard, Wishard theatre, Bloomfield, Iowa.—Home patronage.

Come Out of the Kitchen, with Marguerite Clark. —About the best of this star we have had for some time. —A. N. Miles, Eminence theatre, Eminence, Ky.—Small town patronage.


What's Your Husband Doing?, with Douglas MacLean and Doris May.—First-class comedy. They don't make 'em much better.—Grand theatre, New Hamburg, Ont., Can.—Small town patronage.

Pathé

Half a Chance, with Mahlon Hamilton. —Class A as to entertainment value. A very good picture. Boost it big, as it is worthy of anything good you say of it. Star does some fine work. Good for two days.—Charles H. Ryan, Ben Hur theatre, Chicago, Ill.—Neighborhood patronage.

The Moonshine Trail, with Sylvia Breamer. —Stay away from this one. Patrons said this was the poorest I ever showed. Too much "likker" in it.—W. F. Haycock, Star theatre, Callaway, Neb.—Neighborhood patronage.

Brothers Divided and Smoldering Embers, with Frank Keenan. —Here are two dandy pictures that were well received. They liked Keenan and the stories are interesting. Ran these with Lloyd special at 15-85 cents. —Councill Bros., Dreamland theatre, Arcanum, Ohio.—Neighborhood patronage.

Selznick

The Chicken in the Case, with Owen Moore. —This sure is an amusing comedy. The best Owen Moore yet. Everybody pleased.—Peter Krauth, Denison theatre, Denison, la.—Neighborhood patronage.

The Figurehead, with Eugene O'Brien. —Best O'Brien picture we ever had here. Glad to see him get out of the matinee idol stuff.—E. A. Baradel, Palace thea-

"THAT MAN'S A VILLAIN"

Mildred Harris and support in the final scene of "Habit," the Louis B. Mayer production distributed by First National.
theatre, Kentwood, La.—Neighborhood patronage.

Marie, Ltd., with Alice Brady.—Old and positively worthless. A few women liked it, but the men jumped the job from the third reel.—W. C. Whitt, Home theatre, Anderson, Cal.—Small town patronage.

His Bridal Night, with Alice Brady.—Very good little picture. Please all.—W. H. Gilfillan, Lotus theatre, Red Lake Falls, Minn.—Neighborhood patronage.

Ruling Passions, with a special cast.—A great picture skillfully handled by a capable cast. Gave 100 per cent satisfaction for us. A great Sunday picture as it is a sermon in itself.—C. T. Merrell, Opera House, Greenfield, Ill.—Small town patronage.

Stoll

Mr. Wu, with a special cast.—Good picture.—F. E. Butler, Rex theatre, Racine, Wis.—Transient patronage.

Mr. Wu, with a special cast.—We think the action in the picture was entirely too slow. If you wanted to slow the motion it couldn’t be done. Picture otherwise all right.—Usual oriental story.—Charles H. Collins, Virginia theatre, Kenosha, Wis.—Neighborhood patronage.

United Artists

The Mark of Zorro, with Douglas Fairbanks.—Continuous showing from 12:30 p.m. to 12 midnight. Record business. Stopped selling tickets twice. The picture was the best that has ever been shown in Youngwood. The action was full of pep. Liked by all who saw the picture.—Henry Youngwood, Pa.—Neighborhood patronage.

The Mark of Zorro, with Douglas Fairbanks.—People who did not care for Fairbanks praised this one. One hundred per cent entertainment.—J. L. Hasbrock, Grand theatre, Graveline, Minn.—Neighborhood patronage.

The Mark of Zorro, with Douglas Fairbanks.—Best Fairbanks I ever ran. Played to capacity business for two days.—D. Manheimer, Peerless Fifth Avenue theatre, Brooklyn, N. Y.

Down on the Farm, a Mack Sennett production.—A pretty fair comedy, but didn’t hear a single comment. Average drawing card. The advertising material is good.—Chancellor Bros., Dreamland theatre, Arcanum, O.—Neighborhood patronage.

Universal

Rich Girl Poor Girl, with Gladys Walton.—This is everything that goes to make a good picture. Patrons came out of the show saying, “This sure is a humdinger.”—George E. Thimmes, Pastime theatre, Mechanicsville, la.—Neighborhood patronage.

Pink Tights, with Gloyd Walton.—A dandy little play for the non-critical. It has thrills, interest, animals, small boy part, etc., with good plot. The director keeps this from being a first class classic because of some rough stuff and he just can’t refrain from drawing undue attention to heroine’s legs to delight the rough element.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

Once to Every Woman, with Dorothy Phillips.—Used the singer, as others did, and don’t think much of it. Detracts from picture. People all worked up to this scene, and when the voice breaks in it’s all off. The effect is killed. My singer was all right, but I had complaints it spoiled the picture by breaking into it. This is too good a production and this should be considered by those playing it. Of course, it may go big in other towns.—Verner Hicks, Family theatre, Marion, Ill.—General patronage.

Pink Tights, with Gladys Walton.—Good program picture. No kicks. Everyone likes the star.—Watt and Simmons, Bijou theatre, Crookston, Minn.—Neighborhood patronage.

A Tokio Siren, with Tsuru Aoki.—A good play, scenery, but drawing card.—Grand theatre, New Hamburg, Ont, Can.

PUTTING ONE OVER ON PAPA

Scene from “Nobody’s Wife,” a new Christie Comedy featuring Eddy Barry and distributed by Educational exchanges.
The Devil's Passkey, with a special cast.—Very good. Large crowd. Everyone pleased. This is a good drawing card. — E. E. Harman, Opera House, Elgin, Ore.

Fixed by George, with Eddie Lyons and Lee Moran.—Patrons liked this fine. Feature made a big hit. Folks talked about it for a week. —F. H. Filler, Grand theatre, Humiston, Iowa.—Neighborhood patronage.

Wanted at Headquarters, with Eva Novak and good picture. However, the art of star very poor. How do some stars (?) attain the right to that title? — A. B. Anderson, Majestic theatre, McGehee, Ark.—Small town patronage.

Human Stuff, with Harry Carey.—Good. All Carey pictures draw for us.—Keller & Roush, Rex theatre, Custer, Okla.—Small town patronage.

The Prince of Avenue A, with James C. Corbett.—Fair program picture.—John Steichen, Aurora theatre, White Lake, S. D.—Neighborhood patronage.

Once to Every Woman, with Dorothy Phillips.—Not extra good.—L. M. Kuhs, Gibson theatre, Gibson, N. M.—Mining camp patronage.

The Path She Chose, with Anne Cornwall.—Very satisfactory picture, and pleased all of our patrons.—S. I. Goodwin, Royal theatre, Lehi, Utah.

This is in Nobody, with Frank Mayo.—Star good. Picture wonderful for pleasure to please to good house.—Keller & Roush, Rex theatre, Custer, Okla.—Small town patronage.

Bullet Proof, with Harry Carey.—Was best drawing card used at our theatre for somet ime. Want more features like it. Patrons enjoyed feature extremely.—S. S. Peterson, Auditorium theatre, Calamus, Ia.—Neighborhood patronage.

Blue Streak McCoy, with Harry Carey.—I run this with Jiggs and Maggie in The Social Lion, and pleased a good crowd. Carey always goes good in my house.—H. W. Jeffries, Majestic theatre, Huntington, W. Va.

The Virgin of Stamboul, with Pricilla Dean.—This is a real special. Run two days. Second day doubled the first day's receipts. Last reel a knockout.—T. N. Magner, Rex theatre, Custer, S. Dak.

The Road to Divorce, with Mary MacLaren.—Fairly good program picture.—John Steichen, Aurora theatre, White Lake, S. D.—Neighborhood patronage.

Under Crimson Skies, with Elmo Lincoln.—Passed least 99 per cent. Little better than average business.—O. R. Nanton, Strand theatre, Davis, Calif.—Small town patronage.

Vitagraph

Trumpet Island, with a special cast.—Say, boys, don't pass up this one. It drew better than we thought it would, but the feature had the satisfaction it gave. Comments on this several weeks after showing. 15-25 cents.—Chancellor Bros, Dreamland theatre, Fairmont, 11., Ore.—Small town patronage.

The Courage of Marge O'Doonie, with a special cast.—This is a very good picture, and is a good drawing card. You cannot do wrong on this one.—E. E. Harman, Opera House, Elgin, Ore.

Slaves of Pride, with Alice Joyce.—This is a fine picture but I didn't make any money because of it being Chautauqua Week. She never does make any money. She's too sad.—W. W. Wolz, Star theatre, Lake City, la.—Neighborhood patronage.

Trumpet Island, with a special cast.—A mighty good offering to fair business. — Verner Hicks, Family theatre, Marion, Ill.—General patronage.

The BROADWAY BUBBLE, with Corinne Griffith.—Eminence has the honor of being the home town heroines in this story. Miss Leigh Gordon Giltner, so of course it was her name that drew neighborhood patrons. Story and star are splendid and will give good entertainment.—A. N. Miles, Eminence theatre, Eminence, Ky.—Small town patronage.

The Message of the Mouse, with Anita Stewart.—Although this is a re-issue and the costumes were out of date the picture drew well.—William W. Roob, Grand theatre, Port Washington, Wis.—Small town patronage.

The Courage of Marge O'Doonie, with a special cast.—A splendid Northwest picture for those who like this kind. 17-25 cents.—Chancellor Bros, Dream land theatre, Steichen, 0.—Neighborhood patronage.

Short Subjects

The Suitor (Vitagraph), with Larry Semon.—This is sure a good one. Kept the audience enthralled. Semon said, "Fine show" as they passed out.—W. W. Wolz, Star theatre, Lake City, la.—Neighborhood patronage.

Haunted Spooks (Pathé), with Harold Lloyd.—Very good comedy that's hard to beat.—T. J. Kuslacie, Swan theatre, Swanton, 0.—General patronage.

Good Night Nurse (Pathé), with Alice Howell.—These comedies are getting better right along.—Hardin Ent. Co., Odeon theatre, Hardin, Mo.—Neighborhood patronage.


One Week and the Scarecrow (Metro), with Buster Keaton.—Two of the best comedies we have ever shown.—F. R. Matson, Crystal theatre, Flandreau, S. D.

Buster Keaton Comedies (Metro), with Buster Keaton. These comedies rank very high among the Fox comedies. We were worried wrong by featuring Neighbors.—J. L. Hasbrouck, Grand theatre, Gracerville, Min.—Neighborhood patronage.

His Royal Sins/y (Pathé), with Harold Lloyd.—This with on the program anything ought to go over in nice style. Good commercial satisfaction. One of the best Lloyd has made. Lloyd is one of our biggest hets. His Royal Sins/y is really a headliner for any program.—Fred S. Meyer, Palace theatre, Hamilton, 0.—Transient patronage.

Kidding the Landlord (Universal), with a special cast.—Don't think much of these comedies, but this one is a nice little comedy. Better than the average.—William Thacher, Royal theatre, Salina, Kan.

Kinograms (Educational).—Have been using Kinograms since Educational has been distributing them. Many patrons stop the house and say they like them fine.—B. O. Swaim, Swaim's theatre, Zionsville, Ind.—Small town patronage.

Edgar Comedies (Goldwyn), with Johnny Jones. These comedies are good business getters, and give satisfaction. Let the kids keep when you are going to run one.—J. L. Hasbrouck, Grand thea tre, Gracerville, Min.—Neighborhood patronage.

The Boss of the Copperhead (Universal), with J. McDonald.—Why does Universal think the majority of people want comedies only through—They don't. We have to cancel Universal unless they get better. Don't book this one.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

Vod-A-Vil (Spanish), with a special cast. —We find these very good. All the actors are high class.—Grand theatre, New Hamburg, Ont., Can.—Small town patronage.

Bought and Fought For (Universal), with a special cast.—Good. Universal's two Western pictures please the beat. They are all good.—T. X. Magruder, Elite theatre, Jola, Kan.

The Naugly Night (Federated), with Monty Banks. Everybody raves on comedy. Went over pretty well.—O. R. Nation, Strand theatre, Davis, Cal.—Small town patronage.

One Week (Metro), with Buster Keaton.—At last we have a two reel comedy that is free from vulgarity, yet has action and interest. A newly built house that spins around in the box office and say they like it. The spring of this one. The most exciting patrons were pleased. Book it.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

Burlington Travel Pictures.—While there are only three of these, they are excellent program fillers.—Grand theatre, New Hamburg, Ont., Can.—Small town patronage.

Kiss Me Caroline (Educational), with Bobby Vernon.—Went over big.—O. R. Nation, Strand theatre, Davis, Cal.—Small town patronage.

An Overall Hero (Educational), with Smiley Burnette. This comedy certainly not only made the adults and children laugh, but made the babies in arms laughing which makes it a very good comedy.—Pfeifer Bros., Opera House, Kenton, 0.—General patronage.

The Toonerville Fire Brigade (First National).—Two reel comedy burlesque on small town fire department. It brings the trinitary smile but lacks action. Just mildly amusing. It's clean.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

Neighbors (Metro), with Buster Keaton.—A real comedy. It sure made a hit with us.—F. R. Matson, Crystal theatre, Byron, Ill.—Small town patronage.

Bumping Into Broadway (Pathé), with Harold Lloyd.—Lloyd's pictures are sure fine. Everybody raves on him. Have run about four and have booked.—John L. Naiman, Lyric theatre, Alexandria, Nebr.—Neighborhood patronage.

My Salomy Lions (Universal), with a special cast.—Where it wasn't vulgar it was very funny. Universal needs a new director who has some interesting ideas.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

Serials

The Lost City (Warner Bros.), with Juanita Hansen.—This is a good serial but for some reason or other it has failed to do well for us.—Hardin Ent. Co., Odeon theatre, Hardin, Mo.—Neighborhood patronage.

Vanishing Trails (Canyon), with Philip Rand. This serial is well liked here, and draws business.—Keller & Roush, Rex theatre, Custer, Okla.—Small town patronage.

The Son of Tarzan (Universal), with a special cast.—Greatest money maker
USE THIS BLANK

Box Office Reports Tell the Whole Story.
Join in This Co-operative Service Report Regularly on Pictures You Exhibit
And Read in The Herald Every Week What Pictures Are Doing for Other Exhibitors
Fill in this blank now and send to Exhibitors Herald, 417 S. Dearborn St., Chicago.

Title ...........................................
Star ...........................................
Producer ......................................
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Title ...........................................
Star ...........................................
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With the Procession in Los Angeles

By Harry Hammond Beall

CARL LAEMLE, president of Universal Film Manufacturing Company, is again one of the exhibitors. Mr. Laemle will have some announcements to make in the near future, it is said.

SAMUEL GOLDWYN, president of Goldwyn Pictures Corporation, who has been at the studio for the last seven weeks, has returned to New York. Since Mr. Goldwyn's visit, important production plans have been outlined.

Announcement was made by the Symphony theatre of the booking of the Thomas H. Ince special, "Lying Lips," at that house, and it is considered at the Ince plant to be the most important achievement at the Ince studios since "Civilization."

After spending some time at the Goldwyn Culver City studio in conference with Samuel Goldwyn and other officials, Mary Roberts Rinehart returned to her home in Pittsburgh, Pa., accompanied by Frank Dazey and Agnes Johnston, domestic and literary partner, who will collaborate with her on her first original screen story.

Little BREEZY EASON, the kiddie star of Universal, has just begun work on "Patches," in which he plays the star role under the direction of his father Reeves Eason. He is a guest at the world's film capital—asked him, "little boy, where are the patches?" young Mr. Eason replied, "On the bosom of my trousers."

TOO BROWNING is reviewing an army of photograghers daily to select an all-star cast for "Fanny Herself," the Edna Ferber story upon which production will start soon. The famous director has not diverted whom he has selected for the leading role, but it is understood that he has made his selection and that he is waiting only for the erection of the elaborate sets which the story will require.

The latest in dressing rooms has been introduced to the film colony by PAULINE FREDERICK, who designed a movable little house which she uses for a makeup room on the stage. The star is taking no chances on the chilly stages, so the movable room enables her to be thoroughly "comfy" and still remain on the set.

JOHN M. STAHL has engaged J. H. McCloskey as his assistant in the production of "Muffled Drums," an all-star picture to be released by Louis B. Mayer through First National. Mr. McCloskey worked previously on the Mayer lot as Edward Jose's assistant in the making of "The Yellow Typhoon," which starred ANITA STEWART.

LOUIS J. GASNIER is back on the Robinson role lot after a trip to the hospital. Gains will start shooting another all-star feature for the R-C program some time soon.

ALEX WHEELER, until recently head of Metro's photographic department, has joined forces with the Union Film Company at their Sherman, Cali., studio. Mr. Wheeler is an artist of enviable reputation, having done considerable work in Nazimova productions.

JACK PICKFORD cannot drive an automobile in the State of California for one year, his license having been revoked by the State Motor Vehicle department. This action came as the result of repeated arrests on charges of speeding.

The marriage of NORMAN DAWN, Universal director, to Miss Katherine Madden, formerly a member of the Universal City scenario department, has been announced. Dawn first met Miss Madden when he directed "The Fire Cat." Edith Roberts' "Little Vehicle." Miss Madden is tiring of indoor work, joined the Dawn company and played a small role in support of the star. The marriage was a complete surprise to the film colony of which Dawn and his bride are popular members. Norman Dawn is a South American by birth and one of the most successful directors.

Bowes of Goldwyn Now on the Coast

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 15.—Edward Bowes, general manager of the Goldwyn theatre chain, has arrived in Los Angeles.

Regulatory Measure Proposed in Fresno

(Special to Exhibitors Herald)

FRESNO, CAL., Feb. 15.—The city trustees have modified the ordinance proposed to regulate standing of patrons in theatre aisles and foyers. As it now stands the ordinance will not prevent the sale of tickets and the standing of patrons in the foyer. It will prevent standing in the aisles and on the exit side of the lobby.

Add George Patullo To the Lasky Staff

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 8.—George Patullo, well known short story writer and war correspondent, is the latest addition to the Lasky scenario staff. He and his wife are in Hollywood and will make their home there for the remainder of the former's current picture contract.

Lila Lee Confirms Engagement Report

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 15.—Lila Lee is engaged to be married to Captain Claude Collins of the U. S. aviation service. Miss Lee has confirmed the report, but says that the wedding will not take place for a year or longer.

Theatre Fire Is Disastrous

ST. JOHN, N. B.—Two firemen were killed and four injured in a fire which destroyed the Star theatre recently. One of the walls collapsed, burying six men under the debris. The loss is estimated at $30,000.

West Coast Publicity Hounds

A GET-TOGETHER meeting of the publicity men of the West Coast was recently held to form the Western Motion Picture Advertisers. The first meeting was attended by the following live-wire representatives: AL Wilkie, representing Cecil B. DeMille; Pete Smith, Marshall Neila; Paul Conlon, William S. Hart; Charles L. Hertzman, Universal; Malcolm Seboy, Universal; Jack Neville, Katherine MacDonald, Ray Leck, Metro; Howard Strickling, Metro; Adam Hull Shirk, Lasky; W. A. Steeve, Lasky; Robert I. Allen, Lasky, and Melvin M. Riddle, Lasky; R. S. Dobson, Louis Weber and George Loane Tucker; Barrett C. Keating, Realart; Sig Schlager, J. Parker Reed Productions; Lindsay McKenna, Betty Compson Productions; Harry Brand, Buster Keaton; John E. McCormack, Associated First National Pictures, Inc.; W. E. Keefe, Producers Film Corporation; Lawrence Weingarten, Dial Film Company; Ed. Rosenbaum, Chester Comedies; J. Asbury Jackson, Goldwyn; Jack Gault, Goldwyn; Walter Anthony, Mack Sennett, Harry D. Wilson, Sol Lesser; Ted Taylor, Tod Browning, Reginald Barker, and William D. Taylor; Bradley J. Smollen, Vitagraph; Tony Martin, press sheet and house organ publisher, and Harry Hammond Beall, Exhibitors Herald.
Top, left—Hiram Abrams, president of United Artists and the star of "Through the Back Door," discussing production plans for 1921. At right—Bennie Zeidman, manager of Miss Pickford’s company, Jack Pickford, assistant director and "America’s Sweetheart." Bottom, left—Jack Pickford rehearsing a scene with his sister. Right—Mary instructing Maud how to go through the next scene. The mule, with Mary astride her, furnishes much of the comedy.
Simplex Cinema Company Opens New Headquarters

Walter Green Is General and District Manager—Offices at 906 S. Wabash

Complete Line of Accessories Will Be Included in Stock of Equipment Firm

The Simplex Cinema Equipment Company, distributors of Simplex projection machines and Simplex products in Illinois, Indiana and Eastern Iowa, opened its new offices and sales rooms at 906 South Wabash avenue, Chicago, this week, in the heart of the new film district.

Walter Green, formerly with the Kleine Camera Company and well known in local film circles, is the general as well as district manager of the new concern. H. E. Du Bois, at one time associated with the Mid-West Theatre Supply Company, is the store manager.

While the company will primarily devote its attention to Simplex products, it is announced that included in the stock to be carried will be a complete line of theatre equipment "of ample proportions to furnish a theatre from top to bottom."

Slogan Is Service

"The slogan of the Simplex Cinema Equipment Company is service and courtesy," said Mr. Green. "We mean to give the exhibitors in the territory which we serve a maximum of service."

In charge of our repair department will be a man who is thoroughly experienced and fully familiar with the Simplex projector—a man who received his training in the factory of the Precision Machine Company, manufacturers of the projector."

Officials of the Precision Machine Company showed keen interest in the establishment of the Chicago concern, and gave Mr. Green and his associates advantage of their experience and ideas of how a business of this kind should be conducted.

Porter in Chicago

E. S. Porter, president of the company, was in Chicago last week supervising the final touches prior to the opening. He was enthusiastic over the proposition and stated that he would call attention of his other distributors to the manner in which business is handled by the Chicago company.

One of the features of the spacious quarters which the company has leased is a modern projection room of sufficient size to comfortably seat one hundred and fifty persons. This is primarily designed for the demonstration of Simplex machines and will also be available for trade showings. It will not be completed for about two weeks.

The projection room in connection with the little theatre will be a model and the most up-to-date in the country, it is announced. It will house four Simplex machines and will in addition contain all the latest modern equipment.

Advantage to Exhibitors

"The projection room is another distinct advantage to the exhibitor," Mr. Green commented in this regard. "When trouble develops in a machine, we will try it out under actual working conditions, and this gives our repair department the opportunity to locate exactly the difficulty. After the trouble is adjusted another working test will be made so that we know that the mechanism is right before it leaves our service department."

"The buyer, too, also has the benefit of seeing the machine in operation, which is true of other equipment he may care to purchase, such as arc controls and screens. It is possible to demonstrate for him the performance of each article under the actual working conditions it...

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Equipment Progress

"The projection room, the heart of the theatre, is the most neglected unit of the theatre and the most important one."

This statement was made by a projection engineer in conversation with the writer last week. He then continued citing incidents in his experience of projection rooms so indifferently constructed and located as to reduce the possibilities nearly fifty per cent, in the projection of the picture.

His talk was so interesting and so full of valuable information on projection that we have asked him to write a series of articles along the lines of his conversation.

He has our request under consideration but has not, as yet, agreed to put his thought in print. He is a man well known in the middle west and speaks with practical experience as a basis.

We hope to be able to announce the beginning of this series within a few weeks. It will be invaluable to exhibitors and operators alike.

* * *

Exhibitors generally are becoming more and more impressed with the three projection machines idea, also the two generator sets. The extra equipment is in the form of insurance. The exhibitor who projects his show this way will rarely if ever experience the unhappy sensation of returning paid admissions.

* * *

Think of new equipment—but don't just think—act!
Holway Sales Chief of Equipment Firm

Something New in the Way of Service Is Planned by the Executive

MAKES HOUSE SURVEY
Representatives of Company Will Be in Touch at All Times With the Exhibitors

B. A. Holway, who organized and was general manager and secretary of the Carolina Theatre Supply Company, has been appointed sales manager of the Fulco Sales Company, one of Chicago's newest in the way of theatre equipment houses.

While the concern is but little over ninety days of age, the man back of the project, C. H. Fulton, is well known to Chicago exhibitors, both through his connection with the United Theatre Equipment Company and also the E. E. Fulton Company of which his father, E. E. Fulton, is the executive head.

Personal Service Planned

Something new in the way of service is planned by Mr. Holway, who is at present engaged in a complete canvas of the theatres of Chicago, meeting the exhibitors personally. His plans for the future include a division of the city into zones and the assigning of a man to each territory, the size to be determined by the ability to give the best of service.

In this way representatives will be in touch with exhibitors at all times, ready and willing to aid them in their problems and local suggestions where they are wanted. At the same time, supplies handled by the company will be available to the theatre owner with a minimum of delay.

Supervise Ascher Chain

Ascher Bros.' circuit of theatres is the first to come under the supervision of these projection engineers, the appointment coming recently to supervise the installation of all equipment in the projection rooms of the chain and also inspection and care of the equipment after installation.

Contract with Hugo Reisinger for the handling of Electra Pink Label carbons in ten states has already been closed as has also Illinois territory for the Gardiner Velvet Gold Fibre Screen and the Illinois and Indiana territories for Ft. Wayne Corporation nets.

Mr. Holway has had a varied experience and is well qualified for his present position. He is a former newspaper man, wrote publicity, and advertising for the F. F. Proctor company, was representative for Metro in New York State and also represented the World Film Corporation in Buffalo. During the war period he served with the Y. M. C. A. as a director and in picture activities with headquarters in Boston. Following this he organized the theatre supply company in Columbia, S. C.

Big Theatre for Lawton

LAWTON, OKLA.—Plans are under consideration for a new motion picture theatre to be erected at Fourth street and D avenue. It is understood that a motion picture producing company is back of the project. Plans call for one of the largest theatres in the state.

Coligan of Carthage to Build $50,000 Theatre

CARTHAGE, N. Y.—Edward Coligan, Sr., who recently purchased the building site on the lot of John Green in State street, has completed his plans to erect a theatre to have a seating capacity of 1,200. The building will be of brick and will cost about $50,000.

Sipe to Manage Majestic

PORT HURON, MICH.—Earl Sipe will assume the management of the Majestic theatre of February 1 for W. S. Butterfield, president and general manager of Bijou Theatrical Enterprise Company, which operates a string of theatres in Michigan.
Effective electric sign built by the Norden Electric Sign Co., Inc., for the 16th Street theatre, Brooklyn, N. Y.

Liberty Theatre Opens In Kalispell, Montana
(Special to Exhibitors Herald)

Kalispell, Mont., Feb. 15.—The Liberty, a new modern 800-seat house, has opened here. The opening marked the passing of the Orpheum, which for many years had served the amusement loving public of this city, as the Liberty was erected by Marius Anderson and R. D. McDaniel for the purpose of supplying many conveniences which they had found the Orpheum lacked.

The new theatre, while primarily intended for the presentation of motion pictures, was constructed with a view of providing adequate housing for any sort of a theatrical entertainment. It has a deep stage and full scenic equipment. It is the holder of the Associated First National pictures, Inc., sub-branching for the Kalispell territory.

The owners, Mr. McDaniel and Mr. Anderson, have a monopoly on the amusement service of Galispeil.

Mt. Clemens Firm Holds Elections of Directors

Mt. CLEMENS, MICH.—At the annual stockholders’ meeting of Macomb Theatre Company, the following directors were elected for the new year: Frank G. Kendrick, William E. Kohler, William H. Wagner, Harry M. Widrig, Jacob Malbin, John Guenther and William Miller.

Louis F. Wolff and Harry Widrig, who have made a trip of inspection of theatres in various large cities and small towns in Michigan and in Canada, gave reports on the trip. The building of the Macomb will be rushed to completion for a late spring opening.

Wallersteins Get Control Of Michigan City Houses

MICHIGAN CITY, IND.—Wallerstein Brothers, proprietors of the Starland theatre, have acquired the ownership and control of all the amusement houses here.

They recently purchased the Garden, Idledour and Dreamland theatres from Ezra Rhodes of South Bend and will take possession on February 1. M. E. Remley will return to South Bend and take charge of the string of Rhodes theatres in that city, Elkhart and Goshen.

Facts of Interest About Loew State Theatre, Cleveland
(Special to Exhibitors Herald)

CLEVELAND, O., Feb. 8.—Many interesting features of Loew’s State theatre, 14th street and Euclid avenue, which has just opened, follow:

Cost—$1,016,000.

Seventeen months, eleven days in building.

Thomas W. Lamb, architect.

Seats—4,000 persons.

Six million bricks used in building, 6,000 bags of cement and fifty cars of steel.

Twenty thousand lamp bulbs used in lighting.

There are five aisles and forty-five exits.

Antiques and luxurious furnishings from all over the world adorn the lobby and lounging rooms.

Verdant marble terrazzo used in stairways and floors.

Walls covered by 3,000 yards of red brocaded velvet.

Decorations are of the Italian renaissance, the color scheme of café au lait gold, with red, blue and black.

Has largest lobby in the world.

The theatre would have to be visited to appreciate the hundreds of other features.

Nicholas Power Dies At Palm Beach, Fla.
Founder of Company Bearing His Name Was Ill Only Three Days

NEW YORK, Feb. 15.—Nicholas Power, organizer of Nicholas Power Company and head of the concern until four years ago, died in Palm Beach, Fla., February 9, of heart disease, after an illness of three days. Word of Mr. Power’s death did not reach here until late last week.

Since his retirement four years ago, Mr. Power took no part in the management of the affairs of the company. The business is in the hands of Edward Earl, who succeeded Mr. Power as its head.

Mr. Power was a member of St. John’s Lodge No. 1, F. and A. M., a life member of Aurora Grata Consistory and of Kismet Temple, Nobles of the Mystic Shrine. He was 68 years old, and is survived by his widow, Mrs. Rose William Power, and two daughters, Mrs. Lillian Brown and Mrs. Florence Ott.

Masonic funeral services were held last Friday at the Lefferts Place Chapel, Brooklyn. Burial was made in Kensico cemetery last Saturday.

Trio Acquires Interest In Wichita Playhouse

WICHITA, KAN.—L. S. Naizger and son Cliff and Dr. J. L. Evans have purchased a one-third interest in the Wichita theatre for $35,000. It is expected that the remaining two-thirds will be purchased by the former from J. W. Cooper and C. C. McCallister. Cooper is interested in the Cooper theatre just completed at Oklahoma City.

Sells Theatre Interests

PORT HURON, MICH.—Herbert L. Weil has sold his interests in Family Theatre Company, which operates the Majestic and Family theatres. He has retained his holdings with the Bijou and American theatres and will continue their operation.

Levin Will Build Theatre

SAN FRANCISCO, CAL.—Westwood Park property owners have granted permission to Samuel H. Levin to erect a theatre at the intersection of Ocean and Faxon avenues. Work on the theatre will be started soon.

Theatre Fire in South

RUSTON, LA.—The Kidd-Astor Amusement Company’s building, used as a theatre, was damaged by fire to the value of $250 to $300.

Buys St. Elmo Theatre

ST. ELMO, ILL.—T. T. Sellers of Cowden has purchased a motion picture theatre here and has taken possession.

Close Oconomowoc House

OCONOMOWOC, WIS.—The Palace theatre has been closed. A large new motion picture house is under way.
Theatres
Providing Comfort for Fans Is an Asset. Exhibitors Know This. Palaces Are Going Up. Only the Latest Equipment Is Being Installed

New Projects
Liberty, N. Y.—Blake Washington and William F. Miller of Monticello will erect a motion picture theatre this Spring. It will occupy the site of the old Monticello House.

Springfield, Mo.—It is understood that S. E. Wilhoit of the Princess theatre and J. L. Hine will build a new theatre this Summer.

Dowagiac, Mich.—L. E. Larkin of the Beckwith theatre and associates will build an $80,000 theatre on the site of the store buildings which were destroyed by fire some time ago.

Washington, Pa.—Ground has been broken at North Main street and West Pine avenue. Spero Kosmas and associates will erect a theatre there.

Flushing, N. Y.—Sheer Brothers, who own theatres in Corona and Elmhurst, are building a new $100,000 theatre at Forest Hills.

Spokane, Wash.—W. W. Willerton will erect a $30,000 theatre in Diamond avenue. Hilliard, Rialto Amusement Company will finance the project.

Rome, Ga.—O. C. Lam, general manager of Rome Enterprises, announces that construction of a $100,000 theatre will begin this year.

Remodeling
Schenectady, N. Y.—The Hudson theatre is to be reconstructed this Summer so as to seat 1,000 persons on the main floor and 800 upstairs.

Beatrice, Neb.—Blaine Cook, who has purchased the Rialto theatre, plans extensive alterations.

Elmira, N. Y.—Fred and Henry Schweppe have purchased the Amusu Theatre building and will enlarge the seating capacity.

Ownership Changes
Arcadia, Fla.—The Scott Opera House and the Marquis theatre hereafter will be operated by William Mayer of New York, J. M. Marquis and others.

Lyons, Ia.—A. H. Blank of Des Moines and P. D. Alleen of Clinton have obtained the A-Muse-U theatre in Sixth avenue.

Pickens, S. C.—W. L. Matheney has purchased the motion picture show here from James F. Gilreath.

Fires
Clearfield, Ia.—L. A. Topk's $15,000 theatre here was burned to the ground recently.

Montague, Mich.—The W. E. Osmon block has been destroyed by fire. Part of the building was occupied by a motion picture theatre owned by Clifford Smith.

Bay City, Mich.—Fire destroyed the interior of the Grotto theatre. Loss was estimated at $10,000.

Buys Colonial In Osage
OSAGE, Ia.—Roy Raub has sold his new Colonial theatre to V. B. Valleau of Albert Lea and the latter has taken possession. Valleau is former manager of the Broadway theatre at Albert Lea.

Plans Brooklyn Theatre
BROOKLYN, N. Y.—Sol Brill, well known theatre man and producer, will build a new theatre in Manhattan avenue, Greenpoint. It will have a seating capacity of 2,000.

GREATEST SINGLE REEL IN FILMLAND
"Screen Snapshots"

SPEER CARBON PRICES SLASHED
We Won't Profiteer
We bought before the raise in prices and are giving you the benefit of our buying power—

Look These Prices Over

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These Prices are about 25% below present Market

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The words

"EASTMAN"

and

"KODAK"

are stencilled on the margin of the film that first made motion pictures practical.
THE fox and lion both loved her; she was a little fear; the lion made the forstrot home, and got the lion’s share.—*Dance Review.*

"ISN’T it too bad about Peggy?" “Why, what happened to her?" She’s been to so many dances lately she’s muscle bound from her waist up!"—*Dartmouth Jack o’Lantern.*

TIONETTE: “Why did the police raid that dance," TONY: "They heard they were going to run robber dances."—*Rutgers.*

MABEL: “George, when I dance with you, it seems as though I’m going straight to Heaven!” GEORGE: “Shall we reverse, dear?”—*Dance Review.*

NED: “Does she dance naisy?” FRED: “Yes, if the chaperons aren’t looking.”—*California Pelican.*

WILLIE: “I knew that you would lose your blues if you came to this jazz palace.” EDDIE: “Well, you see, that shimmie artiste has shouldered my troubles.”—*Harvard Lampoon.*

SAMMY SWELLHEAD: “I am considered one of the best dancers in the country,” GERTIE GUSH: “What’s your rating in the city?”—*Pandemonium News.*

THERE is a little dance named shimmie: You don’t do it with your knees; You just let yourself shiver— Shaking, shaking, ‘bout to sneeze.—*Rutgers.*

SIGN in dance hall: Clean dancing every night except Mondays.—*Rocky Mountain News.*

BECKIE: “Jake is a pessimistic dancer” ABIE: “V’y?” BECKIE: “He is always doing the CANT-er.”—*Rutgers.*


WHEN a man tells you he’s fond of pictures you never know whether he’s a student of art or a movie fan.—*North Adams (Mass.) Herald.*

TONY: “I hear that the ‘Topics of the Day’ films are going to appear before royalty.” TIONETTE: “How do the witty words going quality?” TONY: “There are so many good ‘titles.’”—*Rutgers.*

WIFE: “I’d like to see a good movie, but don’t know just what to see.” HUBBY: "Go to 'The Devil!" WIFE: "Brute!"—*Zit’s Weekly.*

CYNIC: “Just saw another movie with an unhappy ending!” JOLLY: “Hero lose the girl?” CYNIC: “Naw; married her.”—*Ohio Sun Dial.*

SUSIE is a maiden sweet who at the movies grabs a seat and on the next one parks her hat. Now I ask you what is worse than that?—*A. M. P. A. Bulletin.*

S. S. TEACHER: “Where do little boys and girls go to who don’t put their pennies in the collection box?” PUPIL: “Please, Mr. M., to the picture shows.”—*Chicago Herald and Examiner.*

NEWLYRICH: “I’m getting an automobile. What is the first thing one ought to learn about running it?” WISEACRE: “The telephone number of the nearest repair shop.”—*Boston Transcript.*

THE time to buy a used car is just before you move, so people in the new neighborhood will think you were the one who used it.—*Kansas City Star.*

"THE FLAME," AN ENGLISH PICTURE, HAS SUSPENSE AND COMEDY

"TOMMY, can you spell?" "Sure! I can even spell words of four cylinders."—*Motor Life.*

A MAN refers to his automobile as she probably because it is something he can’t reason with.—*Syracuse Herald.*


BOBBY’S dog was limping along on three feet. “Look, daddy! Tige’s not hitting on all cylinders.”—*Motor Life.*

MOTHER: “Did that man kiss you last night?” DAUGHTER: “You don’t suppose he drove 90 miles to hear me sing?”—*Paterson Press-Guardian.*

"WHY, Teddy! How did you catch that chicken?" “Oh, I des runned him and runned him till his gas give out.”—*Motor Life.*

FRIEND: “Did you have a pleasant drive, my dear?” MISS SPEEDY: “Not very exciting. I didn’t knock anyone down today.” FRIEND: “That’s hard luck.”—*The Automobilist.*

THE FARMER: “Ain’t that a fine cow?” MOTORIST (absent-mindedly): “How many miles will she do on a gallon of milk?”—*Passing Show (London).*

CLASSIFIED

FOR SALE—One Motograph machine in good condition. Hand drive, lenses for 65 foot throw. Cheap. Address P. O. Box 518, White Lake, S. D.
BOOKED AT BARBEE'S, PANTHEON, WOODLAWN, AND AT ALL LUBLINER & TRINZ THEATRES

THE HIDDEN LIGHT

FEATURING THE BEAUTIFUL CAMEO GIRL

DOLORES CASSINELLI and Star Cast

Words cannot describe it. See it!

You'll enjoy it as much as the newest movie fan, and more, because you'll recognize in it a truly great picture.

WATCH FOR BIG EXPLOITATION CAMPAIGN

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WITH THE BEWITCHING EDITH TALIAFERRO

RECEIVING FAVORABLE COMMENT WHEREVER SHOWN

NOW PLAYING AT ASCHER BROS., AND BOOKED ON ALL CIRCUITS

SHE PLAYED AND PAID

WITH FANNIE WARD

WHISPERING DEVILS

With CONWAY TEARLE and ROSEMARY THEBY

READY SOON—THE VITAL DRAMA of HUMAN HEARTS

Illinois & Indiana Distributors of

EQUITY PICTURES
A SELECTION
RECORD

12-5 REEL SUPER WESTERNS
FEATURING
LESTER CUNEO
The Smiling Daredevil
In a Series of 12-5 Reel Western Features

JACK HOXIE
The Daredevil of the Screen
In a Series of 4-5 Reel Western Features

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THRILLING DETECTIVE STORIES
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15 EPISODES
FEATURING
FRANCIS FORD and ROSEMARY THEBY
RELEASE DATE ANNOUNCED LATER
FOR ILLINOIS ONLY

"THUNDERBOLT JACK"
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BING BAGGOTT—GRACE DARMOND—RHEA MITCHELL

"LIGHTNING BRICE"
15 EPISODES
FEATURING
JACK HOXIE and ANN LITTLE

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FRITZI RIDGEWAY WESTERNS
SERIES 26—2 REEL

STAR RANCH WESTERNS
SERIES 26—2 REEL
FEATURING
GRACE CUNARD AND OTHER NOTABLE STARS

HARRY CAREY WESTERNS
SERIES 15—2 REEL.

HARRY MEYERS WESTERNS
SERIES 6—2 REEL

ALL ABOVE RELEASED WEEKLY

UNITY PHOTOPLAYS CO.
FRANK ZAMBRENO, Pres.
207 So. Wabash Ave.
CHICAGO, ILL.
Murderer of Mills Pays Death Penalty
Edward Brislane Executed for Crime Committed Last Summer

Edward Brislane, who last summer shot and killed William Mills, manager of the Crawford theater, was hanged in the Cook county jail, February 11. A determined effort on the part of relatives to stay the execution failed. Governor Small declining to interfere.

Murder Without Provocation

The murder was committed during an attempted holdup. Brislane, according to his confession, had been watching the theater for several nights, noting that the woman cashier pulled down the curtain of the box office and counted the money about 9 o'clock in the evening. He said that he expected little trouble robbing her. When he opened the box office door and found Mills assisting the cashier, he was taken by surprise and, panic stricken, fired the fatal bullet.

Case Is Pathetic One

The case aroused unusual interest among theatre men on account of the fact that Mrs. Mills was left without sufficient means to support herself. Under the direction of the Allied Amusements Association fund, were raised to purchase a home for her.

Celebrated Players in Non-Theatrical Field

Celebrated Players has created a non-theatrical educational department in direct charge of Henry C. Friedman. The various of subjects released by Celebrated peculiarly fits them to serve this field.

The marketing of the New Zenith Portable Projector for use in private homes, schools, lodges, churches and various other institutions of learning is also already under way.

“Servant in the House” Will Show at Barbee’s

Smith of Celebrated announces the closing of a contract for his company with Barbee’s Loop Theatre for the first of the Walgreen special, a Chas. Rann Kennedy story, “The Servant in the House,” produced under the personal direction of H. O. Davis. It will open the week of March 6.

Vandals Damage Organ In New Chicago House

Vandals did a great deal of damage to the new $20,000 pipe organ installed in the Senate motion picture theatre, Madison street and Kedzie avenue, a week before the opening. They ripped out the wires and did other damage.

Chicago Press Club Will Assist Drive For Crippled Poor

Chicago’s motion picture press club pledged its support to Mrs. Marshall Field and Major Fred McLaughlin in their drive for funds for crippled poor children, at a meeting held February 11 at which Mrs. Field, Major McLaughlin and Herman Black, publisher of the Evening American, were honor guests.

Dr. W. H. LeMar M. Mason, Ralph T. Kettering, A. L. Parker and Harry Rice were appointed on the committee to assist in the drive. The first step will be the making of trailers for use in theatres. These will be donated by Witterton R. Rothacker of the Rothacker Film Makers. The operation of the press club was pledged by Daniel Roche, president. Sam Atkinson pledged the assistance of the A. A. A.

Mr. Black made an interesting talk of his newspaper’s handling of motion picture news.

“We use it because it is news,” he said. “The people want it.”

New Chicago Exchange To Be Opened Early in March on Wabash Ave.

Another new exchange will soon be added to Chicago’s already long list of independent film marts. The Wabash Film Exchange will early in March be established and ready for business at the corner of Eighth and Wabash avenue.

The new exchange, which will be located on the third floor, 804 South Wabash avenue, will be fully equipped to serve exhibitors with a complete line of new and re-issued one and two reel comedies, two reel Western productions and five and six reel special features of society, Western and comedy drama types.

The Wabash Film Exchange will specialize in popular priced productions and will make this their big talking point.

The personnel and officers of the newly formed exchange will be made public as soon as arrangements have been completed for the opening of the new offices.

Telser Sales Manager For Favorite Players

Art Telser, former sales representative for the Favorite Players Film Corporation, has been appointed sales manager by I. Van Ronkel, dean of the Chicago exchange men, who regards his latest protege as one of the most promising young men in the city. Telser won his promotion after less than three months as salesman.

“The Melody of Flowers,” one of Celebrated’s Prizma master pictures, is being shown at both the Riviera and Tivoli theatres this week.

Lease Property for New Loop Playhouse

Katz and Ortenstein Will Erect Modern Theatre in Adams Street

Another motion picture theatre is to be added to the list of playhouses in Chicago’s loop district.

Milton Katz and Harry M. Ortenstein have leased the property at 15-20 East Adams, a former Union restaurant, and are erecting a modern theatre with the help of a famous bar. The house will be small but beautifully appointed. The owners operate several theatres on the south side.

Big Houses Near Completion

Both of the large houses being erected in the loop by Balaban and Katz, and Ascher Brothers are nearing completion. Jones, Linick and Schaefer obtained property several months ago for the erection of a new theatre.

Announcement was made one week ago that the famed Rodman’s Union restaurant, would erect a motion picture theatre at 10-12 South Clark street at a cost of $75,000. It will seat 200 people.

The Rose, Alcazar and Boston theatres, recently purchased by Jones, Linick and Schaefer have already been re-decorated, and have taken on a new appearance.

New South Side Theatre

The National Theatre company have purchased property on Cottage Grove avenue near Seventy-fifth street on which a large motion picture theatre is to be built. The new theatre will be the property of the Chicago Film Co.

“Hidden Light” Given Premiere at Pantheon

“Hidden Light,” the new feature being distributed in the Chicago film district by Gollos Enterprises, will be given its Chicago premiere at the Pantheon theatre, February 20.

The production has been booked at the Windsor, the Bijou, the Alcazar and the Chicago theatres.

“The Devil” Is Shown At Noonday Luncheon

“The Devil,” Pathe’s new feature production starring George Arliss, was given a press screening in the Pathe projection room February 14 following a luncheon to press representatives at the Auditorium Hotel at which W. A. Aschman, Chicago manager for Pathe, acted as host.

E. S. Barbour, who has been with Selznick forces for the past year, has joined the Gollos Enterprises as salesman. He will cover the south side.
SHOTS AND MISSES

By Mac

We okay the remarks of Exhibitor P. W. McCulligan, Dreamland theatre, Pekin, Ill. Several days ago Representative Frankman of the Unity Photoplays dropped in on the Pekin magnate and after taking his order for a few of Unity’s best offerings, quizzed “Frack” with regard to Manager Frank Flaherty. Claimed he has been dealing with the handsome Celt for the last decade or so, but never had the pleasure of a personal meeting. After giving a kodak shot of Flaherty’s the once over, tells “Frack”: “Seems to be a good ‘liver’ and one of the best lookers I have ever seen in the film business.”

Ben Edelman, well known “vet” about the Central states, is now covering Illinois for the Selected Films, Inc., lining up the downstate exhibitors with the “The Son of Tarzan” serial which this exchange is offering with considerable success throughout this territory.

M. J. Mintz, general sales director for the Synchronized Scenario Music Company left February 10 on route for the Capitol City and was greeting the old guard about 42d street and Broadway on or about Lincoln’s Birthday. On the way East, M. J. expected to drop off at a few of the big cities along the trail giving the live exhibitors a real opportunity “for better music.”

Milt Simon, president Selected Films exchange, who has been traveling the territory, arrived home, reporting that the Harry Grampp chain of theaters closed on the “Tarzan” serial. Milt is so elated over this close that he has promised to take the “Century” Eastward some day next week and do a little shopping in little of New Yawk.

George Levy has returned to the Unity Photoplays and is covering the Chicago theatres. E. P. Cassave, a newcomer, represents this company in the northern Illinois field.

That’s all right, Louis Frank has promised us he is leaving for New York very shortly, so tell the boys to keep their eyes on the incoming Chi. trains and you might sell him some fillums for Illinois.

Joseph M. Goldstein of the Canyon Pictures Corporation spent considerable time with the local film fraternity en route to Indianapolis and other points West and Northwest.

A. Teitel, film renovator par excellence, registers another 100 per cent result last week. Hector Fuller of David Wark Griffith, Inc., turned their cinema masterpiece, “Way Down East,” over to Abe for attention and admit the results were masterful. Thata boy, Abe, get ‘em all!

L. A. Schiff tells us he put the Ford and a quart bottle of “prohibition” in the garage the other night upon completing his calls for the evening and awoke the next morn to discover both gone. No sympathy at all—serves you right. Fords are being turned out in gross lots, but the OTHER—oh-oh, each day it becomes more of a treas-
ure. Nix on the police. The lucky one who purloined it should have his name engraved upon the walls of fame as an immortal.

So far we have been unable to pick the leader for record sales on “Vanishing Trails,” the latest Celebrated serial release, for G. H. Moore, Dave Dubin and Johnny Mednikow agree they are taking them all on the dotted line.

Henry Friedman of the Celebrated Players is spending a brief stay with Louis Goulden at Indianapolis, meeting the Hoosier exhibitors and telling the boys what a gem the new projector is.

Irving Mandel of the Security Pictures is now making arrangements to give the local exhibitors ample opportunity to book feature releases on new subjects and will announce the plans in detail at a later date. They will continue the re-issue subjects as heretofore.

Henry C. Friedman is touring Indiana in the interests of Celebrated’s new educational department. He will be gone about three weeks.

Hunt Stromberg and Horace Rogers, his assistant, who have been assisting in putting over “Lying Lips” at Barbee’s Loop theatre, left Tuesday, February 15, for New York.
Jack Grauman Joins Vandawalker
As Official of Doll Van Company
Former Metro Manager Will Make Trip to Coast
in Interest of Corporation—Policy of Expansion Will Continue

Jacob S. (Jack) Grauman, well known to exhibitors and all branches
of the industry in the Chicago and Milwaukee territories, has affiliated with
Doll Van Film Corporation, it was announced this week by D. M. Vandawalker,
president of the company. He will be vice-president and treasurer.

The most recent venture of Mr. Grauman, for more than a year manager of
Metro’s Chicago office, previous to which he represented that company in Mil-
waukee, was his association with Saxe Brothers in the purchase and sale of the
Boston, Rose and Alcazar theatres in Chicago’s loop district.

To Make Coast Trip
His first activity will be a trip to the
West Coast in the interests of the com-
pany, where he will make a survey of
conditions in the independent produc-
tion field with a view toward obtaining
additional features for distribution in the
Illinois and Wisconsin territory. He will
be gone about one month.

"With Mr. Grauman coming into the
firm," said Mr. Vandawalker, "our policy
of expansion will continue as rapidly as
consistent with good business. Mr. Grau-
man has the friendship and confidence of
the exhibitors in this territory and I am
greatly pleased with the affiliation."

Exhibitors Are Interested
At the same time it was announced
that a number of prominent exhibitors
in Chicago and Milwaukee had become
interested in the company and it is un-
derstood that this total will be increased
in the near future.

The Milwaukee exchange, which will
be opened by the company early in
March will be under the management of
L. H. Guhl, now with Metro in the Wis-
cconsin city. It will be located at 408
Toy building. Frank Kamp, at present
Wisconsin road man for Metro, will
join the Doll Van force at the same time.

Louise Lovely’s Coming
Feature Has N. Y. Locale

The welcome by film fans for produc-
tions that have their entire locale laid in
New York City, as in the case of "While
New York Sleeps," has led William Fox
to select for Louise Lovely's next starring
vehicle a story written by George Wil-
liam Hill and called "While the Devil
Laughs," in which the entire action
transpires in the metropolis.

The story of the feature concerns
chiefly the efforts of a girl of the East
side slums to rise above the level of her
surroundings and emancipate herself and
her impoverished family from the fetters
with which an unkind fate has enchained
them. This is made the basis of a tale of
New York, with its gaudy cabarets, drac-
ary tenements and picturesque Man-
hattanese.

Pathé Reports Big Demand
For "The Devil" in N. Y.

New York is setting the pace for all
other Pathé exchanges in bookings on
the Associated Exhibitors’ celebrated pro-
duction, "The Devil," starring George
Arliss.

Following the successful pre-issue
showings at the Strand, New York, and
the Strand, Brooklyn, other leading met-
ropolitan theatres have billed the produc-
tion, and Pathe predicts that "The Devil"
will be rated one of the most successful
pictures ever exhibited in the New York
territory.
AMERICAN FILM COMPANY

Distributed Through Pathe Exchanges

FLYING "A" SPECIALS

The Week End, six reels, with Milton Sills.
A Live-Wire Hick, six reels, with Wm. Russell.
A Light Woman, six reels, with Helen Jerome Eddy.
The Gamsters, six reels, with Margarita Fisher.
The Blue Moon, six reels, with Jell Trenton and Elmon Field.
Their Mutual Child, six reels, with Margarita Fisher and Nigel Barrie.
Sunset Jones, five reels, with Charles Clary.

ARROW FILM CORP.

The Chamber Mystery, five reels.
Cigarette and Evidence, five reels.
The Wall Street Mystery, five reels.
The Unseen Witness, five reels.
The Trail of the Cigarette, five reels.
The Bromley Case, five reels.
Woman's Man, five reels, featuring Romaine Fielding.
Love's Protege, five reels, featuring Otis Carew.
Bitter Fruit, five reels, all star cast.
The Golden Trail, five reels.
Bachelor Apartments, five reels, with George Hopkin.
Ten, feature series, five reels.
A Man from Nowhere, five reels, with Jack Hoxie.
The Way Women Love, five reels, with Rubye De Remer.
Ladies' Slip, six reels, with Rubye De Remer.
The Deceiver, five reels, with Carol Holloway.
The Tame Cat, five reels, with all star cast.
The Man Who Trifled, five reels, with all star cast.
Beyond the White Man Came, five reels, all Indian cast.

ASSOCIATED EXHIBITORS

Distributed through Pathe Exchanges

The Riddle Woman, six reels, with Geraldine Farrar.
The Devil, six reels, with George Arliss.
What Women Will Do, six reels.

ASSOCIATED PRODUCERS, INC.

THOMAS H. INCE PRODUCTIONS

Homespun Folks, six reels, with Lloyd Hughes.
Lying Lips, six reels, with House Peters and Florence Vidor.

J. PARKER READ, JR., PRODUCTIONS

The Leopard Woman, seven reels, with Louise Glaum.
A Thousand to One, six reels, with Hobart Bosworth.
Love, six reels, with Louise Glaum.

ALLAN DWAN PRODUCTIONS

The Forbidden Thing, six reels, with James Kirkwood and Helen Jerome Eddy.
A Perfect Crime, six reels, with Monte Blue and Jacqueline Logan.

MAURICE TOURNER PRODUCTIONS

The Last of the Mohicans, six reels, with Barbara Bedford.

MACK SENNITT PRODUCTIONS

A Small Town Idol, six reels, with Ben Turpin.

C. B. C. FILM SALES

The Victim, six reels.
Dangerous Love, five reels.

CREATION FILMS, INC.

For the Freedom of Ireland, five reels.

EQUITY PICTURES

Keep to the Right, six reels, with Edith Taliaferro.
Whispering Devils, seven reels, with Conway Tearle.
Midchannel, six reels, with Clara Kimball Young.
Husb., five reels, with Clara Kimball Young.

FAMOUS PLAYERS-LASKY

Nov. 28—Idols of Clay, seven reels, George Fitzmaurice production.
Nov. 28—A Romantic Adventure, five reels, with Dorothy Dalton.

Dec. 2—Conrad in Quest of His Youth, six reels, with Mildred Harris.
Dec. 5—Flying Pat, five reels, with Dorothy Girsh.
Dec. 12—The Tale of the Party, five reels, with Rocco Arbuckle.
Dec. 19—An Amateur Devil, five reels, with Bryant Washburn.
Dec. 26—The Testing Block, six reels, with William S. Hart.
Dec. 26—Silk Hosiery, five reels, with Enid Bennett.
Jan. 2—The Bait, Maurice Tourneur production, six reels.
Jan. 6—The Jucklings, George Meleford production, six reels.
Jan. 9—The Charm School, five reels, with Walter H. Hoyt.
Jan. 16—The Education of Elizabeth, five reels, with Billie Burke.
Jan. 16—The Inside of the Cup, six reels, with Special cast.
Jan. 23—The Rookie's Return, five reels, with Douglas MacLean.
Jan. 23—The Idol of Millions, five reels, William De Mille production.
Jan. 30—Paying the Piper, five reels, George Fitzmaurice production.
Jan. 30—The Frontier of the Stars, five reels, with Thos. Meighan.
Feb. 6—Brewsters Millions, six reels, Roscoe Arbuckle.
Feb. 6—The Ghost in the Garret, five reels, Doris Eaton.
Feb. 13—Forbidden Fruit, eight reels, Cecil de Mille production.
Feb. 13—Chickens, five reels, with Douglas MacLean.
Feb. 20—The Passionate Pilgrim, six reels, Cosmopolitan production.
Feb. 20—The Kentuckyan, five reels, with Chas. Maige production.

FIDELITY PICTURES CO.

The Married Virgin, six reels.
Frolickous Wives, six reels.

FILM MARKET, INC.

The House Without Children, seven reels, with Richard Travers.
The Grand Passion, six reels.

FIRST NATIONAL

Go and Get It, seven reels, Marshall Neilan production.
The Perfect Woman, five reels, with Constance Talmadge.
Notorious Miss Lil, five reels, with Katherine MacDonald.
Jack-Knife Man, five reels, King Vidor special.
Fifty-Four Minutes from Broadway, six reels, with Chas. Ray.
Good References, six reels, with Constance Talmadge.
In the Heart of a Food, seven reels, Allan Dwan special.
Curtain, five reels, with Katherine MacDonald.
Harriet and the Piper, six reels, with Anita Stewart.
The Branded Woman, seven reels, with Norma Talmadge.
The Master Mind, six reels, with Lionel Barrymore.
What Women Love, six reels, with Annette Kellerman.
Peaceful Valley, six reels, with Charles Ray.
Nomads of the Northland, six reels, Curwood production.
Twin Beds, five reels, with Mrs. Carter De Forest.
Old Dog, six reels, with Mildred Harris Chaplin.
The Devil's Garden, six reels, with Lionel Barrymore.
Dangerous Business, five reels, with Constance Talmadge.
Love. Honor and Behave, Mack Sennett comedy.
Unseen Forces, five reels, with Chas. Ray.
Dixie, seven reels, with Wesley Barry, a Marshall Neilan special.
Habit, five reels, with Mildred Harris.
The Truth About Husbands, four reels, with Chas. Ray.
Nineteen and Forty, six reels, with Chas. Ray.
The Great Adventure, six reels, with Lionel Barrymore.
Not Guilty, six reels, with Sylvia Breamer.
My Lady's Latchkey, five reels, with Kathleen MacDonald.

The Woman in His House, eight reels, with Mildred Harris.
Nanna's Affair, five reels, with Constance Talmadge.
The Mysterious Mr. Greg, six reels, with Charles Ray.
Passion, eight reels with Pala Negri.
Scrambled Wives, six reels, with Margarette Clark.
The Oath, eight reels, K. A. Walsh production.
Lessons in Love, five reels, with Constance Talmadge.
Scrap Iron, five reels, with Charles Ray.

FEDERATED FILM EXCHANGES

Nobody's Girl, five reels, with Billie Rhodes.
Dorine May, five reels, with Bessie Love.
The Midlanders, five reels, with Bessie Love.
Hearts and Masks, five reels, with all-star cast.
Good Bad Wife, five reels, with all-star cast.
The Servant in the House, five reels, with all-star cast.

FORWARD FILM DIST.

Youth's Desire, five reels.

FOX FILM CORPORATION

FOX SPECIALS

The White Mall, with Pearl White.
If I Were King, with William Farquhar.
The Skywoman, with Lil. Ormer Locklear.
While New York Sleeps, with All Star Cast.
The Face at Your Window, with All Star Cast.
Blind Women, with All Star Cast.
A Connecticut Yankee in King Arthur's Court, with All Star Cast.
Skirts, six reels, with Special Cast.

WILLIAM FARKUM SERIES

Drag Harlan, the Scoundrels.

PEARL WHITE SERIES

The Tiger's Cub.
The Thief.
The Mountain Woman.

TOM MIX SERIES

The Untamed.
The Texan.
Prairie Trails.
The Road Demon.

WILLIAM RUSSELL SERIES

The Man Who Dared.
The Challenge of the Law.
The Iron Rider.
Theater Reformed.
Bar Knuckles.

SHIRLEY MASON SERIES

Chin Toy.
Flame of Youth.
Girl of My Heart.
Merely Mary Ann.

WING JOY

GEORGE WALSH SERIES

From Now On.
The Plumber.
Number 17.
Dynamite Allen.

20TH CENTURY BRAND

Two Moons, with Buck Jones.
Just Pals, with Buck Jones.
The Land of Jazz, with Eileen Percy.
Partners of Fate, with Louise Lovely.
The Big Punch, with Buck Jones.

GOLDYWN PICTURES CORP.

GOLDYWN STAR PRODUCTIONS

The Truth, five reels, with Madge Kennedy.
Scratch My Back, five reels (Eminent Authors).
Officer 666, five reels, with Tom Moore.
Captain the Cowpuncher, five reels, with W. Rogers.
Mary Pickford Had Everything, five reels, with Jack Pickford.
Girl With the Jazz Heart, five reels, with Madge Kennedy.
It's a Great Life, five reels (Eminent Artists).
The Revenge of Tarzan, five reels, with John Pollar.
EXHIBITORS HERALD 113

February 26, 1921

EXHIBITORS HERALD 113

W. W. HODKINSON CORP.  Distributed through the  Exchanges
ZANE GREY PICTURES, INC.

| The U. P. Trail, six reels. |

BENJAMIN B. HAMPTON PRODUCTIONS
The Dwelling Place of Light, by Winston Churchill.

J. PARKER READ, JR., PRODUCTIONS
The Brute Master, with Hobart Bosworth.

DEITRICHE-DECK, INC.
The Harvest Moon, six reels, with Doris Kenyon.

DIAL FILM CO. PRODUCTIONS
The Tiger's Coat, with Myrtle Stedman and Law-son Butt.

LOUIS TRACY PRODUCTIONS
The Silent Barrier, six reels, with Sheldon Lewis.

ROBERT BRUNTON PRODUCTIONS
No. 99, five reels, with J. Warren Kerrigan.

NATIONAL-BILLIE RHODES PROD.
The Kentucky Colonel, with Joseph J. Dowling.

JOSEPH LIVERING PRODUCTIONS
His Temporary Wife, six reels, with Special Cast.

IRVIN V. WILLAT PRODUCTIONS
Down Home, an All Star Cast.

INDEPENDENT FILMS
NEAL HART SERIES

Oct. 1.—Hell's Oasis, five reels.
Nov. 15.—Two-Way Street, five reels.
Jan. 1.—The Lumberjack, five reels.
Feb. 15.—Two-Way Street, five reels.

SPECIAL FEATURE
Mar. 1.—Reckless Wires.

JANS PICTURES, INC.
Madonna and Men, six reels.
Love Without Question, seven reels.
A Woman's Business, five reels.
Wings of Pride, five reels.

VICTOR KREMER PRODUCTIONS
Voices, six reels, with All Star Cast.
Mad Love, five reels, with Lima Cavalieri.

BERT LUBIN

METRO PICTURES CORPORATION
| METRO SPECIALS |

| Feb. 15—Someone in the House, six reels, with All |
| Feb. 29—The Misleading Lady, six reels, with All |
| Mar. 12—Hearts Ate Trumps, six reels, with All |
| Mar. 20—Polly With a Past, six reels, with All |
| Mar. 27—Cinderella's Twin, six reels, with Viola |
| an. 1—The Leo of Youth, six reels, all-star cast. |
| an. 17—Marriage of Win. Ashe, six reels, Max |
| an. 21—The Offshore Pirate, six reels, Viola |

NAZIMOVA PRODUCTIONS
Madame Peacock, seven reels, with Nazimova.

MACARIE TOURENNE PRODUCTIONS
The Great Redemer, six reels, with Nazimova.

S. L. PRODUCTIONS
Love, Honor and Obed, six reels, with All Star Cast.

C. E. SHURTLEFF, INC.
Mar. 14—The Little Fool, six reels, all-star cast.

PATHE EXCHANGE, INC.
EDGAR LEWIS PRODUCTIONS
Lahoma, seven reels.
A Beggar in Purple, six reels.
The Sage Hen, five reels, with Gladys Brockwell.

J. STUART BLACKTON PRODUCTIONS
House of the Telling Bell, six reels, with Bruce Gordon and Mary McAvoy.

JENSEN HAMPTON PRODUCTIONS
Half a Chance, seven reels, with Mahlon Hamilton.
Her Swallowing Husband, five reels, with Blanche Sweet.
Dice of Destiny, five reels, with H. B. Warner.
Their First Shirt, six reels, with Blanche Sweet.
When We Were Twenty-one, five reels, with H. B. Warner.

ROBT. BRUNTON PRODUCTIONS
The Devil to Pay, six reels, with Fritzi Brunette and Roy Stewart.

PERRET PICTURES, INC.
The Empire of Damsels, six reels.

ROGUES AND ROMANCE, six reels, with Geo. B. Seitz and June Caprice.

FEDERAL PHOTOPLAYS, INC.
The Killer, six reels.

ARTHUR F. BECK
The Heart Line, six reels.

PIONEER FILM CORP.
Out of the Depths, five reels, with Violet Merse-
Louise and Edmund Cobb.
Empty Arms, five reels, with Gal Kane and
Thurston Hall.
Ida Henda, five reels, with Kall Kane and J.
Herbert Frank.
A Good Woman, five reels, with Gal Kane and J.
Herbert Frank.
Thoughtless Women, five reels, with Alma Rubens.

REALART PICTURES
| SPECIAL FEATURES |

Deep Purple, six reels, R. A. Walsh production.
The Law of the Yukon, six reels, Chas Miller production.
The Soul of Youth, six reels, a Taylor production.
The Furnace, seven reels, W. D. Taylor production.

STAR PRODUCTIONS
Sweet Lavender, five reels, with Mary Miles Minter.
$9 East, five reels, with Constance Binney.
Four for the Eagle, five reels, with Wanda Hawley.
The Furnace, five reels, Wm. D. Taylor.
Boy and Heart, five reels, with Mary Miles Minter.
Her Beloved Villain, five reels, with Wanda Hawley.
Her First Dilemna, five reels, with Wanda Hawley.
You Never Can Tell, six reels, with Bebe Daniels.
Oo Lady Lady, six reels, with Bebe Daniels.
The New York Story, six reels, with Alice Brady.
Blackbirds, five reels, with Justine Johnstone.
Something Different, five reels, with Constance Binney.

ROBERTSON-COLE PICTURES
The Stealers, eight reels, Cabanne.
So Long Charlie.
A Slave of Vanity, five reels, with Pauline Fred-

RUSSELL-GREIVER-RUSSELL
Lone Hand Wilson, five reels, with Lester Conroe.
The Ranger and the Law, five reels, with Lester Conroe.
For the Ranch, five reels, with Lester Conroe.
Blue Blazes, five reels, with Lester Conroe.

S. & E. ENTREPRISES
It Might Happen To You, five reels, with Billy Mason.
Cowboy Joe, two reels, stunt novelty.

LEWIS J. SELZNICK ENTREPRISES
SELZNICK PICTURES
Everybody's Sweetheart, five reels, with Olive
Dangerous Paradise, five reels, Special Cast.
Red Foam, five reels, Ralph Ince production.
The Daughter Dais, five reels, with Elmer Ham-
Broadway and Home, with Anna O'Brien.
The Road to Ambition, with Conway Tearle.
Please Seekers, with Elaine Hammertime.

SELECT PICTURES
The Seeds of Vengeance, five reels, with Bernard
Just Outside the Door, five reels, with Edith Halk.
Man's Plaything, five reels, with Grace Davidson.
Children Not Wanted, five reels, with Edith Day.
Mountain Madness, five reels, with special cast.

NATIONAL PICTURES
Out of the Spade, five reels, with Ralph Ince.
The Palace of Darkness, five reels, with special cast.
Marooned at Heart's, five reels, with Conway Tearle.
Who Am I? five reels, special cast.

D. N. SCHIAW PRODUCTIONS
Fickle Women, five reels, state right feature.
Girls Don't Gamble, five reels, state right feature.

STOLL FILM CORPORATION
January—Squandered Lives.
January—The Hundredth Chance.
January—Mr. WU.
January—The Lure of Crowing Water.

UNITED ARTISTS CORPORATION
June 13—Mollycoddle, six reels, with Douglas Fairbanks.
June 27—Suds, five reels, with Mary Pickford.
Seventh, The Love Plunge, five reels.
W. D. Griffith production.
December—The Mark of Zorro, eight reels, with Douglas Fairbanks.
January—The Love Light, eight reels, with Mary Pickford.

UNIVERSAL FEATURES
Under Northern Lights, five reels, with Virginia
Blue Streak McCoy, five reels, with Larry Carey.
In Polly's Trail, five reels, with Carmel Myers.
Booth's Triumph, five reels, with Carmel Myers.
White Youth, five reels, with Edith Roberts.
Two Kinds of Love, five reels, all star cast.
Hearts Up, five reels, with Harry Carey.
Tiger True, five reels, with Frank Mayo.

JEWEL PRODUCTIONS
The Breath of the Gods, six reels, with Tsuru Aoki.
The Devil's Pass Key, seven reels, with special cast.
Once to Every Woman, six reels, with Dorothy
Outside the Law, six reels, with Friscella Dean.

VITAGRAPH
ALICE JOYCE SPECIAL PRODUCTIONS
The Vice of Fools, five reels.
The Prik, six reels.
Exotic Kate, five reels.

EARLE WILLIAMS PRODUCTIONS
A Master Stroke, five reels.
The Romance Promoter, five reels.
The Purple Cipher, five reels.
Diamonds Adrift, five reels.

CORINNE GRIFFITH PRODUCTIONS
The Broadway Bubble, five reels.
The Whisper Market, five reels.
It Ain't Been Doing That Season.

ALICE CALHOUN PRODUCTIONS
Princess Jones, five reels.

ANTONIO MORENO PRODUCTIONS
Three Sevens, five reels.

VITAGRAPH SUPER-FEATURES
Dead Men Tell No Tales, seven reels (Tom Terriss Production), All Star Cast.
Tom Terriss, seven reels, all-star cast (Tom Terriss Production).
Black Beauty, Jean Paige and All Star Cast.
EXHIBITORS HERALD
February 26, 1921

SHORT SUBJECTS

COMEDIES

ARROW FILM CORP.

ARROW-HANK MANN COMEDIES, every other week, two reels.

ARROW-WESTERNS, two reels.

SPOTLIGHT COMEDIES, one reel.

ARDATH XLNT COMEDIES, two reels.

AYWON FILM CORP.

JOY COMEDIES.

C. B. C. FILM SALES

HALL ROOM BOYS COMEDIES, two reels.

CELEBRATED PLAYERS

CELEBRATED COMEDIES.

EDUCATIONAL FILM CORP.

CHESTER COMEDIES, two reels.


CHRISTIE COMEDIES, two reels.


TORCHY COMEDIES, two reels.


MERMAID COMEDIES, two reels.


FILM SALES CO.

BILLY RUGE COMEDIES, one reel.

JOLLY COMEDIES, one reel.

FILM SPECIAL COMEDIES, one reel.

FAMOUS PLAYERS-LASKY

PARAMOUNT-ARBUCKLE COMEDIES, two reels.

PARAMOUNT-DE HAVEN COMEDIES, two reels.

PARAMOUNT-MACK SENNITT COMEDIES, two reels.

TORCHY HANK COMEDIES, two reels.

PARAMOUNT-BURTON HOLMES Travel Pictures, one reel.

PARAMOUNT-MAGAZINE, one reel.

FIRST NATIONAL

CHARLES CHAPLIN COMEDIES.

A Day's Life. A Day's Pleasure, two reels. Shoulder Arms, two reels. Sunny-side, two reels. The Kid, six reels.

TOONEVILLE TROLLEY COMEDIES, two reels.

FEDERATED FILM

MONTÉ BANKS COMEDIES, two reels.

FOX FILM CORP.

SUNSHINE COMEDIES, two reels.


CLYDE COOK COMEDIES, two reels.

The Huntman. All Wrong. Don't Twitch. The Jockey.

GOLDWYN PICTURES

CAPITOL COMEDIES, two reels.

EDGAR COMEDIES, two reels.

GOLDWYN-BRAY COMICS, one reel.

INDEPENDENT FILMS ASSN.

DANFOOL TWIN COMEDIES, two reels.

PINEAPPLE COMEDIES, two reels, with Max Roberts.

METRO

NEIGHBORS, two reels, Buster Keating. THE HAUNTED HOUSE, two reels, Buster Keating.

PATHIE EXCHANGE, INC.

VANITY FAIR GIRLS COMEDIES, one reel.

ROLIN COMEDIES, one reel.

ROLIN TWO REELERS, two reels.

HAROLD LLOYD COMEDIES, two reels. Number Please.

PHOTO PRODUCTS EXPORT

FLAGG COMEDY RENEWALS, one reel.

RADIN PICTURES, INC.

JOHNNY DOOLEY COMEDIES.

REELCRAFT PICTURES

ALICE HOWELL COMEDIES, two reels.

WILLIAM FRANEY COMEDIES, one reel.

MILBURN MORANTI COMEDIES, two reels.

NAPOLEON & SALLY COMEDIES, one reel.

GAGE BURTON COMEDIES, two reels.

Matty Roubert COMEDIES, two reels.

ROYAL COMEDIES.

ROBERTSON-COLE

SUPREME COMEDIES, one reel.

RUSSELL-GREIVER-RUSSELL

TUSON COMEDIES, one reel.

SPECIAL PICTURES CORP.

COMEDYART, two reels.

COMICCLASSICS, two reels.

CLAYPLAY COMEDIES.

MORANTI COMEDIES.

CHESTER CONKLIN COMEDIES, two reels.

UNIVERSAL FILM MFG. CO.

CENTURY COMEDIES, two reels.

STAR COMEDIES, one reel.

VITAGRAPH

BIG V SPECIAL COMEDIES, two reels.

LARRY SEMON COMEDIES, two reels.

The Sitter. The Stage Hand. The Sportsman.

JIM AUBREY COMEDIES, two reels.


DRAMAS

ARROW FILM CORP.

BLAZED TRAIL PRODUCTIONS, one every other week.

ARROW-NORTHWOOD DRAMAS, two reels.

C. B. C. FILM SALES

STAR RANCH WESTERNS, two reels.

PATHIE

THE TEMPEST, two reels, Tom Santschi. SINGLE-HANDED SAM, two reels, Edgar Jones.

PIioneer

NICK CARTER SERIES, two reels.

C. B. PRICE CO.

INDIAN DRAMAS, featuring Mona Darkfeather, one reel.

REELCRAFT PICTURES

TEXAS GUINAN WESTERNS, two reels.

RUSSELL-GREIVER-RUSSELL

FRITZI RIDGEWAY PRODUCTIONS, two reels.

STAR DRAMAS, featuring Violet Menser, Grace Cunard and others, two reels.

AL JENNINGS WESTERNS, two reels.

NEAL HART WESTERNS, two reels.

SELZNICK PICTURES

WILLIAM J. FLYNN Detective Series, two reels.

UNIVERSAL FILM MFG. CO.

RED RIDER SERIES (Leonard Chapman), two reels.

WESTERN AND RAILROAD DRAMAS, two reels.

SCENICS

EDUCATIONAL—Robert C. Bruce Scenics Beautiful, one reel (every two weeks).

EDUCATIONAL—Chester Outing Scenics, one reel (every week).

EDUCATIONAL—Scenics, one reel (every two weeks).

PARAMOUNT—Burt Holmes Travel Pictures, one reel (every week).

PARAMOUNT—Saratoga Adventure Scenics.

PARAMOUNT—Post Nature Pictures.

REELCRAFT—Reelcraft Scenics, one reel.

ROBERTSON-COLE—Martin Johnson Series, one reel.

ROBERTSON-COLE—Adventure Scenics, one reel.

SPECIAL PICTURES—Sunset Burruf Scenic Stories.

MISCELLANEOUS

ARROW—Sport Pictorials, one reel.

C. B. C. SALES—Screen snapshots (bi-monthly).

COMMONWEALTH—Spanish's Original Vod.

VI. MOVIES.

COMMONWEALTH—Spanish's Sermonettes.

FAMOUS PLAYERS—Paramount Magazine, one reel (weekly).

GOLDWYN—Goldwyn-Bray Pictograph.

GREIVER—Greiver Educational.

KINETO—Kineto Reviews.

KINETO—Charles Urban Movie Chats.

KINETO—Urban Popular Classics.

PATHF—Topics of the Day.

PATHIE—Pathie Review, one reel.

PIONEER—Lake McLake's Film-Opie.

RADIN —Brind's Wonders of Nature.

SELECT—Ilferman Kaufman Masterpieces.

SELECT—Prisma Color Pictures.

S. & E. ENTERPRISES—Cowboy Jazz, two reels.

SERIALS

ARROW—Thunderbolt Jack (Jack Hoxie).

FOX—Bride Thirteen.

PATHIE—Ruth of the Rockies (Rodt Roland).

PATHIE—Phantom Poe (Juanita Hansen and Warner Orland).

PATHIE—Velvet Fingers (George B. Zetz and Marguerite Courtot).

UNIVERSAL—King of the Circus (Eddie Polo).

UNIVERSAL—The Flaming Disk (Elmo Lincoln).

UNIVERSAL—The Dragon's Nest (Marie Wal- camp).

VITAGRAPH—The Silent Avenger (William Duncan).

VITAGRAPH—The Purple Riders (Joe Ryan and Elmer Fair).

VITAGRAPH—Fighting Fate (William Duncan and Edith Johnson).

VITAGRAPH—Hidden Dangers (Joe Ryan and John Page).

VITAGRAPH—The Veiled Mystery (Antonio Moreno).

NEWS REELS

FOX NEWS (twice a week) at Fox exchanges.

INTERNATIONAL NEWS (Mondays and Thursdays) at Universal exchanges.

KINOGRAMS (twice a week) at Educational exchanges.

PATHIE NEWS (Wednesdays and Saturdays) at Educational exchanges.

SELZNICK NEWS (twice a week) at Select exchanges.

ANIMATED CARTOONS

THE GUMPS (Celebrated Players).

MUTT AND JEFF (Fox).

GASOLINE ALLEY (Russell-Greiver-Russell).

SPECIALS

EDUCATIONAL FILM CORP.

Modern Centaurs.

Valley of 10,000 Smokes.

Babe Ruth—How He Knocks His Home Runs.

Art of Dining, with Annette Kellerman.

The Race of the Age (Man o' War).
Three of the greatest and most popular box office successes playing at this time in the leading motion picture theatres of the nation, are:

Thomas H. Ince's wonderful production, "LYING LIPS."

Mack Sennett's successor to "Mickey," "A SMALL TOWN IDOL."

Maurice Tourneur's greatest achievement, "THE LAST OF THE MOHICANS."

All three came through one organization—Associated Producers, Inc. All three established standards that all others will find it hard to follow or excel.

ASSOCIATED PRODUCERS, INC.
729 SEVENTH AVENUE, NEW YORK CITY
Had to send S.O.S. call for POLICE!

-says Manager Garand

“'Outside The Law' smashed all records of attendance and receipts competing against first-run double bills of West End Theatres of this city,” wires Manager L. S. Garand, of the Holman Theatre, Montreal. “We had to send an S. O. S. call to police force. It was really a riot. Women fought with men to get tickets. S. R. O. one hour after opening. Ticket office closed and house jammed one hour and a half after opening. 'Outside The Law' the talk of Montreal.”

CARL LAEMMLE presents PRISCILLA DEAN

supported by LON CHANEY in TOD BROWNING'S Great UNIVERSAL - JEWEL OUTSIDE the LAW
HE'S SPEEDING FOR YOUR SCREEN—

ART ACORD

THE COWBOY KING, in

The WHITE HORSEMAN

UNIVERSAL'S GALLOPING WESTERN CHAPTER—PLAY

DIRECTED BY AL RUSSELL
REVEALING the soul of a simple girl in all its pristine purity. More lavishly produced, more thrillingly dramatic, than "On with the Dance"

By Clara Beranger
WILLIAM S. HART
in
"O'Malley of the Mounted"
BY WILLIAM S. HART

"The Testing Block" broke all records when it was shown at the Rivoli, New York.

But "O'Malley of the Mounted" beat it by $5,037 on the week! That means it is Hart's biggest box-office picture.

A Paramount Picture
CHARLES HUTCHISON
Americas Death-Defying Hero of Daredevil Deeds

in DOUBLE ADVENTURE

by JACK CUNNINGHAM

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.

Produced by
ROBERT BRUNTON

Directed by W. S. VAN DYKE
They’ll Eat It Up!

THIS LATEST PIECE OF DEVILTRY ON THE PART OF

BEBE DANIELS

IN

“DUCKS AND DRAKES”

It is cram-full of speed, vim and laughter. The sort of picture that speeds up your ticket reels, and makes them register records.

If you own a Realart Star Franchise, you already have this feature booked. If you don’t—sign a Franchise TO-DAY!

(“Ducks and Drakes” is adapted by Elmer E. Harris from the play by himself. Directed by Major Maurice Campbell.)

REALART PICTURES CORPORATION, 469 FIFTH AVE., NEW YORK
The news is spreading—they're talking about it—they want to see it—they're looking for theatres showing

"THE LOVE LIGHT"

MARY PICKFORD'S

Newest Production

WRITTEN AND DIRECTED by FRANCES MARION
PHOTOGRAPHED by CHARLES ROSHER AND HENRY CRONJAGER

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT
Lewis J. Selznick presents

"The Highest Law"

A Ralph Ince Production

By Lewis Allen Browne
FIFTY NEWS CAMERA MEN in every prominent center of the world, send in daily, the motion picture news events which make KINOGRAMS the SUPER NEWS WEEKLY

EDUCATIONAL FILM EXCHANGES, INC.

Educational Pictures
THE SPICE OF THE PROGRAM
BEAUTY

The scenic pictures made under the direction of Robert C. Bruce are well named the "Scenics Beautiful." They entertain any audience, anywhere—yet they are to the art of motion pictures what the canvases of Rembrandt, Velasquez or Whistler are to the art of painting.

PRE-EMINENCE

For years, Robert C. Bruce pictures have been pre-eminent in the scenic field because they actually tell a story while depicting nature in her most beautiful moods. They entertain, yet they are art.

REGULARITY

Robert C. Bruce is consistent in the quality of his product—produces "Scenics Beautiful" with unparalleled regularity.

Robert C. Bruce's consistency caused the editor of the Exhibitor's Herald to write, "The most remarkable thing about Robert C. Bruce's Scenics, next to their quality, is their regularity of release."

Educational has always released the Robert C. Bruce "Scenics Beautiful."

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, President
A 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.
Everyday more people say "Sherman is right"
A BIG Name!
A BIG Book!
A BIG Picture!

GOD'S GOODMAN
by
MARIE CORELLI

A Stoll Film Corporation Adaptation

STOLL FILM
CORPORATION OF AMERICA
George King - President
150 West 46th Street N.Y.C.
And other Big Ones To Come!

STOLL FILM CORPORATION
OF AMERICA
GEO. KING, President.
130 West 46th Street.
"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
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
STATE RIGHTS
Mostly Sold to First National Exchanges
Territories not listed herewith now on sale.

GEORGE H. HAMILTON PRESENTS

"THE MASK"

Produced by
Col. W. N. Selig
with
HEDDA NOVA
JACK HOLT
and everybody's darling
LITTLE MICKEY MOORE

The strange story of a woman who did not know her own husband

7 Stirring Reels"
Why Waste Words?

Let Us Show You a Print — We Know We’ve Got the Goods!

Don’t waste your time and ours unless you’re willing to pay a fair price for a high grade product that will play the best houses at top prices.

George H. Hamilton presents

KAZAN

The Greatest

James Oliver Curwood

story ever told

7 Reels 7

The story of a great dog’s part in a love tale of the wilds

A Real Wild Animal Thriller
Produced by Col. W. N. Selig

with JANE NOVAK and the World’s Wonder Dog

These Territories Sold on Both Pictures

Columbia Film Service, Associated First National Pictures of Western Pennsylvania, 119th Street, Pittsburgh, Pa. — Territory: State of Ohio; Western Pennsylvania, including Huntingdon, Fulton, Clarion and Centre Counties and the state of West Virginia.
First National Exhibitors Circuit of New Jersey, 729 Seventh Ave., New York City. — Territory: Northern New Jersey, including that part of the state north of and including Trenton, north of the southern boundary of Mercer and Monmouth counties and including Lakewood in Ocean City.

Speciality Film Company, 107 South Street, Paul Street, Dallas, Tex. — Territory: Texas, Oklahoma and Arkansas.
Richards & Flynn Film Co., Film Exchange Building, Kansas City, Mo. — Territory: Missouri and Kansas.

— Territory: Georgia, Florida, Alabama, Virginia, North and South Carolina.
Famous Players Film Service, Ltd., 12 Queen Street, East, Toronto, Can. — Territory: Dominion of Canada and Newfoundland.

For open territory address George H. Hamilton

EXPORT and IMPORT FILM CO., 729 Seventh Ave., New York City
ARThUR GOODEN PRODUCTIONS

Present

RAY GALLAGHER

In a series of two-reel western stories, the first of which will be entitled—

"GO GET 'EM"

This is a fast moving love story, full of action, suspense and mystery.

The second one:

"Guardians of the North"

contains all that goes to make up a wonderful story with the beauty of the north woods as a background.

RAY GALLAGHER is known.

He is probably one of the handsomest cowboys on the screen today. Our "exploitation hitherto unapproached" will make him the one best bet by release date—April 1.

Some territories available. Wire.

Pinnacle Pictures

INDEPENDENT FILMS ASS'N.
Consumers Bldg .... Chicago.
SHE WAS TO KNOW BUNNY FISH BETTER.
He was to take from her, this minor-league Broadway rounder, all that mattered to her in life. That is part of the drama of

ARThUR H. SAWYER | HERBERT LUBIN

present

The George D. BAKER

PRODUCTION

WITHOUT LIMIT

But only a part. There is romance besides, the seductive glamour of unbridled night-life in New York—and a great love story.

Exclusive METRO Distributors
Ember was a drifter in the theatrical world, not mattering much to it or to herself, until the night she went to Clement Purtle's gambling resort, where play was Without Limit.

The George D. Baker Production WITHOUT LIMIT" is no tale of sudden riches; it is a story of life, fearfully true and fearfully beautiful. You may have read the original, Calvin Johnston's "Temple Dusk" in THE SATURDAY EVENING POST.

METRO PICTURES CORPORATION EXCLUSIVE DISTRIBUTORS
The
GEORGE D. BAKER
PRODUCTION
WITHOUT LIMIT
YOUR AUDIENCES WILL REMEMBER
AND NOT WANT TO FORGET

ALICE LAKE in
The GREATER CLAIM

A drama of that in life which is more powerful than passion, and which is finer even than love.

by IZOLA FORRESTER & MANN PAGE

Scenario by A.S. LEVINO  Directed by WESLEY RUGGLES

METRO
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 HAVEN
Breaking All Records

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 OFFICE: 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 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. 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 no censorship of pictures little need for a censorship of pictures before they are made.

We predict that "Lying Lips" will delight many thousands throughout the 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.

BOOKED AT THE STRAND
San Francisco, beginning March 6.

Two weeks at John Hamrick's Blue Mouse, Seattle.

Two weeks or longer at The Strand, San Francisco.

Two weeks each at The Strand and Metropolitan Theatre, Cleveland.

Booked at Guy Wonders' Rivoli, Baltimore.

What Exhibitors, the Public and Newspapers Think

THOS. H. INCE'S
Vivid Drama of Life and Love
LYING LIPS

By MAY EDINGTON
All-star cast featuring
HOUSE PETERS and FLORENCE VIDOR.
The reason why our Exchange is

CELEBRATED

The Best Houses Everywhere
Play Our Subjects

THEY PLAY

BECAUSE

THEY PAY

Celebrated Players Film Corporation
Two Hundred and Seven South Wabash Ave.
CHICAGO
Illinois and Indiana

MEMBER

Federated Film Exchanges of America, Inc.
March 5, 1921

EXHIBITORS HERALD

FROM THE

BULLETIN

OF THE

Celebrated Players Film Corp.
207 So. Wabash Avenue
CHICAGO

BARBEE'S LOOP
CHICAGO

The Servant
In the House
Week February 20th

ALSO
TROUVILLE
A Prizma

TIVOLI THEATRE
CHICAGO

Opening Week
Message
of
The Flowers
A Prizma

SENATE THEATRE
CHICAGO

Opening Week
SPORT PICTORIAL
HIS DIZZY DAY
Monty Banks Comedy
Poor Butterfly
A Prizma

RIVIERA THEATRE
CHICAGO

The Melody
of
Flowers
A Prizma

Week of February 14th

CAPITOL THEATRE
NEW YORK

New York Times Said:
“Sport Pictorial
Was the Real
Feature”

New York Tribune made
Similar Comment
of the Show at the

STRAND THEATRE
NEW YORK

Monty Banks
Comedy
Bride and Gloom

Week of January 30th
ANOTHER BEAT

The exclusive publication in recent issues of Exhibitors Herald of the formation of a long run theatre circuit in principal cities throughout the country, and the connection of A. H. Woods with the enterprise, is just one more proof of the frequently demonstrated fact that all the important news of the industry, intelligently handled, appears first in this publication.
You know you can make money on

The Big 5 Productions

We think you can make more money by playing them in

A Grand Pictures Season

It's just as easy to advertise five as one and you will gain by its cumulative value. These pictures are already known to your patrons. Think of the sensation you will cause in announcing that your theatre will play them all in succession or at regular stated intervals. It'll make them sit up and take notice. It'll make them talk.

Man-Woman-Marriage
Albert A. Kaufman's presentation of
An Allen Holubar Production
starring
Dorothy Phillips
A Most Extraordinary Presentation of the Eternal Drama of Mother-Right

Passion
with the famous continental star
Pola Negri
The picture that amazed a nation by setting a new world's record, showing to a quarter of a million persons in two weeks at the Capitol Theatre, New York.

Charles Chaplin in
The Kid
Written and Directed by Charles Chaplin
Six reels of joy and without doubt the greatest screen comedy ever produced

The Oath
An R. A. Walsh Production
Starring Miriam Cooper
One of the biggest and most virile domestic dramas yet shown on the screen and one of the year's great super-specials. Presented by Mayflower Photoplay Corporation.

Anita Stewart in Sowing The Wind
A Louis B. Mayer Special and a most remarkable story that hits the vital spot of the most tremendous issue of man and woman today. Directed by John M. Stahl.

FIRST NATIONAL ATTRACTION
Five Powerful Reasons Why

There'll be a Franchise everywhere
W. B. Sweezy, Dortha Theatre, Manila, Wyo.

“Exhibitors can not go wrong on First National pictures—”

THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

Just Out!
Brand New!

The Charming
Screen Star

MARGUERITE CLARK

Now makes her bow to the public in her own independent company
in

“Scrambled Wives”

One of the most delightful and fascinating comedy-dramas of the year. Filled with smiles, chuckles and hearty laughs. They'll all like it!

Presented by Marguerite Clark Productions, Inc.; directed by Edward H. Griffith; supervised by J. N. Naulty.

Taken from the recent stage success by Adelaide Matthews and Martha M. Stanley, (as produced by Adolph Klauber.

A First National Attraction
The Price of Dissension

By MARTIN J. QUIGLEY

The complacency of many people in this industry must be a source of perennial wonderment to the outside public who stand on the sidelines and look us over. We coyly admit we are one of the great industries of America yet we turn a side to the public which is covered with petty bickerings, suggestive of back-alley quarrels. We point to the efficacy of the motion picture as an influence upon public thought yet everywhere throughout the country agitators with nothing to commend them except loud voices are driving us into positions in which we are compelled to defend the very right of exhibiting pictures. We claim, and rightly so, that the motion picture is more essential to the happiness of the people of the nation than the public press, yet we enjoy none of the privileges and prerogatives of the press.

Without fear of being charged with rash conclusions, we remark that there appears to be something wrong!

Something is wrong, unequivocally so, and what's wrong cannot all be charged up to the youth of the industry and the manifold difficulties with which it must contend.

* * *

This industry today presents a graphic and most disturbing example of a house divided against itself. If one would listen to the emphatically voiced opinions of certain persons in the industry it would appear that nothing short of a revolution, fought out in the streets with rifles and pistols, would ever settle the internal disagreements of the industry. Again it would appear, on advice from the same sources, that a part of the personnel of the industry had effected a corner on disloyalty, misrepresentation, intrigue and dishonesty.

As a plain matter of fact the danger or the relief of the industry does not depend upon the outcome of the various internal controversies now raging. These will be solved, some sooner and later, but they will be solved and equitably so. The real danger lies not in the controversies but in the condition of disorganization that has grown out of the bitter feelings that have been engendered by the controversies. It is a case of making a surgical operation successful in the eyes of the surgeon even if it must be done at the cost of the patient's life.

We are not unmindful of the splendid efforts of Sydney S. Cohen and his associates on behalf of the Motion Picture Theatre Owners of America to effect an adjustment of certain conspicuous grievances held by the exhibitors of America. There is, for example, the matter of a uniform, equitable rental contract. In this case, for instance, we know that a settlement was agreed upon by the National Association of the Motion Picture Industry. It is apparent that the National Association has delayed putting into effect this agreed settlement, perhaps for good reason. But, at any rate, there is no proof that it has defaulted entirely on its agreement.

* * *

However, we submit that even a longer delay on the adjustment of this grievance, which must necessarily one day be adjusted because of the obvious equity to all concerned, is not as harmful as certain of the possible consequences that doubtless would issue out of protracted internal dissension within the industry.

On the other hand, whatever may be the goal of achievement of the National Association in building up its exhibitors' division it must be realized that the rights of the presently organized exhibitor, as expressed in the Motion Picture Theatre Owners of America, must be safeguarded or else no eventual result could compensate for the animosity that would be engendered in the minds of the members of that organization, bringing down a heavy penalty to the industry as a whole.

Never before in this industry has there been greater need of unselfish leadership and an effective retirement to oblivion of grandstand methods.

We urge the leaders who are now charged with the responsibilities of high office to permit nothing to blot out their vision of those things which stand for the greater good of the whole industry and to be mindful of the perils that will be encountered if this industry attempts to continue on its disorganized way.
Two notable temples of the art are now open to the public in Chicago. On the South Side there is Balaban and Katz’ “Tivoli” and in the heart of the great metropolitan district on the West Side there is Lubliner and Trinz’ “Senate.” Both of these theaters are among the finest that have yet been erected in Chicago or elsewhere and they stand out as a testimonial to the enterprise of Balaban and Katz and Lubliner and Trinz and also as an eloquent tribute to the progress and permanence of the motion picture.

It is exceedingly regrettable that the individual exhibitor in most instances has not taken the trouble to inform himself on the subject of censorship. Usually the first active interest manifested by the average exhibitor in this subject is when a long-existing agitation in his community begins to materialize into action. And frequently even in such instances it is difficult to get the individual exhibitor to take a part which would be consistent with the importance of the question to his interests. In Chicago, for example, no prominent exhibitor whose words would receive a careful hearing has seen fit to voice a protest against the measure now pending.

The public in Chicago must be astounded with the impression given by newspaper articles concerning the internal warfare among exhibitors. The state’s attorney in investigating bombing outrages has been compelled to listen to charges that these are really due to the activities of rival organizations. All of this must tend to convince the official that it is a family wrangle and to discourage him in his efforts to protect the exhibitor who has been victimized. If we must have quarrels of this kind they ought at least be conducted quietly and not in the public prints.

The list of valid pretentious productions now before the trade is augmented by the appearance of Metro’s, “The Four Horsemen.” That the ambitious effort to translate Ibanez’ story to the screen has been done well and adequately will be the cause of general rejoicing throughout the industry. Every really big picture is an asset to the industry as a whole.

Re-Takes
J. R. M.

See where they are compelling people to go to shows in Russia. The Soviet government has decreed that a fine is to be inflicted on all exhibitors who refuse official invitation, order to go to the theatre. And we call Russia slow!

Things We’ve Noticed
That photos and stories marked “exclusive” always appear in all the trade papers simultaneously.

“Blind Wives in Demand”—Headline. We suppose the good looking husbands are demanding them.

And Everybody Laughed
A member of the Chicago censorship commission jumped to his feet and denounced film advertising at the last hearing. He said he was attracted to a theatre by a poster showing a semi-nude woman, but on going in he found nothing like it in the film.

Kipling Is Famous
Randy Lewis of the Pathe publicity staff, who paused briefly between trains, last week said Rudyard Kipling had never attended a “show,” to which makes Kipling famous for another reason besides being a great author.

The esteemed Trade Review reprints a page of motion picture advertisements under the caption “How the Chicago Tribune Cooperates with Its Motion Picture Theatre Advertisers.” Yes, they do. At so much per line, paid in advance.

The same Chicago paper printed an account of the opening of a $2,000,000 picture theatre, the Tivoli, giving it just six lines.

Kidding the Public
There was a lot of grief among picture fans in Chicago last week when a list of the so-called stars was printed in the paper that conducted the contest. Stars that are dead, and others that no one ever heard of, were picked by the paper to puzzle the contestants. And they sure did puzzle the fans.

Those Shoes Again
The film industry was shaken to its depths last week when Carlyle Robison announced that Charlie Chaplin had insured his famous size 14 shoes for $20,000. The story didn’t mention the insurance company nor the amount of premium, but those are minor details.

Harold Lloyd’s next comedy is “Now or Never,” which, like all the film salesmen a fine line to hand the exhibitor. They can take it is “now or never.”

The Astute Reporter
J. Stuart Blackton just before sailing for Europe told this one on himself. He was accosted by a newspaper reporter in Shimbol, England following the showing of “Passersby,” and the following conversation took place:

“I am a newspaper man, I don’t write on the cinema and I don’t like motion pictures, but I do think you have a very creditable picture. I say, old chap, it is really remarkable you have been made such a good picture—the first time, you know. It isn’t half bad for a first attempt.”

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Censorship Bill In N. Y. Legislature Causes No Alarm
(From Staff Correspondent)

ALBANY, N. Y., Feb. 22.—A bill for the creation of a censor board to license motion pictures shown in the state has been introduced by Assemblyman Clayton of Kings county. Under its provisions three censors would be appointed by the governor for five-year terms at salaries of $3,000 a year each. Films not licensed could be shown, but a license fee of $3 is fixed for each 500 feet.

NEW YORK, Feb. 22.—The bill referred to in the foregoing dispatch has been referred to the ways and means committee, which will hold a hearing at an early date. No alarm is felt here over the introduction of the bill, as a similar measure has been introduced practically every year only to be defeated.

Both the Motion Picture Theatre Owners of America and the National Association of the Motion Picture Industry will be represented at the hearing.

Iowa Measure Would Punish Players for “Crimes” on Screen
(Special to Exhibitors Herald)

DES MOINES, Feb. 22.—Lawyers in the state senate agree that it would stifle the censorship measure in the legislature would require not only prosecution of persons taking parts in such crimes, but also of the actors who participate in the scenes which the bill would prohibit. As a result, there would bar exhibition of pictures showing robbery, burglary, blackmail and sex crime. Any act preparatory to—these crimes also would be prohibited.

“If we will just increase the penalty to make violation of the proposed law a felony,” one senator suggested, “this will give us extradition power over the screen villains, Iowa courts might deport persons from the East and West Coast studios for a while.”

Woods Buys Site for Boston House
(Special to Exhibitors Herald)

BOSTON, MASS., Feb. 22.—A. H. Woods, in conjunction with Robert McCormick of Chicago, has bought a site here adjoining the Shubert theatre in Tremont street, on which he will build a theatre to form a link in the chain of 42 motion picture theatres.

Nebraska Senate Asks for Federal Censorship
(Special to Exhibitors Herald)

LINCOLN, NEB., Feb. 22.—A resolution asking congress to adopt federal censorship passed the senate here, 28 to 0. The present statute book is dead of the censorship in this state. It is possible, however, that a misdemeanor measure will be adopted.

Lights Cause Blindness
(Special to Exhibitors Herald)

NEW YORK, Feb. 29.—Charles Edwards, well known character actor, is at the Holy Family hospital, Brooklyn, suffering temporary blindness due to studio lights.

Men and Women of Studios Band to Fight “Reformers”

William D. Taylor Heads Movement to Enlist Producing Branch of Industry in Fight on Censorship and Blue Law Legislation

(Los Angeles, Feb. 22.—For the first time in the history of the motion picture industry, men and women in all lines of the producing branch are mobilizing to assist distributors and exhibitors in combating censorship, blue laws and other unfriendly legislation.

William D. Taylor, director of the Motion Picture Directors Association, has taken the lead. For assistance, he has appealed to the Motion Picture Directors Association, Motion Picture Art Directors Association, Assistant Directors Association, American Society of Cinematographers, Society of Illuminating Engineers, Screen Writers Guild of the Authors League, Western Motion Picture Advertisers, Photoplayers Equity Association, and the Girls’ Studio club as well as film exchange managers, exhibitors, and motion picture operators on the west coast.

Urges Forgetting of Petty Differences

“It is regrettable to note at this time of peril that some factions are quarreling with each other at a time when paid reformers with millions of dollars behind them are preparing to come over the top from the opposite trenches,” says Mr. Taylor in his appeal, “it is imperative that any petty differences be forgotten until the last paid reformer is definitively defeated in his attempted assault on the screen.

The call reads:

The necessity of immediate and united action on the part of the producing picture industry to defend itself against legislation menacing of censorship and so-called “blue laws” is recognized by every member of the industry.

Cities Trade Paper Appeal

Our motion picture trade publications are urging united and selfless action of everyone connected with producing, distributing and exhibiting of motion pictures to defend this great industry against those who would weaken and destroy it.

It is regrettable to note at this time of peril that some factions are quarreling with each other at a time when paid reformers, with millions of dollars behind them, are preparing to come over the top from the opposite trenches. It is imperative that any petty differences be forgotten until the paid reformers are definitely defeated in his attempted assault on the screen.

Wants Something Started

With the ambition simply to see “something started” and not from any desire to attempt to dictate or run the affairs of the industry, the Motion Picture Directors Association urges the immediate organization of a central committee of western motion picture organizations, the purpose of which is to unite every phase of motion picture production, distribution and exhibition, for the purpose of protecting ourselves from all enemies, and of furthering our common interests. It is suggested that this committee be composed of one representative from every existing recognized association whose vital interest is the welfare of motion pictures.

Your organization is urged to name an official representative, who will meet with one representative of each of other organizations at the Los Angeles Athletic Club, Monday, February 29, at 5:30 p. m., to perfect and form such a central committee.

Dodie Notson will meet me at Lux sky studio, as soon as possible, the result of your action on this matter.

Weekly Gross Receipts For “Way Down East” Are Totaling $176,000

NEW YORK, Feb. 22.—The sixteen-week run of “Way Down East” shows now playing in different metropolitan centres throughout the country, are drawing an average gross business of $176,000 a week, according to the D. W. Griffith offices.

At the Forty-fourth Street theatre, here, the picture is in its twenty-sixth week, where it continues to keep above the $16,000 weekly mark. The Griffith offices expect the picture to run here for a year.

Recent openings at Cincinnati and Cleveland have been as successful as elsewhere. The picture is playing for four weeks at the Lyric, Cincinnati, with an option of four more, and for ten and possibly twelve weeks at the Enclad, Cleveland.

Dugg and Mary to Go on Japan Trip

Los Angeles, Feb. 29—Douglas Fairbanks and Mary Pickford will make a pleasure trip to Japan, according to the latest announcement by their joint press representative, Mark Larkin.
Industry's Leaders to Attend "Naked Truth" Dinner in N. Y.

Great Array of Talent Will Be Assembled to Furnish Entertainment for Affair to Be Given at Biltmore Hotel by A. M. P. A.

Completion of plans for the Associated Motion Picture Advertiser's "Naked Truth" dinner, to be held at the Biltmore Hotel, March 4, shows a list of notable guests and the most brilliant array of entertainment talent ever assembled in one room for a motion picture function.

"The Naked Truth" dinner, which has been the subject of constant planning during the last three months, promises to eclipse any function ever offered in the motion picture industry, and will be offered to members and guests as a seven reel of super special merit, published on an exclusive basis to franchise holders consisting of members of the A. M. P. A.

When Director Paul Lazarus, president of the association, takes his place at the head of the table to initiate proceedings for the dinner he will do so as the result of work by a committee which has exerted every effort to make the first of these annual "Naked Truth" dinners an affair that will be formal and still unique in entertainment value and in bringing together executives and leaders of the industry with the advertising and publicity men.

Among the invited guests who have signified their intention of attending the dinner are: Adolph Zukor, president of Famous Players-Lasky Corporation; J. D. Williams, general manager of First National; H. Schwalbe of First National; Hiram Abrams of United Artists; Percy Waters, president of Triangle; Gabriel Hess of Goldwyn; Lewis J. Selznick, president of Selznick, William Fox, president of Fox; Paul Brunet, president of Pathe, and A. H. Hansen, president of Urban Motion Picture Industries, Inc.

For the entertainment end of the program, which is under the direction of Victor Shapiro, a galaxy of talent has been assembled from the A. M. P. A. membership. Headlining the bill will be "The Big Five," with Herb Crooker. "The Big Five" consists of Jerome Beatty, C. L. Yearsley, Paul Gilieck, P. A. Parsons and Harry Reichenbach.

Father Time will dominate the sketch in a scintillating series of episodes introducing the Cave Man, the Roman, the Bell Man, the Showman and Just Man.

"The Newer Idea" will be a one reel feature in itself presented by Nat Rothstein, Victor Shapiro, Joe Brady and Arthur Brillant in which press agents may meet an introduction to their favorite advertise and overburdened phrases. Other sketches whose services have been enlisted so far for the presentation of stunts on the program include: Paul Lazarus, Hal Fylie, Paul Sarazan, J. Irving, George Mitchell of M. Botsford, Maurie Myers, Sam D. Palmer, George Landy, Al Feinman and Walter F. Eberman.

A pageant which will deal with blue laws, censorship and other tribulations incidental to the industry will be a feature of the evening.

Tom Wiley, in charge of arrangements, has complete control of the tickets for "The Naked Truth," dinner admission to which will be limited by the seating capacity of the private dining room.

L. A. Apollo Latest Lesser Acquisition

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 22.—The new Apollo theatre in Hollywood boulevard is the latest playhouse to open under the banner of Gores, Ramish and Lesser. Elaborately equipped, the new Apollo is one of the largest neighborhood houses here. The opening was held this week. The house will be under the supervision of J. M. Young, Leslie Swope and F. A. Grant who operate Hollywood Theatres, Inc., one of the corporations recently merged into West Coast Theatres, Inc. With the new Apollo, their holdings are increased to forty-one theatres.

Son Stars in Picture For Laemmle Library

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 22.—Julius Laemmle, the young son of Carl Laemmle, president of Universal, is starring in a Universal production which will never reach the public screen. The one reel comedy being directed by Joe McCarey at Universal City will be added to Laemmle's personal collection of films. It shows his younger in amusing antics around the studio and at his studies.

Realart President To Tour Exchanges

Morris Kohn, president of Realart, has left New York on a business trip that will include stops in most of the key cities of the United States.

He will visit Realart's exchanges throughout the country and in addition will spend some time at Los Angeles, where he will inspect the production and other departments of Realart's new west coast studios, where Mary Miles Minter, Wanda Hawley and Bebe Daniels are working. Among the cities he will visit are Chicago, St. Louis, Kansas City, Denver, Los Angeles, San Francisco, Portland, Seattle, St. Paul, Omaha, Detroit and Cleveland. He will be away about five weeks.

"Welcome Children" Bought by National

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 22.—"Welcome Children," the first feature produced by Drascona Productions of Los Angeles will be distributed by National Exchanges, Inc., according to an announcement made by Charles M. Connard, president of Drascona Pictures. The picture, which is directed by H. C. Matthews, is described as a comedy drama.

Ira Bennett, vice president and general manager of National Exchanges, will conduct the sales campaign. He has left New York for Los Angeles and will visit various exchanges on route.

Ramish Joins with Gores and Lesser

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 22.—Gore, Ramish & Lesser is the new title of the first National franchise holders here. Adolph Ramish, owner of the Hippodrome, having joined the combination. The company now owns forty-one theatres in California.

Ruth Roland Joins Roach for Series

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 22.—Ruth Roland has joined Hal Roach to do serials. Gaylord Lloyd, Harold's younger brother, will head a new company under the Roach banner.
1921 Peace Pipe

1921 Peace Pipe

PAT O’MALLEY
And “Two-Guns White Cat,” the Indian whose head appears on the Buffalo nickel, during an air intermission between scenes of “Rob Hampton of Placer” the Marshall Neilan-First Na-
tional feature.

Schedule Conventions
For March and April
Pennsylvania, West Virginia
and New York Exhibitors
to Hold Meetings
(Special to Exhibitors Herald)
NEW YORK, Feb. 22.—Three state exhibitor conventions thus far are sched-
uled for March and April, according to an announcement from the headquarters of the Motion Picture Theatre Owners of America. Pennsylvania theatre men will meet at the Penn Harris hotel in Harrisburg on March 8 and 9. The executive committee members from Pennsylvania—Henry d. n. S. Evans—are in charge of preparations.

In March 14 and 15 the West Virginia exhibitors will convene at a place yet to be announced.

The Exhibitors’ League of the state of New York will meet at Rochester on April 4 and 5, Irvin M. Salyards, chairman of the Rochester local organization, will make reservations for those desiring to attend.

Officials of the state league expect ap-
proximately 100 per cent representation at the convention. The membership has had a rapid growth since the last meet-
ing at Utica.

Pomona Company to
Make Church Films
(Special to Exhibitors Herald)
LOS ANGELES, Feb. 22.—A new company to make religious films for church use has been formed at Pomona, Cal. C. C. Craig is president.

Censor and Sunday Closing
Measures Killed in Missouri
Reformers Declare They Will Take Their Fight for
Passage to the Floor of the House—Vote in Committee Is Unanimous
(From Staff Correspondent)

ST. LOUIS, MO., Feb. 22.—The Missouri state house committee on
criminal jurisprudence has killed the proposed bills, the enactment of which would have created a state board of censors to control Sunday
amusements. Efforts will be made by the proponents of these bills to
obtain passage in the house over the unfavorable committee report. The
possibility of such successful action is negligible in view of the fact that
no bill which has ever been killed by the committee has succeeded in
passing the legislative body.

Exclusive information afforded the representative of EXHIBITORS HERALD from an authentic source disclosed the fact that the committee
unanimously voted down the suggestions both for Sunday closing and rigid censorship.

Committee Reflects Sentiment of Legislature

The members of the committee, it was stated, were thoroughly op-
posed to the prepositions and reflected the general sentiment of the entire
legislature. With such condition existing, it is next to impossible for the blue lawists to put into effect their bills for at least another four years when the majority of the legislators are replaced or reelected.

St. Louis and Kansas City men and
women who have been in Jefferson City fighting for the censorship and closing
bills made emphatic declarations of their intention to carry the bills to the floor
of the house. Representatives of the Committee of Fifty had filed with the
committee on criminal jurisprudence petitions signed by 40,000 Missourians demanding censorship.

Hearings Are Closed

Hearing on the Chaney bill to bar Sun-
day amusements aimed chiefly at Sunday
motion picture exhibitors has closed. David Reiter, secretary of the Lord’s Day Alliance of St. Louis, headed the delegation which appeared to urge the approval of the measure. The bill was introduced in the senate by Senator Seneker and was killed in the senate committee.

Reiter said that there were only twenty to twenty-five towns in Missouri where motion pictures were shown on Sunday, and declared that more than 200,000 persons in 100 cities of the state were represented by letters which he filed with the committee demanding that the shows be closed on the Sabbath.

Pettijohn Representing
Industry in Washington
(Special to Exhibitors Herald)
WASHINGTON, D. C., Feb. 22.—
Charles C. Pettijohn, chairman of the legislative committee of the National
Association of the Motion Picture Industry, is here from New York to handle im-
portant legislative matters which relate to the industry. His headquarters are at the office of the National Association, 250 Albere building.

Harry Crandall and George W. Fuller, president of the Exchange Managers’ As-
sociation, are co-operating with Mr. Pet-
tijohn.

Former Director for
Essanay Company Dies
Richard Foster Baker, one of the first
directors for Essanay, died in Chicago on

Mr. Baker brought Francis X. Bush-
Film Exported Would Circle Globe Twice

Tremendous Figures Illustrate Growth of Industry

WASHINGTON, D. C., Feb. 22.—Motion picture films sent out of the United States in 1920 aggregated 47,000 miles in length or nearly enough to extend twice around the globe at the equator, and incoming films were nearly half as much in length.

These tremendous figures, says a statement by the National City Bank of New York, illustrate the bigness and constant growth of the motion picture industry of the world and especially of the United States, which is by far the largest world's largest exporter of films both exposed and unexposed.

The increase of exportation of exposed films has been great in recent years, the total quantity of exposed motion picture films exported from the United States having grown from 32,000,000 feet in 1913 to 73,000,000 feet in 1915, 164,000,000 in 1916, 153,000,000 in 1919, and 175,000,000 in 1920.

The exportation of unexposed films has dropped from 114,000,000 in 1914 and 126,000,000 in 1915 to less than 65,000,000 feet in 1920.

The exports of exposed films to France in 1920 were in round terms 25,000,000 feet as against 9,000,000 in 1919 and only a little over 1,000,000 in 1918; to the United Kingdom the quantity exported in 1920 was more than 30,000,000 feet as against less than 15,000,000 in 1918; to Canada 17,000,000 feet in the eleven months ending with November, 1920, as against 12,000,000 feet in the same months of the preceding year; to Argentina 10,000,000 feet against 7,-

Julian Josephson
New With Goldwyn

LOS ANGELES, Feb. 22.—Julian Josephson has been appointed associate editor at Goldwyn studios. He will work with J. G. Hawks, managing editor.

Remodels DeWitt Theatre

DE WITT, IA.—Work of remodeling the DeWitt Opera House into a modern moving picture theatre has been begun by G. L. DeNune, the new owner.

Amusement Parks to Aid N. A. M. P. I. in Fight on Blue Laws

The National Association of Amusement Parks in cooperation recently in Chicago passed resolutions endorsing the fight of the National Association of the Motion Picture Industry on the blue laws and voted to give the N. A. M. P. I. all possible assistance, actively and financially.

The action followed an address by Sam Atkinson, business agent of the Allied Amusements Association of Chicago and a member of the N. A. M. P. I. Committee.

Present at the session were amusement park owners from every state in the United States as well as Canada, Great Britain and Ireland.

Fox Film in Sixth Month on Broadway

"Now in its sixth month on Broadway!"

This is the interesting announcement issued by Fox Film Corporation in connection with the run on Broadway of his feature production, "Over the Hill."

The Fox announcement says:
"Not since James A. Herne swept the American theatregoers off their feet in a flood of emotion with his celebrated play, 'Shore Acres,' has anything been so overwhelming the intense interest being registered by the public today in 'Over the Hill."

"Since Herne's day the high spots of New York theatrical attendance have certainly not been held by plays that catered solely to the tenderest of emotions. There have been a few exceptions, it is true. In the main, however, one has but to glance casually over the list of plays and the theatrical attractions of any day to become convinced that plays which find their chief appeal in tugging at the public's heartstrings will, so far as New York City is concerned, be found well down toward the bottom of the list."

"This seeming coldness of the New Yorker for plays that were intended to impress him deeply has resulted in a feeling—shared by the dramatist and the producer—that perhaps it was well to let the New Yorker's heart alone and simply give him something light and airy upon which to feast his eyes recently in "Over the Hill" proved the fallacy of this as a policy. The thousands upon thousands who have seen this picture and immediately constituted themselves individual press agents for it, substantiate the claim that the New Yorker's heart is as sound and his emotions just as easily reached as those of any class of people on earth. That is why, in the case of 'Over the Hill,' the extraordinarily extravagant theatrical productions ever seen on Broadway, 'Over the Hill,' with its rag carpets, almshouse, poorly dressed kids and little old mother is still holding its own in its sixth month of continuous presentation."
Dear Mr. Lazarus:

The practice of writing open letters to you on the subject of trade paper circulations, audits and such, now being in vogue, I herewith submit my contribution:

The quality or kind of circulation in this field is hardly of less importance than the quantity.

EXHIBITORS HERALD, in the upbuilding of its subscription lists, has pursued a selective policy which has given this publication a class circulation in the finest definition of the term.

With a method never previously or since duplicated in this industry, EXHIBITORS HERALD, at a considerable expense, has sent personal representatives of the publisher into every territory, where exhibitors were met face to face and their subscriptions solicited and received.

Our circulation efforts have been directed toward but one goal: Subscriptions from the buying power of the industry—the exhibitor. With this unvarying policy of selection we have been able to create a circulation which goes direct to the actual buyer of films and theatre equipment, eliminating the manifest circulation wastes involved in reaching persons identified with incidental operations of the industry.

As to quantity, the figures now in the hands of your members speak for themselves.

These figures are susceptible to verification at any time upon any plan recommended or requested by your association.

Sincerely yours,

(Signed) Martin J. Quigley, Publisher

Postscript: In connection with claims that any contemporary alone covers the field, and that any contemporary has twice the theatre circulation of this publication, I refer you to distribution statistics which we have previously supplied your members.

M. J. Q.
Associated Exhibitors, Inc. Is Completely Reorganized

Samuel Harding of Kansas City Is President With Arthur Kane Chairman of Directors—Activities Will Be Greatly Extended

(From Staff Correspondent)

NEW YORK, Feb. 22.—Associated Exhibitors, Inc. has been completely reorganized. The new company, incorporated in Delaware, will begin business on March 1.

Samuel Harding, of the Liberty Theatre, Kansas City, is president of the new organization. Arthur S. Kane, president of Arthur S. Kane Pictures Corporation, is chairman of the board of directors. Paul Gustonovic, of the Strand, Orpheum and other houses in Cleveland, is vice-president.

Brunet Also Is Member of Board

On the board of directors in addition to Mr. Kane are Paul Brunet, president of Pathe Exchange, Inc.; Elmer R. Pearson, director of exchanges for Pathe, and John C. Ragland, vice-president and general manager of Arthur S. Kane Pictures Corporation.

Under the reorganization a policy of broader activity has been adopted. The preferred capital stock is $1,000,000. All of the assets of Associated Exhibitors, Inc., of New York, with a preferred capital stock of $800,000, have been taken over. Under the terms of a contract signed with Pathe, Associated Exhibitors takes over the Pathe feature sales force which comprises sixty-seven men distributed among thirty-five exchanges.

Pathe Hands Shipping

The handling and shipping of prints, the advertising and collection, in fact, the operation of virtually all features of the business with the exception of the actual selling will be done by Pathe.

Another contract gives Associated Exhibitors the feature productions of Pathe and American Film Company. Pathe has been distributing an average of three features a month. These features are in addition to Associated Exhibitors' own productions, which include the Harold Lloyd comedies, “The Devil,” starring George Arliss; the Edward Jose picture, “What Women Want to Know,” and Godine-Farrar in “The Riddle: Woman.”

Negotiate for New Stars

The American Film product to be handled by the new company features such stars as William Russell, Margarita Fisher, Charlotte Walker, Seena Owen and Helen Jerome Eddy.

Already contracts are being negotiated with the new company by prominent independent producers, according to an announcement just issued.

Offices of the company are at 25 West Forty-fifth street; Phil Ryan is in charge of the present company headquarters.

Conferences which preceded the completion of plans for the organization were held in New York City and were attended by Mr. Harding and Paul Gustonovic. Before returning to Kansas City Mr. Harding expressed himself as highly gratified with the contracts negotiated and other measures formulated, and expressed complete confidence in the artistic and financial success of the enterprise.

The headquarters of Associated Exhibitors, Inc., in each exchange center in the country, is to be in the Pathe exchange in that city or town.

Kinema Record Broken

(From Staff Correspondent)

NEW YORK, Feb. 22.—First National announces that “Passion” smashed all box office records for its first week at the Kinema theatre, Los Angeles, exceeding the previous best total by $7,000. It also has established another record at the Kinema by remaining for a second week.

Theatre for Rochester

ROCHESTER, N. Y.—The Pinnacle Amusement Company, Edgar Schantz, president, will erect the new Pinnacle Community theatre in Monroe avenue, between Boardman street and Summer Park.

Operator Buys Theatre

GRAFTON, ILL.—T. F. Miller has sold the Gem theatre to James Chappis, his former operator.

Arthur S. Kane
Who becomes chairman of the board of directors in the reorganized Associated Exhibitors, Inc.

Australian Film Men To Visit in America

Doyle Will Study the Modern Methods of Presentation in This Country

Stuart F. Doyle, general manager of Union Theatres, Ltd., and W. A. Gibson, general manager and managing director of Australian Films, Ltd., are on their way to America for the purpose of studying the film and theatre situation.

Mr. Doyle will inspect the various methods of modern presentation with a view of applying them in the eighty-theaters controlled by his company in Australia. The company is now erecting several large houses, each to cost $1,000,000. In structure they follow the lines of the Capitol in New York.

Besides his connections with Union Theatres, Mr. Doyle is a director of Australian Films and managing director of Greater J. D. Williams Amusement Company, Ltd.

Mr. Gibson expects while in this country to negotiate for the company to supply United Theatres and other customers of his company. The men will arrive in New York about the middle of March.

National Review Board To Raise Special Fund For Educational Work

The National Board of Review of Motion Pictures has launched a campaign for raising a special fund “to carry on the more general educational work of the board.” In a letter to all exhibitors the board appeals for contributions from producers, directors, distributors, actors, exhibitors and fans.

The income of the board is limited to the small fees charged producers for reviewing films and from the sale of bulletins and lists. This income barely meets current expenses and for that reason this appeal for a special fund has been made.

Contributions should be sent to Sam A. Lewishohn, treasurer of the board, 70 Fifth avenue, New York City.

Morosco Negociating With First National

(From Staff Correspondent)

NEW YORK, Feb. 22.—Confirmation of the story that Oliver Morosco is a potential source of product for First National has been made at the First National offices here. It was said, however, that the negotiations are still under way and while not yet concluded a favorable outcome can be expected. “Linger Longer Letty” and “The Half Breed” are two pictures mentioned and it is said that all will go through First National if the deal is consummated. The complete list is not available at this time.

Contract Prohibits Depiction of Crime

(From Exhibitor's Herald)

FORT WORTH, TEX., Feb. 22.—The contract lets the part for the exhibition of free motion pictures in Marine, Sycamore, Forest and Trinity parks prohibits the showing of films depicting bandits, train robbers and other films that “may corrupt the morals of children and young people.” Jenkins and Fox will operate the shows.
Reformers Appear Beaten In Chicago Censor Battle

Martin J. Quigley, Publisher of “Exhibitors Herald” and Police Chief Fitzmorris Deal Effective Blows at Proposed Ordinance

Charles Fitzmorris, superintendent of the Chicago police department, and Martin J. Quigley, publisher of EXHIBITORS HERALD, appearing before the judiciary committee of the Chicago City Council February 17, apparently destroyed the hopes of reformers who are attempting to grasp control of motion picture censorship in Chicago.

Chief of Police Fitzmorris stated flatly that he was against any plan which would remove control of film censorship from the police department.

Quigley Delivers “Minority Report”

Mr. Quigley, who functioned as secretary of the censorship commission until it became apparent the body was straying from its avowed purpose of an impartial inquiry into the censorship question, gave what might be termed a “minority report,” in which he pointed out the unfairness of the investigation and the unsoundness of the commission’s findings.

The appearance of Mr. Quigley came in the nature of a bombshell as the report and recommendation of the censorship commission had been delivered to the legislature, accompanied with an inference that it represented the unanimous action of the commission.

Aldermen Show Keen Interest

Mr. Quigley had been on his feet several minutes, discussing the proposed ordinance from the standpoint of a motion picture trade paper publisher who had been in intimate touch with every phase of motion picture censorship for a period of six years.

He stated that he was secretary of the Chicago censorship commission until “it practically passed out of existence in the spring of 1919” and that the report and recommendations were prepared at meetings of which he had no notice.

“I wrote and telephoned you every time we”—interrupted T. D. Hurley, chairman of the commission and sponsor of the proposed ordinance, and in turn was interrupted himself by Alderman Charles S. Eaton who exclaimed:

“I had been led to believe that this report was unanimous. This is a surprise to me.”

T. D. Hurley and Rev. W. S. Fleming were on their feet, vying with each other for an opportunity to speak.

Chair Silences Fleming

“I want to stop this,” shouted Hurley. “The public is being misled.”

“I want to be heard,” cried Rev. Fleming.

Chairman Olson of the judicial committee called for order.

“Is my intention to let everyone be heard,” he warned, “When the speaker has completed what he has to say, you can question him. Until then, have the courtesy not to interrupt.”

Mr. Quigley then resumed his talk.

Other Speakers Interrupted

Chief of Police Fitzmorris, who followed, was met with similar interruptions. Time after time, Mr. Hurley and Rev. Fleming were called to order when they obtained the floor presumably to question Chief Fitzmorris and took the time to voice their opinions.

When the police chief left the stand, a number of men and women sought recognition but Mr. Hurley and Rev. Fleming still persisted in monopolizing the time. Chairman Olson illy concealed his exasperation.

“I will have to ask that those who have had the floor three times and more give way to others who want to be heard,” he said. Mr. Hurley sat down.

Rev. Fleming remained standing.

“Previously I have been speaking as a member of the commission,” he said. “But this afternoon I have been asked to speak for—”

“Please,” said Chairman Olson, still standing.

And Rev. Fleming sat down.

Final Hearing Is Arranged

Late in the afternoon, Chairman Olson attempted to find out whether another meeting would be necessary. He asked those who cared to be heard to rise.

“This concerns every child in Chicago and I don’t believe—”—started in Mr. Hurley.

“The legislative committee is conducting this hearing and I will consult them,” replied Chairman Olson.

Adjournment to Wednesday, February 23 was decided upon.

“I can’t be here,” volunteered Rev.

U. S. Films Shown In Fifty Countries Export Abroad of Unexposed Product Shows Decrease in December

(Washington Bureau, Exhibitors Herald)

WASHINGTON, D. C., Feb. 22.—Nearly fifty different foreign countries are showing American motion pictures regularly, according to the latest report of the bureau of foreign and domestic commerce of the department of commerce. Nine countries are using our film in the production of motion pictures.

Figures Are Compiled

Figures concerning the exports of both unexposed and exposed film during December have been compiled by the bureau, and show that our shipments of unexposed film totaled 3,162,541 linear feet, valued at $193,292, while shipments of exposed film totaled 14,067,651 linear feet, valued at $375,938.

For the year 1920, exports of unexposed film totaled 64,066,626 linear feet, valued at $1,706,348. This was only half the quantity exported during the preceding year, when a total of 120,041,912 feet, valued at $2,650,263, was shipped abroad.

Exports on Increase

Exports of exposed films, however, increased in footage, although the value was slightly less than for the preceding year. During the year we exported 175,191,635 feet, valued at $7,592,195, as compared with 153,237,360 feet, valued at $5,066,723, for the year 1919.

With an annual business of nearly $10,000,000, our export trade in motion pictures has taken its permanent place among the important commodities in our world-wide commerce.

New Haven Houses Play “The Kid” Day and Date

(Special to Exhibitors Herald)

NEW YORK, Feb. 22.—Charlie Chaplin in “The Kid” is playing day and date this week at the three leading theatres in New Haven—Polli’s the Bijou and the Olympia—all according to within the limits of four blocks. The picture will also play three theatres, day and date, in Hartford.

Lineup in Chicago FOR NEW CENSORSHIP

<table>
<thead>
<tr>
<th>Sponsors of the ordinance now being debated.</th>
<th>They include nine of the twenty members of the commission appointed to investigate censorship.</th>
<th>The Illinois Vigilance Society.</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Illinois Exhibitors’ Alliance and Allied Amusement Proprietors’ Association.</td>
<td>A number of women’s clubs, parent-teachers associations and several clergy men.</td>
<td>AGAINST NEW CENSORSHIP</td>
</tr>
<tr>
<td>Leading newspapers of the city.</td>
<td>Chief of Police Fitzmorris.</td>
<td>Martin J. Quigley, publisher of EXHIBITORS HERALD, and secretary of motion picture commission.</td>
</tr>
<tr>
<td>Public opinion as mirrored by newspapers and expressed in letters to press, interviews, and addresses at hearings.</td>
<td></td>
<td>Illinois Exhibitors’ Alliance and Allied Amusement Proprietors’ Association.</td>
</tr>
</tbody>
</table>

March 5, 1921

Exhibitors Herald
Too much of the past three years has been wasted in argument. If the picture is of real value, then it is sufficient that the exhibitor is prepared to present it. The creation of the commission is not in itself a question of censorship. It is a question of defining the place of a motion picture in the city of Chicago, and the exhibition of its circulation in the city. It is not a question of the public morals, but of the public's right to enjoy the arts.

Wiveson's Hand Picked

"In view of the evident sincerity of purpose of the men and women behind this measure I regret to be compelled to point out that this inquiry was directed in such a manner that it could only bring out what these men and women had previously conceived to be correct. Outside of a single large hearing held in this chamber there is the testimony only of husbands and wives, and second-hand to the appearance before the commission of Joseph Hopp, Sam Atkinson and Maurice Choyz, writers for the Chicago Defender.

Atkinson quotes R. R. Quirk, publisher of Photo Play Magazine, a motion picture paper of national standing. I will save my words in setting forth what they had to say because it is not there.

"I agreed to serve on the commission, because I believed at the time that certain sins and influences in my possession concerning the motion picture would be sought and accepted by the commission. Instead, I found Commissioner Quirk's second-hand evidence, and everything that did not agree exactly with what he had to say.

"In closing, I urge you to leave well alone, that your police department is well equipped in law and personnel to deal with the existing situation. This report, while an earnest effort, is merely a chronicle of lost motion.

Chief Questions Questioners

For several weeks I have been following the chief, as to his opinion of the "Kid." It is immense." asked Chief Fitzmorris, when called to the stand. Stated that he was opposed to the proposed ordinance and asked:

"What is the matter with the present system?"

"Give me your opinions, and I will call them a failure. I have heard no complaint against it since I took office. I think censorship is an integral part of police work."

Contradicting charges made by the commission, he stated that he personally reviewed every questionable film.

In answer to questions, he said he opposed contemporaneous of the pink permit.

"Calls The Kid" Immense

T. D. Human, the Chicago police chief, as to his opinion of "The Kid."

"It is immense," responded Chief Fitzmorris.

"Do you believe children should see it?" demanded Hurley.

"I believe every child in Chicago should see it," was the response. "They'd be better off for it."

"You mean to say that you approve of a film featuring the illegitimate birth of a child and showing a mother leaving her baby in an ash can and a man teaching is to break windows?" demanded Hurley.

"Why, if you mean 'The Kid,' sure," responded the chief. "I'd never recognize it from your description. That picture is immense. I'm for it!"
Brady’s Trip Strengthening M. P. T. O. A States Cohen

President of Exhibitors’ Organization Makes Public Additional Wires and Other Messages of Confidence and Support

Additional reassurances from exhibitor organizations throughout the United States that they are standing solidly in back of the Motion Picture Theatre Owners of America has brought a statement from Sydney S. Cohen, president, that regardless of the motives of William A. Brady in his nationwide trip, a noticeable strengthening of the M. P. T. O. A.

“Advices from all quarters indicate that it were the purpose of Mr. Brady to weaken the exhibitors of the country by his trip, the effect has been exactly opposite,” says Mr. Cohen’s statement, “The more or less open hostility of the group of interests represented by William A. Brady has opened the eyes of every theatre owner in the country and has caused new accesses to the Motion Picture Theatre Owners everywhere.

Assurances From Many State Leaders

Simultaneously, Mr. Cohen made public assurances of confidence and support from A. R. Pramer, president of the Nebraska organization; Stuart Gould, business representative of the Nebraska exhibitors; Charles F. Sears, president of the Missouri organization; and officers of the Ohio and the Southern California and Arizona organizations.

Eaton Directs Goldwyn Short Subject Division

(The Staff Correspondent)

NEW YORK, Feb. 22.—Jack Eaton, formerly manager of the Strand theatre, yesterday assumed charge of Goldwyn’s short subject department. He also is known as a short subject producer, having been with Paramount for a number of years. At present he is producing “Sport Pictorials” in association with Granfield Rice.

This year’s products published by Goldwyn are the two-reel Edgar comedies and the Goldwyn-Bray Pictograph.

Theatre for Fall Island

POTSDAM, NEW YORK, Feb. 21.—Sylvester Nicolle is completing plans for the erection of a theatre on Fall Island. Work will start in the spring.
Industry Plans Big Defensive At Public Censorship Hearing In Washington, D. C. Feb. 28

Meeting Is Important Due to Fact That Capital Has Been Chosen for First Skirmish for National Regulation

(From Staff Correspondent)

NEW YORK, Feb. 22.—The motion picture industry will be well represented at the public hearing of the censorship question before the district commissioners at Washington, D. C., on February 28.

At the National Association offices it was said that Harry Crandall, George W. Fuller, president of the Washington Exchange Managers, and C. C. Pettijohn would appear. D. W. Griffith also will be one of the speakers.

Cohen to Be Present.

At the headquarters of the Motion Picture Theatre Owners of America it was said that Sydney S. Cohen had talked with Julian Bylewski and Harry Crandall, both of Washington, during his visit to the capital several days ago, and that arrangements were being made for speakers to appear at the hearing. Mr. Cohen also will be present.

The hearing is being held to obtain suggestions as to what should be done, if anything, to better regulate Washington motion picture exhibitions. In a circular letter issued by the district commissioners inviting interested persons to appear at the hearing, it is declared that "while most of the films exhibited in Washington have passed some sort of censorship this has not been rigid enough to prevent the exhibition of some objectionable films." The result has been the receipt of letters by the commissioners from ministers and others protesting against the character of some of the films recently shown.

Hearing Important

The commissioners, according to the letter, have no desire to do anything that will work an undue hardship on those engaged in the motion picture industry.

The Washington censorship hearing is of unusual importance since Washington is the ground selected by the proponents of national censorship for their first skirmish. If successful in Washington they will expand their activities to cover other cities. It is understood. The local censorship campaign is a preliminary step for a campaign for federal censorship.

Mack Sennett Uses "Exhibitors Herald" To Put Over Scene

"Exhibitors Herald" has again burst into the spotlight of picture fame by becoming a part of a big scene in the latest Paramount-Sennett comedy, "The Unhappy Fin-

ish." Charles Murray is cast as the proprietor of a motion picture studio in this Sennett two-reeler and quite naturally consults a copy of his favorite trade journal. A close-up of Murray reading "Exhibitors Herald" is shown in one scene and in another the magazine is shown lying on the executive's table, the only film trade paper, by the way, that occupies a place on the table.

Several months ago Al Christie had occasion to introduce a character in one of his comedies reading a film journal and gave the place of honor to "Exhibitors Herald." The magazine did not appear camera shy and photographed extremely well in both pictures.

Margaret Fisher Signs With Eckels

(From Exhibitors Herald)

LOS ANGELES, Feb. 22.—Eddie Eckels, president and general manager of Independent Films Association, has signed a long-term contract with Margarita Fisher, former American star, who will leave New York soon to begin work at the old Griffith studios recently taken over by Independent.

EUROPE'S FAMOUS GAMBLING RESORT REPRODUCED IN CALIFORNIA

One of the massive sets erected at Monterey, Cal., for Erich Von Stroheim's Universal production "Foolish Wives." The picture shows the shore side of the famous gambling Casino, the bandstands and promenades. San Francisco society folk played as extras while the scene was being filmed.
Two Theatres Are Destroyed by Fire
(Taylor, Tex., Feb. 22.—The Rink theatre, devoted to colored patronage, was completely destroyed by fire recently. The loss is estimated at $5,000.

Mysterious Fire at Redwood City
(Redwood City, Calif., Feb. 22.—A loss of $3,000 was entailed in the burning of the Sequoia theatre by fire of mysterious origin. The building was owned by E. J. Arkush of Palo Alto.

Saxe Propose Noon Opening to Combat Blue Law Agitation
(From Staff Correspondent)
Milwaukee, Wis., Feb. 22.—As a means of combating the blue law agitation here, Thomas Saxe, secretary-treasurer of Saxe Amusement Company, suggests that theatres open at noon on Sunday instead of at 10 or 11 o'clock.

It is believed that this movement will pacify the reformers. Their contention is that with the theatres open in the afternoon the churches cannot meet the competition. Bishop W. W. Webb of the Episcopal diocese of Milwaukee has written an article to the New York Churchman denouncing the blue law agitators.

Chamber of Commerce at Fairbury, Nebraska
Opposed to Censorship
(Fairbury, Neb., Feb. 22.—While no official action on the proposed censorship bill in the state legislature was taken at the recent meeting of the Chamber of Commerce, the sentiment of those present was in opposition to the measures.

An effort was made to have a resolution favoring censorship adopted. This failed when W. F. Cramb moved to table the matter. This was seconded and adopted, 49 to 20.

Industry Eulogizes Rudolph Christians
(Los Angeles, Feb. 22.—Work was suspended at Universal City in the hour that Rudolph Christians, Universal player, was buried.

The late player had just completed his role in "Foolish Wives," Erich Von Stroheim's forthcoming production, when death came. A eulogy of his life of service to the dramatic art was delivered at the grave by Sigmund Moos, chief of the Universal City leasing department and a friend of long standing to the deceased.

Sheets Will Reopen Lewistown Theatre
(Lewistown, Ill.—D. M. Sheets, who recently purchased the Hinde block, is arranging to reopen the theatre.

Effort to Repeal Blue Laws
In South Dakota Fails When Senate Defeats Wagner Bill
Whole Town Turns Out To Raise Hoover Fund
H. G. Bemis of the Gem theatre, Inker, D. N., should have a place on Herbert Hoover's honor roll. He donated a day's receipts to the European Relief Council. Of course Mr. Bemis is not alone in that. Many other theatres did the same. But he must have put a lot of steam behind his campaign to raise the sympathies of Inker inhabitants for Europe's starving youngsters. The whole town apparently turned out to see the Hoover Day show which Mr. Bemis put on.

There are only 350 people in Inker. But the check for a day's receipts which Mr. Bemis forwarded to C. C. Pettjohn of the motion picture division of the Hoover committee was $48.75.

It wasn't the size of the check that made such a hit with the Hoover committee. It was the fact that Mr. Bemis had made the most of the town's limited population. If the big cities had responded proportionately all the hungry children in the world could be fed for a year from the funds collected through the pictures houses on Hoover Day.

Attorney General Announces He Will Begin a Campaign of Enforcement if Regulation Is Not Abolished
(Pierre, S. D., Feb. 22.—Indications point to a finish fight over the blue laws in this state. Efforts to repeal the blue law now on the statute books have failed. Following defeat of the Wagner bill, which would have accomplished this, a motion was made to reconsider the measure.

Motion is Tabled
This last activity on the part of those seeking an open Sunday proved of no avail when the motion was tabled.

Attorney General Payne only recently announced that if efforts to repeal the law failed in the legislature he would launch an intensive campaign of enforcement.

Develops Major Issue
Because of the attorney general's pronouncement and the present status of the fight in the legislature it is believed the matter will develop into a major issue in this state.

The question is of vital importance to the exhibitors of the state and every effort is being made to cooperate with the forces in the legislature who seek repeal of the law.

Plan South Bend Changes
South Bend, Ind.—The Temple theatre will be remodeled in May and its seating capacity increased to accommodate 1,900 patrons. O. J. Lamblotte opened the house in 1915, but it is being managed by his brother, L. J. Lamblotte, during the former's absence in Colorado, where he has mining interests.

What Exhibitors Are Saying About EXHIBITORS HERALD
"Please find enclosed a check for my subscription to EXHIBITORS HERALD.
I think it is the best I have ever read."—I. M. Shannon, manager, Happy Hour Theatre, Normangee, Tex.

"I read EXHIBITORS HERALD from cover to cover. I especially enjoy your criticisms from our fellow exhibitors. In fact, I find it a great help to me in booking pictures. Many times I display this criticism on my advertising boards."—Edwin Lake, manager, Lake Theatre, Baker, Mont.

"I highly value EXHIBITORS HERALD."—Joe Anderson, manager, Hatton Opera House, Hatton, N. D.

"There's no use of trying to run a picture house without EXHIBITORS HERALD. I don't want to miss a single issue."—Adam Hornung, manager, Victor Opera House, Victor, Mont.
Samuel Gompers’ View On Legal Censorship

Statement of Labor Chief Is Herewith Published In Full With the Hope That It May Aid Materially the Exhibitors in the Various States Who Are Called Upon at This Time to Fight Regulatory Measures

By SAMUEL GOMPERS

In New York state it is proposed to enact legislation providing for state censorship. I hope the New York legislature will demonstrate a better understanding of our time than to add one more to the already too long list of repressive and coercive measures on our various law books.

There is a kind of censorship that is both effective and in keeping with the true American concept. It is voluntary censorship, organized by the industry itself, with the proper representation of those who patronize motion pictures. There is between compulsion and voluntary action all of the difference between tyranny and democracy. It is my hope that compulsory governmental censorship will make no further inroads upon American freedom of expression through motion pictures.

* * *

It is regrettable that advocates of governmental motion picture censorship again are active in the endeavor to place one more restriction upon the exercise of freedom of expression. I trust they will not be successful. I am aware of all the arguments used by those who propose censorship, and I am aware that a great many pictures are produced which might be left unproduced.

But there must somewhere be an end to restriction, to censorship, to the exercise of the arbitrary judgment of a few over the doings of the masses, or we shall lose our democratic character entirely and become a nation of subjects.

Nothing to be gained by the possible suppression of a few unworthy pictures can compensate for the loss of freedom that would result, nor for the sense of being subjected in our pleasures to the personal judgment or whims of a court of censors.

* * *

The public will take care of its own standards if left free. The idea of censorship is not an American idea and cannot with safety be introduced into our life. Once we are started upon the censorship road we are again engaged in the age old contest between free government and government by compulsion, by decree, by caste.

Rather than accept the “thou shalt not” of whosoever may be able to control censorship, the American people will prefer to deliver their own verdict in person and in their own way. This is not the land of “thou shalt not”—this is not the home of “verboten,” and may it never be.

Censorship Fight in Wrong Hands: Cohen Declares Campaign Must be Conducted by Citizens of the Country

(Special to Exhibitors Herald)

NEW YORK, Feb. 22.—The campaign against enactment of censorship and blue law legislation has been “entrusted into the wrong hands,” declares Sydney S. Cohen, president of the Motion Picture Theater Owners of America, in a recent statement.

The proper course would be for the citizens of the country to conduct the fight, he says, adding that the “exhibitors have worked out a complete campaign based on these lines, and are close to go forward with it immediately.”

“Keep Producers Out”

“In view of the events at the hearing before the judiciary committee of the common council in Chicago on February 3, it has become clear,” the statement says, “that the campaign against censorship and against enactment of blue laws has been entrusted into the wrong hands.

“The exhibitors have always protested and recent events cause them to lend new vigor to their protests that the producers of motion pictures should be absolutely kept out of the fight against censorship.” It is a notorious fact that the manufacturers have been on both sides of this question.

Question One of Principle

“The question of censorship is one of principle. It involves the recreation and liberties of millions of American citizens. These citizens must conduct the campaign. The industry can furnish them with facts and data, but the battle itself must be carried forward by them.

“The first thing necessary is to retrace the false steps heretofore made; to recall the spokesman of the manufacturers and to interest men and women prominent in public life. The press particularly must be enlisted in this campaign.

“We request all exhibitors who may have censorship troubles of any kind to address themselves to the headquarters of the Motion Picture Theater Owners of America where their needs will be supplied to the best of our ability.”

Film Board Members Experience Thriller and Loss of $2,322

(From Staff Correspondent)

ST. LOUIS, MO., Feb. 22.—It is the usual thing for a group of film men to witness a thriller and then go home and forget it. A hold-up (the screen kind) would be the last thing to keep them awake.

But seven members of the St. Louis Film Board of Trade one night recently saw a hold-up which they won’t forget so soon. It kept them up the better part of the night telling it to the police.

It was the real thing this time. The bandits were in deadly earnest. And the loot—$827 in currency, $1,080 in jewelry, two overcoats valued at $400 and a five-dollar pair of gloves. The robbery took place at the office of the Film Board in the Empress building. Members in the room were J. Ray Weinbrenner, former assistant prosecuting attorney and attorney for the board; Sol J. Hankins, Fine Arts Film Company; Richard Forester, Vitaphone Pictures Corporation; Maira Stahl, Sidney J. Baker, First National Pictures, Inc.; Joseph Desberger, Robertson-Col., and J. Weil of Goldwyn.
"Big Four" to Have Own Offices Abroad

Company Now Has Fourteen Pictures for Foreign Distribution

(From Staff Correspondent)

NEW YORK, Feb. 22.—United Artists will soon establish exchanges abroad to handle directly the distribution of its product. This undertaking has been under advisement for some time, but final decision has not reached until the recent meeting of the board of directors Thursday.

Main Office in London

The main foreign office will be in London. Following its opening, within two months, other offices will be established.

None of the United Artists pictures has yet been shown abroad. Until recently the concern had the distribution rights for the United States and Canada only. It is believed that the visits of Mr. Abrams and his associates to Los Angeles and also to England were to lay the groundwork for the plans which are being consummated.

Now Has 14 Productions

United Artists will have fourteen pictures ready by the time the foreign office is opened. These are: "His Majesty, the American," which will be retitled "One of the Blood;" "When the Clouds Roll By," "Mollydoodle;" "The Mark of Zorro," "The Nut" and "The Three Musketeers," all Fairbanks pictures; "Vamps," "Suds," "Love Light," with Mary Pickford, also the next Pickford subject "Through the Back Door;" "Mack Sennett's "Down of the Old Road;" "Romance, " "The Love Flower" and "Broken Blossoms," two Griffith pictures, round out the list.

Ticket Scalpers Make Big Profits on Sales For "The Kid" in L. A.

(From Staff Correspondent)

NEW YORK, Feb. 22.—Advises from Los Angeles to the First National offices here contain the information that the opening of Chaplin's "The Kid" at the Ambassador theatre brought out ticket scalpers who sold their holdings at fabulous prices.

The entire seating capacity of the house has been sold out for a week in advance, the wire adds. From this it is gathered at First National that S. Barrett McCormick, the Ambassador manager, is reserving seats. The Ambassador is an intimate theatre on the deluxe picture stage.

After its Ambassador showing "The Kid" will go into the Kinema, also under McCormick's management. No date for the move has been set as it has not been determined how long a run will be given "Passion," the present Kinema attraction.

Amazon Company Formed

WILMINGTON, DEL.—The Amazon Film Company has been incorporated here to produce pictures of motion pictures and films by T. L. Crouse, M. A. Bruce and E. S. Dell.

Open El Dorado Pastime

EL DORADO, ARK.—The new Pastime theatre recently was opened to the public. It is located in Washington avenue.

N. A. M. P. I. Resolutions

Explain Membership Drive

Declare Recruiting of Theatre Owners Is for Combatting Unfriendly Legislation—Invite Exhibitors to Affiliate

Resolutions clarifying the purpose of recruiting members in the theatre division of the N. A. M. P. I. and inviting exhibitors to become members were unanimously adopted at a meeting of the executive committee of the National Association of the Motion Picture Industry held in New York, February 19.

Referring to the action of its members inviting exhibitors to join the theatre division, the resolution states the purpose "was to bring about a more perfect co-ordination of all branches of the industry to combat legislation seeking to establish legalized censorship of motion picture prior to publication, the enactment of so-called blue laws, and all other adverse legislation."

Not Fighting Exhibitor Organizations

"Membership in the theatre division of the National Association would and shall not in any way conflict with membership in local, state or national exhibitor organizations now existing or that may hereafter be formed," it continues.

In the meantime, William A. Brady, president of the N. A. M. P. I., is on the last lap of the nation-wide tour for the announced purpose of bringing about unity in the industry and awakening sentiment against censorship.

Will Enlist the Players

Word from Los Angeles indicates that Mr. Brady's arrival in Los Angeles Saturday, February 20 will be the signal for a series of dinners and get-togethers.

The National Association officers state they were written communications from prominent producers and others identified with the industry in Los Angeles inquiring the time of his arrival there. One telegraphic inquiry was from Walter J. Reynolds, secretary of the Producers' Association, indicating that a receiv

ing reception was arranged and that a luncheon would be given Mr. Brady shortly after his arrival.

Among those planning to welcome Mr. Brady in Los Angeles are Thomas H. Ince, R. H. Cochrane, Vice-President of the Universal Film Company, J. W. Engle, Vice-President of the Metro Film Co., Jesse L. Lasky, Vice-President of Famous Players, Earl H. Hammons, President, Educational Film Co., A. P. Michael of the Los Angeles Film Board of Trade, and others who are actively identified with the National Association of the Motion Picture Industry.

Touring the West Coast

President Brady's itinerary for the week took him from Seattle to Los Angeles. Arriving in Seattle February 18, he proceeded the following morning to Olympia, the state capital of Washington, and on Sunday February 19 went to Portland, Ore. and from there to Salem, the state capital, February 21. His schedule called for his arrival in San Francisco Wednesday February 23.

Members of the National Association's executive committee declare that confidential reports are to the effect that Mr. Brady is accomplishing a great deal in his fight on censorship laws in the various states visited.

Resolutions of N. A. M. P. I.

Whereas, members of the National Association of the Motion Picture Industry recently invited exhibitors of the United States to join the Theatre Division of the National Association of the Motion Picture Industry, and

Whereas, the purpose of such invitation was to bring about a more perfect co-ordination of all branches of the industry to combat legislation seeking to establish legalized censorship of motion pictures prior to publication, the enactment of so-called blue laws, and all other adverse legislation, it being always understood that membership in the Theatre Division of the National Association would and shall not in any way conflict with membership in any local, state or national exhibitor organization now existing, or that may hereafter be formed; now therefore, be it

Resolved: That the National Association of the Motion Picture Industry approves and confirms such action of its members, and now as an association solicits the exhibitors of the United States to become members of its Theatre Division.

J. W. Film Company

In Independent Field

Promising several state right offerings of more than ordinary importance, one of which is ready for the theatre in Salem, J. W. Film Corporation has definitely decided to enter the independent field making a specialty of dignified, high class dramas that will appeal especially to the patrons of the best theatres.

E. S. Manheimer is active head of the company. The first picture is the Burton King production, "Every Man's Price," a society drama starring Grace Darling.

Purchase Aledo Empire

AL EDO, ILL.—O. W. Trevor of Rock Island and J. Earl Kennedy of Moline have purchased the Empire theatre from J. C. May, who has been operating it for the last six months.
Great Motion Picture Industry Is in Safe Hands

Self Made Men Are Hearing and Are Heading Call of a Worthy Ambition

Says OTTO H. KAHN

It is barely a dozen years or so ago that the world awoke one morning to find upon its doorstep a baby giant, the moving picture. The captains of finance and industry passed by and turned up their noses at the bounding. It was plain men, risen from the ranks, who took it in and nurtured it and used their own scanty means and what little they could borrow to uphold and develop it. And thus the moving picture industry came into being.

Being plain men, those who developed it understood the people. And, understanding the people, they catered to the healthy, fundamental sentiment of the great mass which wants to be interested, grieved and moved, be it to laughter or to tears.

They were pioneers, and the pioneer does not start with laying out beautiful avenues and erecting structures of impecable style. Crudities they were, and mistakes of judgment and of taste. But they did create, with great vision, daring enterprise and hard work a vast new industry; they had become the famous and pre-eminent throughout the world, and above all, they established a huge demand, giving to the people an instrument of instruction, diversion and recreation, the like of which had never been known or dreamed of until the advent of the camera.

And then, as soon as they could feel that the industry was firmly established and had struck its gait, they proceeded—to their honor, be it said—to improve, to beautify, to aim higher. They did not wait till they were prodded to do so by public demand. They anticipated the demand. They volunteered more than was asked for and more than, from the merely commercial point of view, were believed to be needed.

They called to their aid the art of music. They had the courage and the wisdom to ask of the people adherence to a high standard of orchestral music. They established orchestras of the highest grade. They presented singers and instrumentalists who sang and played the best of musical compositions. To hundreds of thousands whose means would have permitted them but care or not at all to visit concerts or the opera they opened access to the joys and inspirations of musical art. And thus they enriched the whole fabric of the people.

They became an educational and cultural influence of the most effective kind and in the most effective way. Free from that patronizing, bounty dispensing, "uplift" attitude, and from that chilly dullness which too often are obnoxious adjuncts to well-meaning movements for the people's benefit.

They called to their aid young singers, giving them the opportunity of earning some money and of testing their qualifications before the public—a very real service to young talent, for the opportunity, unfortunately through unwisely, is all too difficult to attain in our concert halls and on our operatic stage.

Not a few singers date their careers from appearances in "movie" houses, and some of them have graduated from the "movie" stage to grand opera.

And more and more they are calling to their aid eminent painters, internationally famous sculptors, the leading writers of the world. More and more, do they recognize that "the play's the thing," seeking perfection of ensemble, interest of action and dramatic merit of the story, rather than to be mere vehicles for the exploitation of any one personality.

These self-made and self-taught men at the head of the moving picture craft are hearing and heedling the call of a worthy ambition. They are conscious of their responsibility to the opportunities of an industry which gives boundless scope for development and for service to the good of mankind to be done, and some things to be weeded out, but the accomplishments of the past and the endeavors of the present give every promise of progressive achievement. These men are on the right road. It leads onward and upward. The great inducement of which they are the leaders, is safe in their keeping.

George Arliss

In a scene from "The Devil" which made famous on the speaking stage before appearing in the camera version for Pathé.
South Dakota House Goes for Censorship
Action of Legislatures Is Big Surprise—Passes by Vote Of 76 to 20

(Special to Exhibitors Herald)
PIERRE, S. D., Feb. 22.—The censorship bill passed the house of representa-
tives by a vote of 76 to 20.
Victory for the reformers in the lower house was a complete surprise to the anti-censorship forces. It was an unsus-
pected landslide.
Just prior to convening of the session many members who voted for the meas-
ure were arguing in the negative.
It has been rumored that the action of the lower house was merely an effort to shove the bill into the senate. The opposition forces declare it will die in the senate.
The bill provides for the establishment of a board of three members. The
salaries of the members are $2,000 for the chairman and $1,800 for the two
other members. An inspection charge of $5 a reel is provided in the bill.

Guimond Is Appointed Advertising Director For Realart Pictures

L. F. Guimond, who has had experience as an exhibitor, sales manager, as well
as in publicity and advertising work, has been appointed director of publicity and advertising for Realart.
His introduction to the business nine years ago was through 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 past been connected with major organ-
izations in capacities.
He was for a time sales promotion manager for W. W. Hodkinson Corpora-
tion and following that two years as sales manager of Famous Players-Lasky Corporation in both the sales and advertising departments.

First National Signs to Distribute Three Hope Hampton Films

(From Staff Correspondent)
NEW YORK, Feb. 22.—Associated First National has contracted for the dis-
tribution of three Hope Hampton productions, according to an announcement just received from star and producer. The first, "Love's Penalty," has been completed. The second will be "Star Dust," a Fanny Hurst story. H. Hart Healey will direct.
From well-authenticated reports it is learned also that First National may dis-
tribute Vivian Martin productions.

At the offices of Messmore Kendall, who has Vivian Martin under contract, the
story was neither affirmed nor denied, all questions being answered that
"there was nothing to be said at this time."

Ferner Sells House At Calistoga, Cal.

Joseph Ferner, manager of the Play-
house at Calistoga, Cal., has sold his theatre.

Nate Block Sells Theatres To Hostettler Amusements

Many Chain Theatre Circuits Adding to Holdings According to Dispatches During Week—Chamberlains to Invade Pottsville, Pa.

Continued expansion of existing theatre chains and the formation
of several new chains are indicated in a series of dispatches from all parts of the United States received by EXHIBITORS HERALD during the week.
One of the largest deals reported is the sale of five theatres of the Nate Block Amusement Company of St. Joseph, Mo., to the Hostettler Amusement Company of Omaha, Neb. The theatres included are the

Nate Block Retires From Field

Nate Block, president of the Block company and one of the best
known showmen in the west, is retiring from the theatre business to de-
vote his entire time to real estate interests.
Simultaneously, it is announced that the L. J. Chamberlain Enterprises, con-
trolling a number of theatres in Penn-
sylvania, has purchased a theatre site in Pottsville, Pa., for a consideration of $40,000. The company now owns houses in
Shamokin, Sunbury, Tamaqua, Mt. Carmel, Bloomsburg and Wilks-Barre.

Vance Company Expands

HOUGHTON, MICH., Feb. 22.—The Savoy theatre in Quincy street has been
purchased by the Vance Amusement Company and taken over by the new
management. The company has also taken an option on the Ongie property
opposite the Hancock post office.
Purchase of the Savoy gives the company six picture theatres in Copper
county: the Orpheum, Hancock; Star, Houghton; Pythian, Chassell; Atlantic; Star, South Range, and the
Savoy, Hancock.

Controls Camden, Ark.
CAMDEN, ARK., Feb. 22.—O. C. Hauber, head of the Hauber theatres,
has purchased the Dixie theatre from
Buck Green. Hauber now controls all
local theatres.

American Enters Albion

ALBION, MICH., Feb. 22.—The
American Amusement Company has taken
a downtown site for the erection of a
$100,000 motion picture theatre. Rumors persist that the company is to also build at Marshall, Mich.

Big New A-H House

PORTLAND, ORE., Feb. 22.—The Ackerman-Harris interests are to build a
$750,000 motion picture theatre in this
city as soon as a site can be obtained.

Blank Plans Big House

MARSHALLTOWN, L.A., Feb. 22.—A six story theatre building will be erected at Second avenue and Main
street by A. H. Blank Enterprises as soon as the existing lease on the present
structure expires.

Blumenthal House Opening

HUDSON, N. J., Feb. 22.—The new
Central theatre, with a seating capacity
of 2,500 patrons, is expected to open
about March 15. It is being built by
the National-Central Theatres, Inc., of
which Louis F. Blumenthal is president and
directing manager.

Thielan Increases Holdings

ELGIN, ILL., Feb. 22.—The new
Rialto theatre, which replaces the Grand
theatre destroyed a year ago by a tor-
nado, will open about March 15. It is a
part of the Thielan-Burford chain in
northern Illinois and Wisconsin.

Liebman Now Manager

(Special to Exhibitors Herald)
ATLANTA, GA., Feb. 22.—Walter R.
Liebman yesterday took charge of the
local exchange of Associated Producers. He succeeds Frank L. Hudson.

Plans Pittsfield 'Theatre

PITTSFIELD, MASS.—A new the-
atre to seat 2,000 patrons is planned for Pittsfield by Kelton B. Miller, publisher and real estate dealer.

Enlarge Waterloo Theatre

WATERLOO, I.A.—The Crystal the-
atre is being remodeled and the seating capacity enlarged.

RUDE DE REMER
Star of "Luxury," an Arrow Film Corpora-
tion feature.
Iowa First National Favors Policy of "Bigger Pictures"

J. D. Williams Tells Exhibitors That He Sees Very Little Tendency Toward Reduction in the Cost of Production

Endorsement of the policy of bigger and better pictures was voted by seventy-five exhibitors from Nebraska, Iowa and Kansas attending the annual meeting of Associated First National of Iowa at the Hotel Savery, Des Moines.

The meeting was held on the first anniversary of the beginning of the first run of the initial Associated First National publication in Iowa. A. H. Blank, president of the Iowa corporation, presided. Lieut. Gov. Hammill of Iowa gave the address of welcome.

**Policy of Producers Is Fewer Pictures**

In endorsing the policy of bigger and better pictures the question of the probable trend of cost of productions was raised. In this connection, J. D. Williams, general manager of Associated First National, declared that he saw very little tendency toward the reduction of production costs in the future as every producer of note was working upon a policy of stronger, better and fewer pictures.

Such a policy, he explained, was necessarily more expensive than one which included careless hurried production and that while the actual money costs probably never would be lower than now, the exhibitor would receive a better value through the inevitable finer quality of pictures which must result from the policy of better and fewer pictures.

**Elect Board of Directors**

Mr. Williams also explained in detail the processes by which the exhibition value of First National pictures was fixed, and expressed the opinion that the system was the fairest one that could be devised to the producer and exhibitor alike. The following board of directors was elected:

A. H. Blank, Des Moines;


Following the banquet, which was the order of the evening session, the directors met and elected the following officers:

A. H. Blank, President and Treasurer;

M. B. Shamburg, First Vice President;

A. J. Diebold, Second Vice President;

S. S. Schwarz, Secretary.


**Next Meeting in Kansas City**

The next meeting will be held in Kansas City, the second Monday in February, 1922.

A general call to producers to eliminate every suggestion of salaciousness in titles, sub-titles or advertising matter of motion picture productions was sounded by the exhibitors. They went on record with the opinion that care should be exercised in the advertisement of pictures and that the offices of censorship would be the greatest service producers can render to the exhibitors in states where there are drastic bills before the legislature.

Bills are pending in both Iowa and Nebraska and the exhibitors at the meeting declared that much of the agitation for censorship was directly traceable to mistaken ideas of certain pictures due entirely to suggestive advertising matter. Mr. Williams declared that the First National organization had been alive to this situation and that every effort was being made by the independent producers and stars distributing through the organization to live up to the spirit which had been embodied into the resolution. He declared, however, that the task was not so easy as it would appear on the face of it, as it was beyond the power of any one person, or any group of persons, to imagine the things that some of the reformers would find objectionable.

**Complete Lansing Theatre**

LANSING, MICH.—Lansing Arcade Theatre Company, "one of the Best Managed Enterprises," will open its half million dollar theatre here on St. Patrick's Day, March 17. The theatre is rapidly nearing completion.

**Open Carter, Crane, Mo.**

CRANE, MO.—The Carter Theatre, which has been under construction for the last several weeks, is nearing completion. It was expected to be ready for opening in January.

A luncheon and screening of Associated First National pictures was held at the Hotel Savery, Des Moines, Ia., on February 14, at which A. H. Blank was re-elected president of the Associated First National of Iowa.

**FIRST NATIONAL FRANCHISE HOLDERS HOLD MEETING**
Maryland Exhibitors Raise National Quota of $1,800

Eugene McCurdy Is Elected President of League at Baltimore Meeting — Censure Laemmle for N. A. M. P. I. Statement

BALTIMORE, MD., Feb. 21.—Maryland’s quota of $1,800 to the treasury of the Motion Picture Theatre Owners of America was subscribed in less than ten minutes at the recent convention of the state association at the Southern hotel.

Renewed allegiance to the national league was voted in a resolution which also expressed complete confidence in its present leadership.

Exhibitors Censure Hampton and Laemmle

Two resolutions censured the activities of Carl Laemmle, president of Universal, and Benjamin B. Hampton. In discussing the Hampton resolution exhibitors characterized “the so-called crusade of Mr. Hampton as a sensational and spectacular anti-picture propaganda for which there was not the slightest excuse.”

Mr. Laemmle was removed for publication in the Universal Weekly of an article calling upon exhibitors to join the exhibitors’ division of the National Association of the Motion Picture Industry.

It was voted to notify the Universal chief of the convention’s action.

The following officers were elected:

President—Eugene B. McCurdy.
Vice-President—Thomas Goldberg.
Secretary—William E. Stumpf.
Treasurer—Frank A. Hornig.

On the board of governors are Thomas H. Burke, Cumberland; William Frey, Brunswick; J. E. Cahill, Centreville; William Insley, Salisbury; John Marvll, Easton; William Boyer, Hagerstown; O. H. Fisher, Frederick; Frederick Osborn, Westminster.

Sydney S. Cohen, president of the national league, covered several subjects in an address before the convention.

Principal among the important questions he touched upon were censorship, blue laws, uniform contracts, film rental tax, music tax, deposits, etc.

The case of Mrs. Pauline K. Dodge of Morrisville, Vermont, was cited by President Cohen as a definite and practical application of the motto of the M. P. T. O. A.—“An injury to one is the concern of all.”

Command M. P. T. O. A.

Following Mr. Cohen’s talk the convention adopted a resolution commending the M. P. T. O. A. for its activity in behalf of Mrs. Dodge.

Continuing, Mr. Cohen said he was gratified by the messages of loyalty which had come to the organization as a result of the nation-wide trip of William A. Brady in behalf of “closer harmony within the industry.”

THEIR FAVORITE GAME—“RING ‘ROUND ROSIE”

Export Firm Has Entered Domestic State Right Field

NEW YORK, Feb. 25.—Export and Import Film Company, which heretofore has been active chiefly in foreign film dealings, has entered the domestic state right market.

The first pictures to be offered are “The Mask” and “Kanzan,” the latter a picturization of a James Oliver Curwood story. Both subjects were produced by Col. W. N. Selig. The first named presents Hedda Nova, Jack Holt and Little Mickey Moore as the feature players; the latter Jane Novak. It is understood that the company has a number of negatives on hand to follow up the two pictures now announced as ready. George H. Hamilton is directing the sales.

Brooklyn Will Have Cooperative Theatre

BROOKLYN, N. Y.—The Richmond Hill South Civic Association will launch in a cooperative plan for building a motion picture theatre.

Papers of incorporation are being obtained in Albany. Incorporators are: B. Harrison Noden, Robert Buchanan, A. Lopez Cardoza, William M. Chambers, J. C. Kemp, William Rau and E. N. Zorn.
Universal Will Give Short Subjects Special Exploitation

Berman Announces That Company Will Aim at More and Better One and Two Reelers

IMPORTANT production changes are being projected in the Universal organization as the result of a recent investigation of the field by agents of Carl Laemmle, president of the company.

H. M. Berman, general sales manager, who is in charge of the investigation, has outlined several new and striking projects.

Hereafter Westerns and short stuff made at Universal City will receive extra and special exploitation, some of it approximating the exploitation received by feature productions, Berman stated.

“We feel in Universal that we stand at the forefront of Western and short stuff producers,” he said. “It has been decided that Universal shall go to greater length to produce more and better one and two-reelers. Already extra comedy and Western units have been added at our West Coast studios.

* * *

“This broadening of activity is to meet a well-defined increase in the demand for first-class comedies and Westerns. We are now going to supply exhibitors with more than one Western every week—a choice of several good Westerns every week. We also are going to help them sell these Westerns to the public by supplying more exploitation aids in the way of paper, press material and display lines, as well as by popularizing our Western stars with the public directly.

“Our various units include one headed by Hoot Gibson, one by Art Acord, one by Jack Perrin and one by Leonard Chilpan. Eileen Sedgwick also heads a Western producing company. Other popular women leads are Louise Loraine, Dorothy Woods, Gertrude Olmstead, Marcelle Pershing and Dixie La蒙特. Our Western directors include Jacques Jaccard, Edward Kull, Al Russell, Edward Laemmle, William Craft and several others. William Lord Wright, an expert scenarist, is supervising our short reel productions.

* * *

“An exploitation drive of the same magnitude as that to open on Westerns will be conducted for our short comedies. Recent Universal-Century comedies are as good as any short comedies now produced. The new two-reel Lyons and Moran comedies promise equally as much.

“Universal Star comedies and the new series of animal comedies will complete our enlarged short stuff program. William Beaudine, our new comedy director-in-chief, has produced several Dorothy Wolkert comedies, soon to be released, that Universal regards so highly. An unusual amount of attention will be devoted to their exploitation.

“Ward Hayes, also added as a comedy director, has created another new comedy unit at Universal City, with Billy Fletcher as the featured player. The new animal comedies will star Joe Martin, Universal’s intelligent orang-outang. Harry Burns, assisted by A. C. Stecker, trainer, is in charge.”

Berman recently returned to New York from Kansas City. Attending a Universal convention there were J. H. Calvert of that city, Harry Leifoltz of Omaha, Edgar B. Haines of Des Moines, J. Gilson of Minneapolis, Ned E. Depinet of Dallas, Barney Rosenthal of St. Louis, Sam Benjamin of Oklahoma City and Manager White of Ft. Smith. These men all are branch managers.

Open Alhambra and Rialto in Milwaukee

Landau Has the Former Saxe House Renovated

(From Staff Correspondent)

MILWAUKEE, WIS., Feb. 22—Two —the Alhambra, renovated and renovated, and the Rialto, a new Saxe house, have been opened.

Leo A. Landau, former manager of the Butterfly, is directing operation of the Alhambra, formerly a Saxe house. The opening engagement was “The Furnace,” a Realart production. Charlie Chaplin’s “The Kid” opened the Rialto, owned by Saxe Amusement Company. Frank Cook is manager.

Decorated in Blue and Gold

The Rialto will offer a continuous performance from 10 o’clock in the morning to 1 a.m. This is the only house in Milwaukee following this policy.

The color scheme of the new Alhambra is peacock blue and gold. The magnificent drop is in the same shades of blue, decorated with peacocks. A multitude of new stage lighting effects are possible.

The Alhambra orchestra is of thirty pieces, under the direction of Jerry Nelson. Chicago Coser Commission. Ellwyn Owen is at the organ. At the opening performance Alma Doria, soprano, of New York, the Oscard dancers and the Alhambra chorus provided additional entertainment. The seating capacity is more than 4,000.

Crowds Sigh Traffic

The Rialto, located on the corner of Third street and Grand avenue, was scheduled to open at 12 o’clock noon. About an hour before, traffic policemen were called to relieve congestion.

A feature of the new Rialto is the ladies’ room which is located on the mezzanine. Here are divans and settees harmonizing with the drapes and decorations and a large illuminated flower box. The interior of the theatre is finished in polychrome with rose panels and ornamented with Italian antique. Caen stone is used in the lower half of the walls. Hand painted parchment shades are used all over the house.

The screen is higher than the average screen, and the seats are placed on a decline from the rear to the middle of the theatre, and on an incline from the middle to the front. The seating capacity is 900.

License Plan Penalizes

Boost in Theatre Price

Chicago theatres which boost their prices during holiday seasons and on other special occasions are penalized under the terms of a new licensing ordinance imposed by the council committee on revenue. The ordinance provides a minimum tax of $200 annually for the theatres with a seating capacity of 350 or less which charge maximum admission fee of 25 cents. The maximum tax is $5,200 for theatres seating 2,500 which charge a maximum of $1. In the event of a theatre charging more than provided in its license 3 per cent of the gross excess must be paid to the city.

JAZZ AND JEALOUSY DON’T MIX

A scene from the Celebrated single-reel comedy, “Jazz and Jealousy,” which has just been completed.
Ballin’s “East Lynne” Artistic Success

“East Lynne” the picture should eclipse in point of box office success “East Lynne” the stage play. Hugo Ballin’s modernization of the American classic is better entertainment than the original work.

March 27 has been announced by the W. W. Hodkinson Corporation as publication date of the feature, postponement being explained as considered desirable for the purpose of giving exhibitors opportunity to make proper preparations for the showing. That means advertising. And “East Lynne” is an exhibitor advertisers “find.”

“Next Week! ‘East Lynne!’”

That single line on the billboards of any city will take beholders back to the day when the stage favorite was a theatrical sensation. Properly elaborated upon, it should bring to the initial screening at any American theatre patronage of such volume as to severely tax its seating capacity.

The patron will find in the Hugo Ballin modernization all of the dramatic appeal, the pathos and the strength of the original. They will miss the glaring inconsistency, the unforgettable “blue spectacles disguise,” that was condoned as it was smiled at in the play’s road show days.

Mr. Ballin accomplished a distinct triumph in his modernization, introducing modern dress and setting without losing the atmosphere of the period as regards character and action. The production will be greeted as an old friend in new dress and the greeting accorded will be warm in keeping.

His technical skill is shown in many settings rich with the unpretentiousness of good taste. A city in winter, a countryside at midnight, a medieval sequence utilized in picturesque narration, all are pictures which the greatest artist might be proud to sign. And no portrait painter has caught with greater fidelity the feminine face distorted by emotion.

The several plot threads are unified in continuity seldom equalled, the great effort which one familiar with the play will concede that this required being justified by the graceful, continuous story progress effected. As a consequence the interest increases steadily from the opening scene to the properly abrupt ending.

Mabel Ballin displays marked skill in the emotional role which is the star part. Beauty is sacrificed to realism early in the footage and at several points she rises to dramatic heights of commanding impressiveness. Her death scene at the close of the picture is one of the finest bits of acting in recent production, brief, simple, sufficient.

Henry Sell as the “villain” lays claim to second place in the memory. His performance is natural. The silk hat and the pointed collar of the familiar stage original give place to the immaculate but modest attire of the modern “heavy.” His work is in keeping.

Edward Earle, as the husband, satisfies. He disposes of the comparatively slender “part” capably, gaining by restraint the realism that his stage predecessors lost by lack of it.

Other members of the cast enact creditably their several roles, their work recalling, perhaps, more strongly than that of the more prominent players the stage version of the play.

The plot is so familiar as to require no detailed synopsis here. How Isabel Carlyle is influenced by Francis Levison to doubt her husband, deserts him and her son to go with Levison and returns when abandoned by him to die in her husband’s arms is shown in such manner as to charm with a freshness that augurs well for extended engagements.

The success of “Way Down East” is ample proof that picturizations of the genuine American stage classics are in demand. “East Lynne,” published in seven reels, gives the exhibitor an opportunity the significance and importance of which none should under estimate.

—W. R. W.
“Payment Guaranteed” Next Special Feature Offered by American

Having put “Sunset Jones” on the market, Samuel S. Hutchinson, president of American Film Company, now announces that the company’s next special drama will be “Payment Guaranteed.”

Margaret Fisher is the star and Capt. Cecil Van Auker is leading man. Others in the cast are Hayward Mack, Harry Lonsdale, Harvey Clark, Marjorie Manners and Alice Wilson.

It was directed by George L. Cox, assisted by Sidney Alge. Camera work and lighting are attributed to Georges Rizard, and the settings to S. A. Baldrige, technical director of “Flying A.”

“The Devil” Setting Attendance Records

According to the latest reports received by Pathe, “The Devil,” with George Arliss in his famous stage role, continues its high record of attendance. Audiences “packed like sardines” are reported unanimous in their expressions of approval. This is the report received from the Mark Strand in Albany, where during the three days of the run of “The Devil,” crowds seeking admission were larger than ever before in the history of that house. A similar report was received by Frank L. Smith, managing director of the Rialto in Newark. A telegram from Cleveland, Ohio, settles the question of the character of “The Devil’s” reception in the Middle West. Not one, but two of the largest hotels in the city were needed to accommodate the crowds.

“The Reckless Sex” New Comedy Made by Christie

Al Christie is said to have given strong proof of his versatility in comedy creation in “The Reckless Sex,” a two reeler which soon will be published by educational exchanges. Christie personally directed this picture in which Dorothy Devore, Earl Rodney, Moly McGowan and Ward Caulfield appeared.

Opening scenes show a baseball game on the beach with the players girls in cabaret attire. The Dorothy Devore disguises herself as a college youth to accompany the youth she has secretly married to his home. Later she is seen disguised as a policeman. There is a cabaret scene said to be the largest ever used in a comedy, three different sets of costumes being used in the few moments that this portion of the picture is flashed on the screen.

Plan Labor Day Opening

GRAND RAPIDS, MICH.—The new Regent theatre, which is in the course of construction in Crescent street, is expected to be ready for opening Labor Day. Jacobs Handelman of Chicago is back of the enterprise financially and is general manager. Handelman was builder of the New Blackstone theatre in South Bend, Ind.

To Get Citizens’ Theatre

MARINE CITY, MICH.—The People’s theatre, to be owned and controlled by local interests, will be built here at a cost of $50,000, citizens to subscribe the amount by the purchase of stock.
Federated Exchanges Sign For Thirty-Nine Comedies

Close Convention by Closing for Monte Banks and Hallroom Series and "Dangerland," New Selig-Warner Brothers Serial

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 22.—The Federated Film Exchanges of America wound up its annual convention signing with the Selig and Warner Brothers for "Dangerland," the new serial which is declared to have cost $500,000 to produce.

It was also announced that thirty-nine comedies were obtained under the terms of new contracts—thirteen Monte Banks comedies and twenty-six Hallroom comedies.

The contract to publish Special Pictures comedies and scenarios was terminated.

Delegates Depart for Home Enthusiastically

Franchise holders who departed for their home cities after concluding their business here were enthusiastic over the accomplishments of their organization in the first year of its existence and the outlook for the coming twelve months.

It was indicated that additional announcements of important product obtained for distribution would be made at a future period.

Joseph L. Friedman, president of the Federated Exchanges, who returned to his home in Chicago direct from San Francisco on account of the press of business, mirrored the enthusiasm of the individual franchise holders upon his arrival.

Great Things to Come

"Not a member of our organization had a complaint," he declared, "every man is more than satisfied with the rapid strides forward during the past year and predicts even greater success for the coming year.

"If there was any doubt about the feasibility of our plan it has long since been dissipated. Exhibitors everywhere have expressed their appreciation of the high quality of the product we have offered. In a few months, the word 'Federated' has become nationally known as a guarantee of sure fire features and short subjects, "I feel that we have just begun—that the next twelve months will see a greater step forward than the past year."

Distribution 100 Per Cent

 Shortly before the convention at San Francisco convened, the New York and Canadian franchises were allotted, giving Federated one hundred per cent distribution.

It is stated that there were twenty-seven producers of features and short subjects in San Francisco seeking an outlet for their product through the Federated organization.

Barrie's "Peter Pan" Will Be Screened by Laskys at Near Date

Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, is in Hollywood, where he will spend six weeks at the Lasky studio.

He will make preliminary arrangements for the production of "Peter Pan." Sir James M. Barrie's masterpiece. Sir James will come to this country in July, Lasky announces, and will devote several weeks to collaboration with the director and continuity writer on the scenario for the production. The identity of the director and leading woman is not divulged.

Thomas Meighan will go East to do Booth Tarkington's story, "The Conquest of Canaan." Lasky, following "The Conquest of Canaan" Meighan will do Peter B. Kyne's "Cappy Ricks."

Pathe's Arkansas Branch Moved to Memphis, Tenn.

To better serve the exhibitors in the territory through increased railroad facilities, Pathe Exchange, Inc., has moved its Little Rock branch to Memphis, Tenn., where it is now located at 302 Mulberry street.

C. C. Vaughan, manager of the Little Rock branch, and the entire sales force will continue to work out of Memphis. The same territory covered from Little Rock will be operated out of Memphis. This includes all of Arkansas, Western Tennessee and Northern Mississippi.
Schade Finds Exploitation Is Big Asset in Smaller Cities

Ohio Theatre Man Strives to Get Novelty in His Stunts Rather Than Make Use of the More Expensive Forms of Advertising

Occasionally the exhibitor in the smaller city or town expresses his opinion that exploitation is "all well and good" for the metropolitan theatre man, but a waste of money in the less thickly populated places.

George J. Schade, owner and manager of the Schade theatre, Sandusky, O., takes an opposite view of the matter. Manager Schade caters to a population of 20,000 people and has three motion picture theatres as competitors and frequently a fourth. It would take the eloquence of William Jennings Bryan to make him even doubt that he gets a good break in the patronage because of his exploitation.

He doesn't go in for the expensive stunts, but strives for novelty. When he has an attraction booked that does not suggest inexpensive exploitation he passes up the stunt stuff but increases his newspaper advertising to make up for it, although he does not regard the increased space quite as effective as the special novel stunts.

The Schade theatre holds the sub-franchise in Associated First National Pictures in Sandusky and the method employed by Mr. Schade in handling four of the attractions distributed by this company in the past two months may furnish suggestions to other exhibitors.

"Dinty," the Marshall Neilan production starring Wesley Barry, furnishes a demonstration as to how Mr. Schade meets extraordinary opposition. "Way Down East" was booked into one theatre, and the other three houses booked the strongest attractions they could get. The picture was booked for four days.

He organized a "freeclerked" newsboy competition. It consists of offering prizes to the boy able to exhibit the greatest number of freckles. The newspapers treated the contest kindly. Mr. Schade used but eighty inches of newspaper advertising for the entire four days. He used special cutters and cut-outs in his lobby and posted an unusual amount of billing, and used a cut-out throwaway. Despite the opposition, and the fact that the picture had been booked twice as long as the usual attraction, attendance at every performance was pushing close to house records.

Mr. Schade found ideas he could utilize for "My Lady's Latchkey," starring Katherine MacDonald, in the press sheet, and hung his lobby with assorted keys of various designs and sizes. He inserted advertisements in the lost and found columns asking the return of a lost latchkey to Miss MacDonald at the theatre address. His newspaper advertising totaled 160 inches, just double the amount used for "Dinty," but the attend-

ance records on the first day exceeded that of any previous Sunday in the history of the house.

Harold Lloyd in "Number Please!" was the comedy on the same bill with Lionel Barrymore in "The Master Mind," and this fact furnished Mr. Schade with his inspiration for the special stunt to be used in connection with the showing. On the day the bill opened the girl ushers of the theatre started early on the house telephones to call upon numbers chosen at random. When an answer was received they would say "Number, Please!" and then followed it quickly with the remark, "Harold Lloyd with the Master Mind is at the Schade theatre." This one particular stunt Mr. Schade regards as being the most effective that he has employed.

"The Heart of a Fool," the Allan Dwan production, did not suggest any stunt exploitation that appealed to Mr. Schade, so he utilized another theory of exhibiting that he had found successful on previous occasions. It is a system of creating the impression of an extremely dignified production without saying so in many words.

He paid particular attention to his newspaper advertisement. It intended to hold it down to seventy-five inches. No lobby display was used but an extra large number of stands for twenty-four sheets was utilized. One sheets and three sheets were also used. The very restraint he showed in his advertising accomplished the purpose at which he was aiming, that of impressing the public with the fact that it was a production out of the ordinary.

Attendance on the opening day threatened to break the house record and the day following, a Monday, the number of paid admissions was far greater than the average Mondays.

FAMOUS DIRECTOR SIGNS UP

George D. Baker (centre) signing long term contract with Arthur H. Sawyer (left) and Herbert Lubin (right) to direct five George D. Baker productions.
Chicago Boasts Two of Finest Theatres
In the World in the Tivoli and Senate

Beautiful Neighborhood Cinema Palaces Added
to Long List of Houses

Two palatial motion picture theatres have thrown open their doors to waiting public in Chicago within the past ten days. They represent a total seating capacity of 7,800 and cost upwards of $3,000,000.

That there was a "waiting public" was clearly demonstrated to the owners of these two beautiful cinemas the Senate played to more than 9,000 people and the Tivoli's total attendance for the first day was 11,500.

The Senate theatre, located at Kedzie and Madison street, was opened for business on Feb. 12. It is the seventeenth theatre in the chain of the Lerner and Trinz circuit and quite outshines its predecessors. It is very artistic in design and finish and up to date in every respect.

It is the largest house in the L. & T. chain and has a seating capacity of 3,100. The main floor has 2,300 seats and an excellent view of the screen can be had from any part of the immense auditorium.

Comfortable, Homelike Theatre

A hundred-foot arch spans the proscenium and a forty-foot marble staircase leads up from the spacious foyer. Deep carpets cover the floors and the richness and draperies give the theatre that comfortable, homelike appearance characteristic of the Pantheon, the L. & T. house located on Sheridan road. The color scheme of the Senate is pale mauve, lighted with crystal domes.

Beautiful paintings line the walls of the foyer and every detail looking to the comfort of patrons has been faithfully carried out. The ventilating system is a departure from ordinary ones. Pure air is forced into the theatre from the ceiling, approximately eighty feet from the ground floor. It is thrust through floors, eliminating all "draft" and any possibility of recirculation of used air.

A forty-piece orchestra augmented by a mammoth pipe organ furnishes the musical accompaniment for the pictures. The Senate opened with the Paramount-Monarch feature, "Brewster's Millions," and a well balanced program of short subjects. "Lying Lips," the Thomas H. Ince production on the Associated Producers list, is the attraction this week.

Tivoli Seats 4,500 People

The new Balaban & Katz house, the Tivoli, at 43rd st. and Cottage Grove ave., was dedicated Feb. 16. It represents the last word in theatre construction and architectural beauty. The theatre was sixteen months in construction and cost, it is said, $2,000,000. It seats 4,500 people.

One is impressed at once upon entering the grand lobby with the beauty and magnificence of the theatre. The architectural plans for the Tivoli were executed by the Chateau de Versailles, here the peace treaty with Germany was signed. From the street a window on the first floor is a clear height of sixty-five feet. Above the sidewalk, radiates a wonderful brilliancy of lights which create a beautiful air of romance.

The draperies, ceilings and general artistic touches throughout the theatre are beautiful.

The lobby will hold 1,500 people and will serve as a perfect waiting room for patrons.

Interior Beautifully Decorated

Inside the theatre proper the ceiling is broken into units by a triple ceiling effect. Above the balcony there is a sunburst dome 65 feet in diameter, tinted in silver, while over the mezzanine floor is a dome edged by a hand decorated frieze. The forward part of the ceiling is domed and offset on each side by a rosette which tops the design leading into the pillared organ settings.

Spacious aisles break up the immense floor expanses and ample room is given between rows of seats for anyone to pass in or out. Comfortable boxes and loges extend in a horseshoe effect clear across the theatre. These are easily reached from the main entrance.

The general architecture of the Tivoli is after the style of Louis XVI and of the early Renaissance type, with late Italian treatment. Magnificent mural paintings and hundreds of oil paintings add to the beauty of the place.

The Tivoli is equipped with an automatic lighting system which produces amazing effects. The ventilating system is the latest type.

One of the finest organs made and an organist of wide repute on the West coast has been brought to Chicago to play it. Jesse Crawford introduced many novelties on the opening night and his playing received rounds of applause.

An orchestra of forty pieces, led by Nathaniel Finston, late of the Capitol theatre, New York, furnished a splendid program during the opening week. The feature was "Dangerous Business" starring Constance Talmadge. Appropriate short subjects were part of the opening program.

Schaeffer New Chief
Of Boston Territory
For Famous Players

S. R. Kent, general manager of distribution, Famous Players-Lasky Corporation, announces the appointment of George Schaeffer as district manager in charge of the Boston and New Haven Exchanges, with headquarters at Boston. He succeeds H. G. Ballance, now general sales manager.

Mr. Schaeffer has been identified with the film industry for a number of years and has a fine record of constructive achievement. He has been office manager at the New York exchange, where he is succeeded by Paul J. Swift. Mr. Swift has been branch manager at Omaha and Herbert Krause is named to succeed him there.

Part of the immense crowd that attended the opening of the Tivoli, Chicago's newest and largest picture palace.
Data Indicates Reduction in Juvenile Delinquency in U. S.

N. A. M. P. I. Says Those Seeking to Show That Films Are Detriment to Children Are Indulging in “Loose Talk”

**Juvenile** delinquency in the United States is decreasing.

Paul R. Smith, president of the National Association of the Motion Picture Industry, with these figures formed on the basis of its investigations in the N. A. M. P. I. asserts that those persons who seek to show that motion pictures are an unhealthy influence for youthful morals are in a "lot of loose talk unsupported by facts.

The National Association further states that, while more children are patronizing the motion pictures each year, statistics indicate that the proverbial "bad boy" is improving. The association does not claim that pictures are actually responsible for this, but it does call attention to the fact that in the films evil-doers are punished, thus establishing a moral that cannot be overlooked.

**"Hearts Aflame" Will Be Historical Screen Tale**

June Novak in "Hearts Aflame," the special six-reel production which marks the initial 1921 issue of Clark-Cornellius Corporation, will be followed by a series of pictures at stated intervals of the same standard as this, according to announcement from the producers.

The theme of the story relates to the romance of a young American girl who lives through the trying times of the revolutionary period and is east among the big men of the day and the sympathizers of this country's enemies, which include the former queen of England. The picture will be distributed on the state right plan. S. J. Rollo, general manager of the company, is arranging for trade showing of the production in the various centers of the company.

**Sells El Dorado Mission**

EL DORADO, ARK.—B. Davis has announced the sale of his interest in the Mission theatre to B. Clark, E. C. Robinson and W. F. McWilliams. The latter is a former owner of the Mission and has recently been engaged in the theatre business in Fayetteville.

**Buys Theatre in Utica**

UTICA, N. Y.—J. William Mackie, who has been a partner in the New Orpheum theatre, has purchased the South street, has sold his interest to Harry Lumberg of Niagara Falls, N. Y. Lumberg is now sole owner.

**Remodel Iowa Theatre**

CEDAR FALLS, Ia.—C. A. Williborg of Dyersville, owner of the Regent theatre, has begun extensive remodeling of his Cedar Falls theatre. L. H. Erekson will continue as manager.

**Reopen Elk River Theatre**

ELK RIVER, MINN.—The Elk theatre, which was damaged by fire a month ago, has been completely repaired and redecorated and has been opened to the public.

**Open Columbus Phenix**

COLUMBUS, GA.—The new Phenix City theatre, completed recently at a cost of $20,000, has been opened to the public. Roy Martin is the owner and manager.

**Adds New Picture Machine**

GIBSON CITY, ILL. — George Woolcy, manager of the Princess theatre, has installed a second projection machine.

**Six Units Are Making Two Reel Westerns at Universal City Plant**

Six producing units are making two reel Westerns at Universal City. Hoot Gibson is directing himself in "The Cactus Kid." Out on the desert toward Newhall, Jacques Tourneur is working coupled with a company headed by Leonard Clapham. The director is filming a series of two reels, the first of which will be called "Trail Hardness."

Edward Kull, who divides his directorial ability between serials and westerns, now is directing Eileen Sedwick in "The Heart of Arizona."

**Song Is Written for Tieup with Joan Film**

A tieup that will embrace practically every department, music and 5-10-25-cent store in the country, has been arranged between Joan Film Sales Company and Jerome H. Remick Company, music publishers of New York, in connection with the new Joan state right publication, "Anabel Lee."

This five-reel production is based on Edgar Allen Poe's classic poem and deals with the love of a humble fisher boy of the New England wealth, aristocratic girl. Jack O'Brien carries the male lead and Lorraine Harding takes the feminine role. The song, "Anabel Lee," has as its authors Mehlinger and Meyer, and it is said to be already on its way to popularity.

**"The Idol of the North" Next Dorothy Dalton Film**

 Paramount states that "The Idol of the North" is the title of the Dorothy Dalton picture which was filmed under the working title, "The Teaser." R. William Neill directed. Miss Dalton appears for the first time in nearly two years in the type of role in which she won her greatest reputation—that of the Western mining camp heroine.

**Civic Theatre for Texas**

EDINBURGH, TEX.—The Chamber of Commerce has reported the raising of $7,000 for stock in the $14,000 theatre they will build here. The theatre committee is composed of A. J. Ross, W. H. Gosage, E. E. McKenzie, M. A. Green and J. W. Heaceok.

**Plans Pottsville Theatre**

POTTSTOWN, PA.—William B. Shugars and associates plan the erection of a $250,000 theatre on the site of the Slater theatre in North Centre street. It will seat 2,200 patrons.

**Takes Dodge City Option**

DODGE CITY, KAN.—H. A. McClure, formerly of Dodge City, now in the theatre business in Bakersfield, has taken an option upon a 50-foot lot, planning to erect a theatre in Second street.

**Changes Summer Location**

SUMNER, ILL.—F. L. Holman of Xenia is moving his motion picture outfit from the Piper building to the second story of the Smith building.
THE FEATURE LENGTH SLAPSTICK COMEDY has progressed beyond the experimental stage. That there is a definite demand for that type of entertainment is an established fact. Yet two exhibitors reporting in the "What The Picture Did For Me" department of this publication results obtained with a current attraction of this class state that the picture scored a triumph in one city and a failure in the other. In each report the phraseology was of superlative nature.

Neither exhibitor submitted specimens of the advertising used for the attraction. Were inspection of this possible the apparent inconsistency doubtless would vanish. A patron expecting drama is not likely to relish the vigorous humor which pleases thoroughly the man beside him who came to the theatre prepared and determined to laugh heartily at just that style of entertainment. Advertising which indicates clearly the type of entertainment offered attracts patrons who like that type and performs at the same time the equally important function of eliminating from the audience those who do not. That kind of advertising assures complete satisfaction of the entire patronage insofar as the picture is qualified to satisfy.

THE "TOPICS OF THE Day" on the opening program of the Tivoli theatre, Chicago, included considerable footage devoted to messages of congratulation addressed to Balaban & Katz, proprietors, and to the people of Chicago. A splendid example of trade courtesy. Also a better advertisement for the Tivoli theatre and for "Topics of the Day" than could have been purchased with money.

THE MODERN EXHIBITOR has added the camera to the list of equipment necessary to the successful operation of the theatre. He has found that stories submitted to newspapers are given greater space and prominence when accompanied by a photograph, whether or not the photograph is used to illustrate the story. "Seeing is believing," and newspaper men are traditionally doubtful of showmen's veracity. The camera need not be of the most expensive design nor of such size as to render upkeep prohibitive. A picture of post card size is as convincing and, if well taken, as satisfactory for purposes of reproduction as a larger and more expensive one. The photographic proof of the written or spoken word is the essential thing. One well illustrated theatre story in the position which the newspaper make-up man naturally accords it is worth the price of the camera which assures its publication.

"THE LURE OF CROONING Wafers," "Gene Pollard" and "Plus Wax Tax" are typographical errors recently encountered in newspaper advertisements submitted by exhibitors. They are selected as representative examples of careless proof reading prevalent in a degree out of keeping with the evident care exercised in the writing of copy and the arrangement of matter. The best advertisement falls materially short of accomplishing the purpose for which it is intended when a glaring error is made in composition. Careful reading of proof and checking of corrections is an essential part of good advertising. Clean copy wins confidence.

ANOTHER PAGE OF THIS department is devoted entirely to photographs showing the excellent "Passion" presentation produced entirely with local talent by an exhibitor who was not afraid to make an experiment. More than one page would be required for detailed discussion of the importance which rightly attaches to that successful test of the local talent argument advanced by this department. The too familiar "Presentation is too expensive" should be heard no more in the trade. Inexpensive amateur talent can be used successfully. Exhibitors with the future of the motion picture at heart will read and profit by reading that page.

ON ANOTHER PAGE THE business woman's popularity contest being conducted by the Omaha (Nebr.) Daily News is described. The winner of that contest is to go to California, spend two days as the guest of Viola Dana at the Metro studios, and return to Omaha, all expenses being paid. But the management of the Sun, Moon and Muse theatres of Omaha is going to pay for the trip. N. N. Frudenberg, director of advertising and publicity for the theatre, writes that a ten-fold return upon the investment in the form of newspaper publicity and increased patronage during future engagements of pictures starring Miss Dana is expected. That is constructive advertising. The theatre management that lays thus in advance a foundation for future business need give ear to no gossip of "depression" or "re-adjustment." It is well equipped to weather even a genuine industrial tempest.
Showmanship Suggestions in the Stills

"NEW YEAR'S EVE IN BABYLON" is the title given the scene in "A Small Town Idol," Mack Sennett's Associated Producers, Inc., six-part comedy feature in which the dance shown in the above still takes place. The information and the still gives exhibitors basis upon which to plan in advance an interlude or prologue which should not be found difficult to stage and should prove effective in enhancing presentation of the production.

"WING TOY," Shirley Mason's forthcoming Fox production, offers opportunity for a distinct novelty in presentation. The still gives ample material for working purposes. Though Japanese children can be employed in only a limited number of instances, white children will serve satisfactorily, this arrangement allowing for a newspaper publicity campaign which should bring big results.

THE elaborate night life scene from "The Greater Claim," Alice Lake's forthcoming Metro vehicle, provides opportunity for experiment with a type of presentation that has been suggested for such occasions and should prove useful with many attractions if found practical. The scene does not open the picture, hence the usual objections to the interludes obtain. An interlude which does not interrupt the picture but is staged during its progress constitutes the suggestion. Stage lighting of the color which the scene is tinted or its complement sufficiently subdued may be used, the setting being arranged so as to seem a part of that used in the production, in this case several tables properly placed serving the purpose. Singers and dancers in a modernized bacchanal disclosed by lights brightening in pace with the fading-in of the scene and closed off in like manner, orchestral accompaniment applying to picture and presentation alike, complete the proposed feature. The idea should be tested. Aside from its possible value in enhancing this somewhat difficult type of production, it gives no little promise of offsetting in considerable degree the detrimental effect of censorship.

CLYDE COOK'S Fox comedy, "The Jockey," presents that comedian as in the above still, providing opportunity for exterior exploitation of various types. A comedy jockey mounted upon a likewise comedy race horse is the obvious suggestion. If this is utilized after protracted preparation through a teaser campaign there is every reason to believe that extensive publicity may be gained and voluminous patronage induced for the showing. That a short subject worthy of program position is worthy also of exploitation is no longer questioned by exhibitors who have made the test of practice.
Lacey's Spectacular "U. P. Trail" Lobby Draws Capacity Business for Majestic Run

"SPECTACULAR" is a strong word. It is not often that it can be used in description of an exploitation campaign. Still less frequently can it be properly applied to a well standardized a thing as a lobby display. The present instance is a notable exception.

The results that followed use of the lobby display reproduced photographically upon this page by Frank Lacey, manager of the Majestic theatre, Portland, Ore., were, according to report, in every sense spectacular. The use of "hundreds" instead of the stereotyped and consequently dubious "thousands" in the statement received, that "hundreds were turned away at each evening performance," gives strength to the report.

Examination of the photographs submitted adds to the impressiveness of the event as reported. Such examination discloses the fact that time and money were devoted to the composition, and it is significant that Mr. Lacey's comment upon the whole is to the effect that "any exhibitor can achieve like results by devoting time and money to the effort."

The miniature stage which Mr. Lacey utilized as the central figure of his lobby merits particular attention. It is reproduced in considerable size for that reason. Look it over.

The exhibitorial judgment will form immediate estimate of the actual cost involved. It will also calculate the amount of energy required for the production of such a display. Together the considerations constitute what may will esteem a formidable obstacle in the way of the man who otherwise would follow the example established.

Such should not be the viewpoint. The important fact that a thing worth doing invariably lies outside the line of least resistance should be more widely recognized. Experiment will effect that recognition in every case.

There has been argument to the effect that experiment is dangerous. Such argument, a lazy man's "alibi" misconstrued as logic, is the most restrictive influence bearing upon development in theatre management. It should be permanently discarded by the exhibitor whose aim it is to keep in the front rank of showmanship.
"Outside the Law" Draws At Salt Lake City Kinema

"Outside The Law," Priscilla Dean's Universal production, drew well at the Kinema theatre, Salt Lake City, Utah. The statement is made with assurance despite the fact that no report from the theatre or other source is available as substantiation.

The photograph reproduced here, showing the street view of the Kinema during the engagement, is ample proof. And the photograph is the sole and sufficient material available.

The Oriental effect which was gained in preparation of the theatre front for the run is no doubt in considerable degree responsible for the patronage disclosed. That effect has been demonstrated productive in so many instances as to defeat any attempt at enumeration.

The motion picture successes of the past that have scored heavily at the box office, considered in the mass, present conclusive proof that advertising of the type is mighty in selling power. "The Virgin of Stamboul," "Kismet," "Sahara," "The Yellow Typhoon," "A Tokio Siren," the list might be extended indefinitely.

The Kinema chose well in making plans for its frontal display. The prison wall effect which figured so prominently in the New York opening of the production in discussion is likewise powerful in appeal. Perhaps the most productive arrangement that can be made in behalf of the picture consists of a combination in which the two types figure with equal prominence. Certainly some exhibitor will try out that method.

An interesting instance of economy in showmanship to which did not attach the evil effects usually encountered in attempts to combine economy with advertising is pictured in the accompanying illustration, reproduction of a photograph showing the front of the Blackstone theatre, Detroit, Mich., during the engagement of "Madame X," the Goldwyn feature. The picture practically tells its own story.

The specially prepared spread which forms the central figure of the composition represents a not inconsiderable outlay, but in comparison with that which would have been involved had the entire display been made up of special material it represents genuine economy.

The stock material with which it is combined gains considerable strength through the balance obtained by the combining of materials.

Whatever saving was effected was without detrimental effect upon the whole. That is one instance of an-harmful economy in advertising. They are few.
Opening of the prologue used by Samuel Lesselbaum, manager of the Stadium theatre, Brooklyn, N. Y., for the showing of "Passion," the First National attraction starring Pola Negri. Note the strong effect gained without use of special scenery.

Amateurs Satisfy Prologue Demand

Amateurs chosen from the list of patrons who had won song contests previously held at the Stadium theatre Brooklyn, N. Y., were used with complete success in presentation and exploitation of "Passion," the First National attraction, which Samuel Lesselbaum, manager, reports as breaking box office records.

Accompanying illustrations show the presentation and exploitation in detail, concrete proof that prologue use of local talent as suggested in these pages is entirely practicable.

Of the six persons employed for the Stadium presentation not one was a professional actor. The point is important to exhibitors who adopt the Lesselbaum prologue as a guide in planning presentation for the picture at their theatres.

A Corner of the Stadium lobby showing the manner in which period furniture was used to create an atmosphere calculated to effect without seeming to do so the essential transition from modernity to the period of the play.

The same players who participated in the presentation went about the neighborhood with a neatly designed sign atop the sedan chair to inform the many whose attention undoubtedly was drawn to the strange procession as to the details of the engagement.

A View of the production will provide the exhibitor with such lines as are necessary for the staging of the presentation, and similar lines, in this case the more classical phraseology serving best, can be delivered at vantage points in the exploitation tour.
"Faust" and "Aida" Win Applause as Presentation

UN-ALLIED presentation is undoubtedly one of the important developments of the near future. At Grauman’s, Los Angeles, at Balaban & Katz magnificent new Chicago theatre, the Tivoli, and at the Strand, Brooklyn, N. Y., this form of stage feature has been demonstrated successfully. The remarkable reception accorded two such features recently staged in the latter theatre merits general attention.

"Aida" and "Faust" were staged by Ed. L. Hyman, managing director, in connection with "The Devil," the Associated Exhibitors production, and "Mamma's Affair," Constance Talmadge’s current First National attraction, respectively. Accompanying illustrations show two phases of the latter presentation.

Specially made film text was used in both instances, readable screen information as to the plot being introduced to lead up to the first and make the transition to subsequent numbers. Solid color and gauze drops with colored lighting effects were used for "Aida," and special settings for "Faust."

The selections were confined to the most widely known arias from the operas, and the "Faust" feature, staged subsequently to the "Aida" tableau, proved an even greater sensation in popularity than its predecessor, interfering seriously with the program schedule of the evening performances.

There are many arguments for the presentation feature without relation to the screen production, and probably as many against. The question is one which cannot be decided at once but will work out its own answer.

Treadmill Race Prologue Precedes “County Fair”

ACCOMPANYING photographs show the stage of B. F. Keith’s 81st Street Theatre, New York, as it appeared during the showing of “The County Fair,” the Maurice Tourneur production distributed by Guy Crosswell Smith, and the house staff in the costumes adopted for the occasion. Though the photographs do not show it, a commendable policy was followed in the handling of the production.

The treadmill prologue has been repeatedly demonstrated effective. Despite the cost involved in its use it has invariably exercised such stimulating influence upon ticket sales that it has taken its place in the list of practical presentation properties.

In addition to its eminent suitability in that connection it is decidedly important that it be classified as actually a part of exploitation.

Presentation is readily divided into two classes, that which merely accentuates the strong points of the production in question and that which may be utilized effectively in direct advertising of the picture.

The horses and riders in the presentation feature serve a no less important purpose upon the street in spreading the news of the engagement and the essential impression that it is considered by the management worthy of the extensive plans made for its screening.

That sort of news, spread effectively as it is in this manner, produces patrons. It not only implants passively the information but creates a genuine impulse to attend the theatre.

“In Old Kentucky” profited greatly by this form of presentation-exploitation. “The County Fair,” likewise a proper subject for its use, should experience like results.
A Real Showman
Writes His Story

R. A. Grombacher, manager of the Liberty theatre, Spokane, Wash., experienced remarkable success with his admirably conducted engagement of "Kismet," the Robertson-Cole production. His letter describing the six day run and the preparatory campaign, a showmanship story of exceptional interest, together with illustrations made from photographs accompanying the letter, follows in its entirety:

EXHIBITORS HERALD,
Chicago, Ill.

Gentlemen:

We have just completed an engagement of Otis Skinner in "Kismet," a Robertson-Cole production, and for the benefit (if there be any) of the exhibitors who may follow us in putting over this picture, we desire to inform the trade through your trade paper as to just how we exploited this picture.

Otis Skinner in "Kismet" stands out as the biggest picture, and the biggest drawing card, the Liberty theatre of Spokane or any other theatre of Spokane has ever had or shown.

You will find under separate cover a photograph taken at 9 P. M. the fourth night of the showing of this picture. We opened the picture on Monday, January 31st, and the photograph was taken Thursday night, February 3rd. The picture closed a perfect and successful run of six days on Saturday, February 5th.

An advanced advertising campaign was started two weeks before the picture with an inside display as shown in the background of photograph No. 2. Incense was burned to give the Oriental atmosphere to the people in advance.

Two days before the opening of the picture the lobby was dressed as shown in pictures No. 2 and No. 3. Incense burned in the lobby during the entire engagement. Picture No. 4 shows the outside display. Picture No. 5 shows how the ushers were dressed, also the page boy. Photograph No. 6 shows our stage setting for the prologue.

There were five people in the cast; namely, Mr. Guy Sheehan as "Hajj," Miss Virginia Cooper as "Kut-al-Kulb," Miss Gladys Kenyon as "Norgis," Mr. Geo. Shallenberger as "Muzzin," and Mr. Chas. Brady as "Gaoler."

The prologue was opened with the dance, Mr. Shallenberger doing "The Vision of Salome," followed by Mr. Sheehan singing "Land of Allah," a song written by Oliver G. Wallace, who is now at Grauman's Rialto theatre, Los Angeles.

This was followed by Miss Cooper singing "Kismet," and closing the prologue with an Oriental dance by Miss Kenyon. The prologue was very elaborate and effective, gaining the praise of everyone in Spokane. It was the largest prologue ever attempted by a motion picture theatre in Spokane and the most remarkable part of it is the fact that our stage is but ten feet deep, center. We used a drop curtain and special lighting effects to carry it out complete.

The entire presentation was under the personal direction of the writer. The outside lobby and the inside lobby were
The two excellent illustrations presented with this account of an innovative and highly productive exploitation stunt practically tell the story. Examine them.

Then thank E. Metzger, manager of the Strand theatre, Creston, Ia., for the idea.

Mr. Metzger constructed and installed the necessary apparatus three days prior to the initial screening of "Unseen Forces," the Sydney A. Franklin Mayflower production distributed by First National. The invitation to ask questions of the strange looking box that hung in mid-air above the box office was prominently displayed.

People did ask questions. And they received replies as promptly or as if they had addressed an individual standing alongside them in the lobby. The drawing showing the mechanical construction of the device indicates clearly the arrangement by which this was made possible.

The general nature of the replies is important. In every case where it was possible to so word the answer as to bring in the words, "Unseen Forces," this was done, as: "Where is my sister?" Ans. "Making a date with her friend to take her to the Strand to see "Unseen Forces.""

"How does this box work?" Ans. "It does not work. "Unseen Forces" do the work."

The local newspaper carried genuine news stories aggregating two columns in discussing the stunt. And the general comment aroused by the device doubtless reached even more people than were informed of it through this medium.

The work is wholly original with Mr. Metzger, and in point of adaptability it is of a quality not often surpassed. It can be used with the attraction Mr. Metzger used or with a number of others now available, such as "The Riddle: Woman," "The Unseen Witness," "Lying Lips," "Dead Men Tell No Tales," "The House of Whispers," and others, as well as with many that will be published.

It is well to preserve the idea for use at whatever time and with whatever attraction it is considered appropriate. Though essentially a "one-time" stunt, it can be made to assume sensational proportions during the period of its usefulness.

When the Lisbon theatre, Cincinnati, O., exhibited "Dangerous Business," the First National Constance Talmdage vehicle, an artist drew a huge letter congratulating the star upon her recent marriage, and a table was placed in the lobby, where patrons could sign their names. Two thousand signatures were obtained, and voluminous comment was created.

Diagram showing the mechanical construction of E. Metzger's successful lobby exploitation stunt.

Able Exploitation Fills Palm Theatre

The following communication, headed "A Child For Sale" and "What If I Did For Me," accompanied a newspaper advertisement unfortunately mutilated beyond possibility of reproduction, details in exhibitor's phraseology the campaign which resulted in five days of big business for the Palm theatre, Pueblo, Colo.

"A Child for Sale," a state right picture sold to me by the Arrow Photoplay Co., smashed all records for five days. Used a vigorous newspaper campaign for about two weeks to opening and on Sunday, the opening day, I had to stop selling tickets five times. It was by far the biggest Sunday in the history of the house and held up as each day's receipts increased over the other.

During the run I placed in the newspapers the ad enclosed, and in addition one headed "Bring the Kiddies," and found that it rendered a service to mothers and enabled them to see the picture without having to care for their children and brought them out in the morning and afternoon.

As an added attraction I put on an eight-year-old boy singer three times a day for the run, singing "Who Wants a Baby?" which went over very good.

Trusting that you can get other exhibitors know what pulling power this picture has and book it, I remain, very truly yours,

C. H. ERNST, Palm Theatre, Pueblo, Colo.

Lobby of the Strand theatre, Creston, Ia., showing the novel device used to advertise "Unseen Forces."
Y. M. C. A. Aids Theatre In “Go and Get It” Drive

Exploitation admits of broad but important classification under two heads, picture advertising and theatre-picture exploitation. The latter, having all of the good points of the former and several additional ones, is logically the preferable variety.

“Go And Get It,” Marshall Neilan’s First National attraction, has produced much of this better class exploitation.

The remarkable “Go And Get It” drive executed by the management of the Rialto theatre, Hamilton, O., in cooperation with the Y. M. C. A. of that city, is an excellent example of theatre-picture exploitation. The photographs reproduced in illustration of this story give a definite impression of the results obtained.

The treasure hunt which has been used elsewhere in behalf of this and other productions was made the central feature of the Rialto campaign. The secretary of the Y. M. C. A., when approached by the management with a view to enlisting his assistance in the campaign, readily saw the advertising which the Y. M. C. A. would receive and the possibility of adding memberships through that advertising.

The treasure hunt was organized along the usual lines and four thousand boys participated. An accompanying photograph shows the procession on its way to the theatre, a juvenile “ape man” adding a touch of novelty in the costume made up for the occasion.

In this case the Y. M. C. A. secretary was not satisfied with merely assisting. When he saw that the campaign was going to prove a success he straightway organized a second treasure hunt for the benefit of the younger members of the organization, who could not compete with the older boys in the search. Thus a secondary campaign was superimposed upon the original.

As straight picture exploitation the stunt is obviously meritorious. But it has a greater value than that which pertains exclusively to the Marshall Neilan production.

When that attraction has become a memory, no matter how pleasant, the effect of the campaign will continue to benefit consistently the Rialto box office.

The membership of an organization which can turn four thousand boys into the field in an organized search must be great. And every member of that organization unquestionably feels more warmly toward the Rialto than prior to the campaign. Passive as the feeling may be, it is such as to materially affect their choice of theatres upon a given occasion.

The class of citizens that normally supports such an organization is also properly influenced by such an event. These persons, usually not very ardent in their support of any theatre, are worth “going after.” Much good can come as a result of their effectual conversion to the screen form of entertainment. By the same logic, much harm can and frequently does follow upon any incident which antagonizes them.
Two Weeks of Exploitation Record for Two-Day Run

William Epstein, manager of the Strand Theatre, Laredo, Tex., established what the trade will doubtless concede a record when he conducted an exploitation campaign for two weeks in advance of the two-day showing of "Go and Get It," Marshall Neilan's First National attraction. Mr. Epstein's argument against a longer showing was that experience had convinced him that he would experience as great patronage, measured by dollars and cents, in two days of capacity business as in four of less concentrated attendance. That statement is of general interest.

Mr. Epstein opened his campaign with a page advertisement in which merchants co-operated, the theatre holding a considerable portion of the space. But he carried the co-operation further than the publication of the newspaper.

As soon as the paper was off the press he had a slide made of the page and showed it upon his screen at every performance. He followed through on this idea by watching subsequent merchant advertising and giving special mention of the sales held during the period, gaining by that device permission to place in the windows of such stores a card reading, "Here. Now. You can 'Go and Get It.' See it at the Strand later."

As far as available window space was concerned, Laredo was blanketed with "Go and Get It" advertising a full week before the opening day. But the drive was not confined to windows or newspapers.

A donkey was utilized for street purposes, and in this bit of originality Mr. Epstein evolved an idea which may be used by any exhibitor who plays the production. The accompanying illustration shows the comic exploitation figure as it appeared upon the streets of the city, the natural appetite being stimulated when the animal's patience failed by the comments of pedestrians who watched from the sidewalk its meandering progress.

The front of the theatre was also given especial attention, another illustration showing the effect gained by use of stock paper.

Mr. Epstein's report, at the conclusion of the engagement, was to the effect that in the two days he had experienced business that more than justified the expense of the two weeks of exploitation.

First National's Morality Prologue Script Has Merit

The morality play, a dramatic form peculiarly fitted for prologue purposes, is suggested by Associated First National Pictures, Inc., as most effective for presentation of "The Oath," a still from which is reproduced herewith in illustration of the practical working script contributed to this department by that organization.

The outline is presented herewith as received, the best and most useful exhibitor aid contributor since the adoption by First National of the "Showmanship Suggestions in the Stills" idea.

The use of a dance pantomime, re-enforced with appropriate and effective lighting, as a prologue to a presentation of "The Oath," the R. A. Walsh special which is one of Associated First National's "Big Five," is suggested naturally by the leading themes of the story.

One of these themes is the havoc wrought in the lives of men and women by jealousy. The second theme, quite as carefully worked out as the first, is the result of the conflict between love and wealth in a woman's life.

Though all ends well for the heroine of the drama, Minna, her sorrows and sufferings are brought upon her, first, by her jealousy, and second by her election to hold fast to her father's riches even at the sacrifice of a true love.

It is this current in the picture story
which furnishes the inspiration for the pantomime prologue.

The accompanying illustration, showing the interior of the boudoir of Minna's luxurious home, suggests the setting that should be used—a setting that can be arranged without too great an expense, but one that can be made an effective background for the dance prologue.

Four persons would be required. Only two of these, however, need be dancers—those who personate Love and Wealth. The other two would represent the heroines of the drama, and the spirit of Jealousy.

The course of the prologue would run as follows:

At the rise of the curtain, the heroine would be discovered sitting on the settee in the foreground, her manner indicating mental anguish and perplexity. The set should be lighted as for evening. Accompanied by suitable music, the figure of Love, a young and beautiful girl, enters, observes Minna's conflict of soul, and goes to her, putting her arms around her and endeavoring to persuade her that Love can answer all her doubts.

After whispering a moment in Minna's ear, Love begins her dance—a dance that fascinates Minna and by degrees convinces her that Love is right. The happiness in her manner and upon her face indicates that she has learned to be guided by Love, when the music suddenly changes, and Wealth enters from the opposite side of the stage. Love starts back in dismay; Minna watches the glittering, dazzling figure of Wealth (a male dancer to play this part) as he approaches her with assurance in his manner and the smile of conquest on his face. His hands full of jewels, he begins a triumphant dance around her. Love in vain tries to attract him. Minna is lost in the spell of Wealth's wooing. Love retires, crushed to a corner of the stage and Wealth clasps Minna in his arms, dancing with her in exultation around the stage.

The Love theme in the music now re-asserts itself. A sudden feeling of loneliness and fear steals over Minna. The face of Wealth changes. She sees him as a green-clad light. She recoils from him, and begins wildly searching for Love again. Wealth flies her with renewed temptations, and the Love theme rises again from the orchestra, in an endeavor to drown the Love theme. But in vain. Love rises from where she had been lying and resumes her dance as Jealousy, a figure clad in green and swathed in green light appears upon the scene.

As Minna and Love find each other again, Wealth assails them both with fresh blandishments. Love's attention is attracted; she hesitates, for a moment, to listen to the plea of Wealth, and Jealousy, stealing to Minna's side, whispers words of poisonous suspicion in her ear. In a jealous fury, Minna drives Love from her, and embraces Wealth with wild abandon, while Jealousy stands mocking and rejoicing in his work. But in a moment Wealth tires of her, and wanders away. Minna struggles. He roughly throws her off, and follows the beckonings of two or three girls who, standing in the doorway, motion to him to follow them.

Minna sinks down weeping passionately, and Jealousy disappears. A moment's pause, and Love re-enters to comfort Minna and remain with her. There is a joyful reunion between the two to the strains of the Love theme, and the lights fade out as the picture begins.

Leon Bamberger, newly appointed Paramount exploitation man at the Minneapolis, Minn., exchange, practically converted the Minneapolis Automobile Show into a mid-season "Paramount Week," gaining for Paramount pictures greater publicity during the six days of the event than could have been obtained by any less thorough methods.

Executives of the show applied to the Paramount exchange and Finkelstein & Ruben for pictures which might be shown as an added attraction. Phil Reisman, branch manager, assisted by I. H. Ruben of Finkelstein & Ruben, immediately assented to the proposal. "The Life of the Party," "Mary Ellen Comes to Town," "On With the Dance," "John Petticoats," "Black Is White," "Male and Female" and "Crooked Streets" were loaned for the six days, one each day, being selected because they were not playing in the territory.

Then Mr. Bamberger made use of the Minneapolis Daily News. This paper had featured for a considerable period a mysterious man known as "Mr. X," whose services in any capacity were always available to any subscriber of the paper upon demand. Mr. Bamberger sent a telegram asking him to serve as one of the judges in the star contest which was simultaneously announced and received an immediate reply of acceptance.

Then the newspapers published the invitation of the auto show executives, the Paramount exchange and Finkelstein & Ruben to visitors, an invitation to impersonate the stars whose pictures were being shown on the evening of their visit, cash awards and tickets good for admission to Finkelstein & Ruben theatres being offered the winners.

The response was enthusiastic. The Monday and Wednesday night winners, impersonating Roscoe Arbuckle and Mae Murray, are shown in accompanying illustrations. An even more striking impersonation, that of Gloria Swanson, was received too late for reproduction.

Newspapers featured the contest almost as prominently as the auto show, each day publishing accounts of the previous night's developments.

The event as a whole warrants the term applied, a mid-season Paramount Week. And the best part of the idea is that it can be applied to any similar event, at any season of the year, and in any section of the country.

Winner of the Roscoe Arbuckle impersonation award in the Paramount Star Contest.

The girl who won first prize as Mae Murray impersonator at the Minneapolis Auto Show.
Exploitation Stories
Showing the Trend of Advertising Activity Recorded by the Lens

THE Oriole theatre, Brooklyn, N. Y., operated by Edelhertz Bros., was formerly a church. As a motion picture theatre it has produced results on a par with the Hamilton and Atlantic theatres, also operated by the owners of the Oriole. The showing of "The Penalty," the Goldwyn production, was so well patronized as to warrant the photographing of the front as the matinee crowd was leaving.

C. EPSTEIN, manager of the Anderson theatre, Anderson, S. C., made up an admirable lobby display for the engagement of "Twin Beds," Mr. and Mrs. Carter DeHaven's First National production, by setting up a model boudoir as seen in the accompanying photographic reproduction. The simplicity and economy of the stunt detracts in no way from the effectiveness achieved, rather strengthening the general appeal by reason of the realism accomplished. The stunt is obviously adaptable. The opportunity for free advertising will not be missed by the enterprising merchant. The additional ticket sales brought about by the display were 100 per cent profit.

CONVINCING confirmation of the frequently made statement that brilliant front lighting is the most effective form of abstract theatre advertising is given by the accompanying reproduction of a night photograph showing the Regent theatre, Wichita, Kan., during the showing of "Passion," the First National attraction. The cost for current and upkeep involved in a lighting system, including outlining of theatre lines, is insignificant in comparison with the effect obtained. O. K. Mason, manager of the theatre, constructed a special framework for the lobby frames, superimposing the title and a cutout of the star sixteen inches in front of a red silk background illuminated from the rear. The entire front was thrown into dark red radiance by skilful arrangement of illuminants and screening, a color wholly in keeping with the title of the play and doubtless inducive of voluminous box office sales.
EXHIBITORS HERALD

EXTERIOR view of Dee Robinson's Madison theatre, Peoria, Ill., during the showing of "Kismet," the Robertson-Cole production starring Otis Skinner. The advertising campaign conducted by Ben Serkowich, publicity manager for the theatre, properly accentuated the presentation.

THREE performances were used in the Madison theatre "Kismet" prologue, the stage setting used being a reproduction of one of the harem scenes in the picture as suggested in the page of "Showmanship Suggestions in the Stills" conducted by this department.

SID GRAUMAN, proprietor of Grauman's Million Dollar theatre, Los Angeles, is probably foremost among American exhibitors in the use of un-allied advertising stunts. When "Paying the Piper," the Paramount production, was being shown at Grauman's the management staged "20 Minutes in Pershing Square," a characteristically elaborate Grauman stage feature bearing upon a popular Los Angeles location, and added a personal appearance of Mrs. Gladys Wetherell, whose recent abduction was a front page sensation in the newspapers of the nation. The photograph shows the crowds drawn to the screening of the picture by the many varieties of exploitation instituted, a typical Grauman advertising drive.

APoster broadside used by the Luna theatre, Brooklyn, N.Y., during a recent program run. No attempt is made to obtain artistic effect but mass values are depended upon.

CHARLES B. RAYMOND, Paramount exploitation representative, drew the attention of all passing the Majestic theatre, East St. Louis, Ill., when he placed conspicuously upon the sidewalk the barrel seen in the above production. The sign caused pedestrians to look into the barrel, where they discovered a large apple from which a bite had been taken, the apple being designated as "Adam's Apple." The identification of stunt with attraction is so definite as to warrant widespread adoption of the idea and elaboration upon the original achievement.
Frudenfeld’s Letter Ads
Practical Novelty Stunt

N. N. Frudenfeld, director of advertising and publicity for the Sun, Moon and Muse theatres, Omaha, Neb., used in behalf of a recent engagement of “The Saphead,” the Metro production, a letter-to-the-public series which is worthy of general study. The reproductions of newspaper advertisements used in the series presented herewith are selected from a collection of some twenty that were published in the Omaha newspapers.

Mr. Frudenfeld’s copy took the form of a personal letter from “Sunny Ray” to various individuals and organizations of importance in the city. Various topics were discussed, and various forms of introduction employed, but in each instance, either in the first letter or in the follow-up that was published the following day, allusion was made to the comedy that was being shown at the Sun theatre.

Read any of the reproductions presented.

Note the novel sketches interjected to hold attention and to break up the solid appearance of the composition.

There is more in each communication than advertising. There is in each enough matter to warrant such a letter to the parties concerned. It is more than probable that any of them receive less important communications in every mail.

But the allusion to the comedy was the important thing. In making it so skilfully as to effect its definite registry, without becoming so obvious as to lose the interest of the reader, Mr. Frudenfeld scored a genuine achievement in copy writing.

The straight advertisement which is also reproduced is typical of Sun theatre advertising. It was maintained throughout the letter campaign for the obvious purpose. It is significant that it was not, however, definitely identified with the letter series.

The idea is thoroughly sound and easily adaptable. The expense involved is not sufficient to make its use prohibitive except in rare cases. The probable results are great.

Of equal value to the advertising exhibitor is another Frudenfeld enterprise conducted in cooperation with the Omaha Daily News. By the arrangements made the winner of the Business Woman’s Popularity Con-
test being conducted by that newspaper is to make a trip to the California studios of the Metro Pictures Corp. where she will be the guest of Viola Dana for two days, the entire expense of the journey being paid, according to the announcement, by the newspaper, but in reality by the Sun theatre.

Coupons clipped from the newspaper are used in the voting and another arrangement has been effected whereby votes may be cast at the theatre. Mr. Frudenfeld’s comment upon the arrangement being to the effect that a tenfold return upon the investment is expected, due to the stories of the trip which will be printed and the heightened popularity of the star.

Both enterprises are what has been slantly but expressively dubbed “big league stuff.” Pursuing the analogy, “Mr. Frudenfeld is batting something like .350 and cutting none of the bags!”

June 22nd, 1921

Auto Drivers should drive carefully.

Chief Exhibition and Mr. Hansen also other Gentlemen.

Do you think it is safe to allow an auto driver to laugh? Yesterday I saw a standing fat lady and Mr. Hansen and retired on auto coming down Farnam street going from one side of the street to the other. As the auto got near I heard laughter. I asked driver to stop. He stopped the auto and asked what the great idea was. The driver said “Just as I got to the corner of 6th and I thought of that great comedy, the Saphead.” Now playing at the Sun O Theatre and turned laughing and lost control of the car. Then what do you think happened? Driver started laughing and hit the auto more on 3 Point blame building. I went as he must have seen.

Sunny Ray.

JULY 27th, 1921

Laughing Omaha helps Howard Omaha

Gentlemen

I think your slogan “Howard Omaha is great! I have had a pretty tough time on your town this week on account of the Saphead at the Sun O Theatre. Everywhere I go everyone is laughing. If I couldn’t quite figure out how laughing Omaha could help Howard Omaha last night I was in deep thought and came to the conclusion it is because the Saphead at the Sun O Theatre is a great comedy and is making everyone laugh. I know you make all people laugh so why is it not good for massasje Omaha movement? I shall write up your Harry Goldberg, Ray of the Sun O Theatre and thank him for helping Howard Omaha.”

Yours,

Sunny Ray.
Tivoli Teasers Important
In Pre-Opening Campaign

The Tivoli theatre, Balaban & Katz’s magnificent new Chicago house, is reported as accommodating over 11,000 patrons on the opening night, Feb. 16, between the hours of 5 p.m. and midnight. Observation of the preparatory advertising campaign and the opening permits of no questioning of the figures.

The pre-opening advertising campaign, culminating in a special color section, published by the Chicago Evening American on the day of the opening, was admirably conducted in its entirety and brilliant in some of its phases. The teaser campaign reproduced herewith was not the least capably managed detail of the whole.

The six displays, the originals being in two-column width, were used from Monday to Sunday of the week preceding the opening. On Sunday the identity and location of the “most wonderful place in the world” was disclosed, and the opening announcement was promised for the following day.

From that time on larger and larger space was taken each day until the publication of the special section, which contained color photographs of the interior and exterior, stories and statistics of its construction, a business history of the firm of Balaban & Katz, and advertisements of those who had participated in the work or supplied equipment.

At 7:00 p.m. on Wednesday night the street in front of the theatre was blocked. Sale of tickets was stopped several times during the evening, and at 10:10 several hundred people stood in the lobby awaiting opportunity to enter.

The pre-opening campaign was a splendid advertising accomplishment. The teasers are typical of the whole.

STUNTS

A masked man in dress clothes, bearing upon his back an advertisement for the Fox serial, “Fantomas,” was used as street exploitation by the Mount Morris theatre, New York, a boy following the man and distributing masks and back cards which were donned by youths in the neighborhood who entered into the spirit of the enterprise and joined the procession.

* * *

“Some day everybody will know. Why Not Now?” These were the catchlines printed in red on post cards and sent to every woman in San Bernardino, Cal., by the Strand theatre. Another space on the card gave the title of the play, “The Truth About Husbands.”

* * *

Cuts of Estelle Taylor and Marc MacDermott were utilized by merchants of Elizabeth, N. J., in five pages of advertising prior to the showing of “Blind Wives,” the Fox production in which the stars are featured, at the Liberty theatre.

* * *

Gerald Hoag, manager of the Majestic theatre, Ann Arbor, Mich., saved 25,000 programs and put over an unusual advertising stunt that was the result of an emergency when Edward C. Beatty, manager of the W. S. Butterfield theatres, switched bookings for the Majestic and set in a week showing of “The Kid” too late to stop the printing of the programs. Mr. Hoag splashed the notice of the change in red ink upon the cover of the programs and sent them out. They proved more effective as advertising than specially printed programs might have been expected to do.

* * *

A green extra, published by the “Lancaster (Pa.) Intelligencer” on the day before the opening of “Madame X,” the Goldwyn production, at the Fulton Opera House, formed the climax of an advertising campaign which included use of all available billboard space, street car banners and special presentation accompanied by an orchestra engaged for the occasion.

* * *

A woman impersonating not too realistically the Eve of popular tradition distributed apples for the Majestic theatre, East St. Louis, Ill., each of which bore a sticker reading, “In Adam’s Time the Apple was ‘Forbidden Fruit,’ but in 1921 Who Wants To Be Ancient? Partake Generously of Cecil B. DeMille’s ‘Forbidden Fruit.’ It Is a Pleasant Sensation.”
New York Notes About Film Folk
By J. B.

New York City, Feb. 22, 1921.

Things are humming on Orienta Point and adjacent territory where D. W. Griffith's production "Dream Street" is being pictured. There are about three hundred Mamaroneck maidens who believe they could play the lead if Mr. Griffith would only stop long enough to give 'em all a try-out.

Big interests are having a survey made in Mamaroneck on a piece of property in Mamaroneck Avenue on which will be erected a new theatre. It is to be known as the Acoustic theatre. Probably selected the name because it's so near the Sound.

Cheat Whitney, who formerly lived in the "Home town by the Sea," says "Although Mamaroneck is close to the water, it has no crime wave." Watson, the needle, quick.

Alar Nelson of Stockholm arrived in New York last week. Mr. Nelson is here to study American studio methods and direction. He expects to spend three months in the industry. On his return he expects to build a studio and produce five-reel features.

Joe Lez has his eye on a Rolls-Royce and if he lands it the next picture he Exploits will sell in grand style and comfort.

O Joe, should it occur to thee, To steer thy Rolls-Royce in the night, That little lamp of thine should be alight, But if before thy journey's end That lamp has gone quite out, Get down, my friend, in other words, alight. Well, well! Not so bad, What! Foster Moore, sales manager for Jans Pictures, Inc., left on a flying trip to Montreal Wednesday, Feb. 16, on a business trip for the company. Not a bad notion to go to Foster. Many of the boys would like to slip over the border with you. Here's how:

One of the hardest working men in the industry is A. H. Franschke, publicity representa-tive of Realart, and we are glad to note that he is making inquiries relative to the A. M. P. A. with a view to joining it. It's a great organiza-tion. A. H., and you should get aboard. The big pow-wow comes off March 4 and rumor has it that it will be some affair.

George D. Baker has returned from a trip to Havana and points south. Don't envy him, boys, the trip was a total loss. George is a "teetotaler."

Don't overlook your income tax. Uncle Sam, the old tithe collector, is again on your job and won't take "no" for an answer.

The Knickerbocker Ice Company declares that "Way Down East" was propaganda.

George H. Hamilton has joined the Export and Import Film Company as sales manager. George is good in any line, but as a manager of sales he can't be surpassed. Remember the good old Buffalo days, George?

Some people expressed great surprise at seeing B. A. Rolfe playing in the Rialto orchestra. Before becoming a film magnate, B. A. was a well known cornetist and was considered an artist on the B. flat. He soon expects to leave for England where he will produce big vaudeville musical acts.

Didja know that Chester Beckhoff plays the "tubey" in New Canaan Silver cornet band. That's a deuce of a note.

Tim Leahy is going to purchase a drum and traps (not craps). Tim's recently joined the Boy Scouts, Local 36.

Vutan Moses is editor of the "A. M. P. A. Bulletin" for its March issue which will be circulated at the March banquet of the assassination.

Jack Meador has been receiving baskets of congratulatory mail since the showing of "The Four Horsemen of the Apocalypse."

Charles Davis, 2nd, is about ready to start the second Ostrich production at the Victor studios.

Unique Lunchen Is
Given the News Hounds

The trade press of New York was treated to a novel luncheon at the First Field Artillery Armory, at Broadway and Sixty-eighth street, on February 11, where scenes for "Salvation Nell," the Whitman Bennett production, were being taken. It was advertised as the "last free lunch" to be given by Al McGovern. Free was served in the saloon and on the floor of the armory was an East Side street set with McGovern's famous cafe on the corner.

Free lunch was served inside, as in the old days, consisting of sandwiches, pretzels, pickles and beets, and there was beer to keep the atmosphere correct, but it was of the "near" variety. Sid McGovern served the wet goods from behind a bespotted bar apron and the crowd helped itself to the lunch. Pauline Starke, who plays the lead in the forthcoming First National attraction, helped Whitman Bennett entertain the hungry news hounds.

Sunrise Takes Larger
Quarters on March 1

Sunrise Pictures Corporation will move to larger quarters in the Godfrey building, 729 Seventh avenue, New York, on March 1. The company will occupy the fourth floor. The new offices will combine the state right department and the New York exchange.

The company's first production, "The Price of Silence," starring Peggy Hyland, will be published shortly. All of the company's pictures will be issued in the New York territory through its own exchange. Other territories will be state righted.

Walsh-Fielding Prepares
Next Picture for Issue

Walsh-Fielding Productions, Inc., has taken a suite of offices on the third floor of the building at 112-118 West Forty-fourth street, New York. The company is preparing its next feature production, from the pen of Mary Murillo. In this production two prominent Broadway stars will be featured.

The finishing touches on the titling and editing of the present production are being completed by Thomas B. Walsh.

WHITMAN BENNETT FEEDS THE PRESS

While taking scenes for "Salvation Nell," a Whitman Bennett-First National production, starring Pauline Starke, the trade and newspaper representatives were served free lunch at the saloon of Sid McGovern which was one of the sets used.
James Young Will Direct Kipling's First Film for Pathé Distribution

James Young, director of "The Devil," the Associated Exhibitors' production starring George Arliss, will direct 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 Brunton studios. Randolph Lewis, Pathé representative who assisted Mr. Kipling in the preparation of the scenario for "Without Benefit of Clergy," is now on the coast.

Paul Brunet of Pathé, through whose efforts Mr. Kipling was won over to the screen, readily approved the choice of Mr. Levee.

Lewis in Advisory Capacity

The production end of "Without Benefit of Clergy" is in the hands of Robert Brunton and his organization. Randolph Lewis, who absorbed fully the idea of Mr. Kipling during his visits to the master story teller, will act in an advisory capacity in connection with production.

Before James Young was selected, the entire field was scoured. Mr. Young was chosen for divers reasons. Paramount was the success attending his direction of "The Devil."

Produced in India

Secondly, Mr. Young produced in India, which experience will be invaluable to him in the making of "Without Benefit of Clergy."

The beginning of Mr. Young's career dates back virtually to the first big picture ever produced in this country. After a career of many months producing comedies, beginning with John Bunny and continuing with Sidney Drew, Mr. Young made his first outstanding picture.

Majority of Goldwyn Stories are Original

Company Adhering to Policy of Producing Tales by Noted Authors

That Goldwyn Pictures Corporation is adhering to its announced policy of producing original stories by America's foremost authors, is revealed by an analysis of the list of new subjects selected for production shortly at the Culver City Studios.

Eleven Stories Originals

Of the nineteen stories named, eleven are original screen material furnished by members of the Goldwyn Eminent Authors group, 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 recently have been completed, Gouverneur Morris' "A Tale of Two Worlds," Gertrude Atherton's "Don't Negotiate Your Wife," Rupert Hughes' "Dangerous Curve Ahead" is 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 work.

Lists Original Stories


Katherine Newlin Burt is writing an original scenario. Alice Duer Miller is also going to do an original for Goldwyn.

"The First Born" Scores Successfully on Broadway

"The First Born," Robertson-Cole special starring Susie Hayakawa, which opened at the Strand theatre, New York City, January 30, has completed very successful runs at the Strand, Brooklyn, and at the Strand, Newark, N. J.

This production is based upon the play by Francis Powers, and was directed by Ira De Campeau. The Brooklyn papers commended warmly the acting of Hayakawa and the supporting cast, as well as the general artistic and dramatic effect accomplished by the picture as a whole.

Muskegon Company Backs Albion Theatre Building

ALBION, MICH.—American Amusement Company of Muskegon, a large corporation controlling a number of theaters, has purchased the building of the $100,000 theatre here. An option has been taken on a site in Michigan avenue.

Lewis Buys Komedy Series

R. D. Lewis Film Company of Dallas, Texas, has purchased the "Klasy A Two Reel Komedy" series from Alexander Film Corporation for Texas, Oklahoma and Arkansas.
Will Book "East Lynne" Through Regular Channels of Distribution

Hodkinson Declares Advent of Any Extraordinary Production Is Test of Sincerity in Policy Of Complete Cooperation

W. W. Hodkinson Corporation has issued a denial of rumors that the company will withhold from its general program Hugo Ballin's "East Lynne." Varied stories are current that Hodkinson will play this picture on percentage or will send it out as a road show. While Mr. Hodkinson feels convinced that "East Lynne" is worthy of any distinction which can possibly be shown to it by some special method of distribution, it is contrary to the recognized policy that has built up the Hodkinson clientele to keep any particular production from his regular associates.

Is Test of Sincerity

"The keystone of the Hodkinson policy," says its pilot, "is to establish the most cordial relations of mutual profit between our organization, as the distributor, and the exhibitors who book our pictures. To our steadfast maintenance of this policy do we credit our growth and the increasing number of the exhibitors who are affiliated with us and who retain that affiliation year after year.

Consequently, the advent of any extraordinary production such as Hugo Ballin's modernization of 'East Lynne' is really a test of our sincerity in the policy of complete co-operation which we have always avowed. The fact that 50,000,000 people know the story from the novel by Mrs. Henry Wood or the various dramatizations that have been played all over the world, the fact that Hugo Ballin has turned out a finished picture that will rank with the greatest screen classics, the fact that we are surrounding this master production with the greatest advertising, publicity, exploitation and exhibitor service campaign in the history of our business—none of these facts would warrant our departure from our recognized policy of 'playing straight with the exhibitor all the way through.'"

Policy Is "Square Deal"

"We have often said, in the trade press and in other mediums, that the Hodkinson policy is based on a square deal all around. We have always meant that sincerely. We have proven that sincerity before and we are proving it again in this instance. "It is only when every distributor will realize that his greatest asset lies in the continued good-will of the exhibitor—based on continued mutual profit—that we shall have the stability and general welfare of our industry approximate the earthly millennium which we should all be striving to attain for the fourth greatest industry in the United States. "'East Lynne' will be distributed on our regulation contracts and in the regulation manner."

King Vidor Claims To Have Originated Film Tinting Idea

King Vidor has issued a statement to the effect that he has suddenly stumbled upon an important scientific fact in film tinting that he believes will have strong bearing upon this angle of the motion picture industry.

His production of "The Sky Pilot" will be, he claims, the first photodrama ever made in which every foot of film is colored in tones and tints true to nature. He also attests that he has successfully induced moods in the drama through color.

He has used various tints to accord with the times of the day and night in which the scenes were shot—soft violet for the early morning, pale yellow for the post-sunrise time, amber for noon and night interiors, and deep blue for the moonlight scenes. Exteriors have verdure tinted with delicate green and snow scenes are a steel blue. Varying shades of pink and green were used in expression of joy or sorrow. Vidor claims that the screen patronage will be unconscious of the coloring to the extent that it will not distract from the force of the theme. He announces that he is now on the lookout for a musician who can synthesize and synchronize music and color.

Eddie Polo Back From Serial Work in Cuba

Eddie Polo, the Universal serial star, and his company, have arrived at Universal City from Cuba, where they have been filming episodes for the forthcoming serial, "The Seal of Satan." The Polo company, headed by P. McGowan, serial director, has been in the West Indies for eight weeks.

It is expected that Polo's trip to the West Indies will be supplemented later by a tour of South and Central America.

Organize Theatre Company

JERSEYVILLE, ILL.—A company is being organized to erect a $40,000 theatre with a seating capacity for 900 patrons.

FLORENCE DIXON
Who will next be seen opposite Conway Tearle in "The Road of Ambition."

MARY LOUISE BEATON
Prominent Philadelphia society girl, who has just returned from a trip to Mars' with Bert Lytell.

Rothacker Plant in West Ready in April

President of Company Will Leave for Coast in March

Watson R. Rothacker, president of the Rothacker Film Manufacturing Company, will be in Los Angeles the first week in March to make preliminary plans for the opening of the second of his world-wide chain of film laboratories.

The new Rothacker laboratory at Melrose and Gower streets will be equipped and ready for business early in April.

Mr. Rothacker leaves Chicago for Los Angeles on the California Limited March 1. He will be accompanied by Charles E. Pain, vice-president of the Rothacker company. They will stop at the Ambassador hotel.

Following the opening of the Coast plant Mr. Rothacker will go to New York to complete plans for a third laboratory there.

He said for Europe on the Olympic June 25 to build a fourth laboratory in London.

Re-Issue of Bible Play Will be Pathe Venture

All copies of Pathe's hand colored Biblical feature, "Behold the Man," will conform to the print used during the exhibition of the production at the Apollo theatre, New York, where on four successive Sundays the picture played to capacity audiences.

In its revised form, "Behold the Man" will be forwarded to each of the thirty-two Pathe branch offices, and publication arrangements will be announced shortly.

Sennett Film at Barbee's

Mark Sennett's "A Small Town has been booked into Barbee's Loop theatre, Chicago, beginning March 13 and continuing for two weeks.

New Orleans House Opens

NEW ORLEANS, LA.—The New Orpheum opened its doors on February 7.
Beban Wins Success
In Tour of Country
"One Man in a Million" Booked Over Fox Circuit in Greater N. Y.

"One Man in a Million," the special starring George Beban and distributed by Robertson-Cole, won the same success in Cleveland that it enjoyed in the other cities in the South and Middle West, according to reports which have reached the distributing corporation.

Indicates Record Week
The Metropolitan and Strand theatres of Cleveland wired Robertson-Cole: "In face of openings here and the personal appearance of stars, people of Cleveland jammed the Metropolitan and Strand theatres Sunday to see George Beban and witness his picture, 'One Man in a Million.' Patrons unanimous in praise of picture and Beban's work. Everyone feels we will have a record week's business."

Mr. Beban is now heading westward from Cleveland and will have the management of St. Louis and Milwaukee before he reaches Chicago for a run of three weeks, after which he will go in the direction of the Rockies. Beban is in each city in which he appears and he has been met by a reception committee, has been welcomed by the mayor, and in most cases he has made several addresses while in the city.

Booked Over Fox Chain
In the New York territory the picture has been booked over the Fox Greater New York Circuit. The following theatres will show "One Man in a Million": Ridgewood, Bedford, Islip, Brooklyn, Garden, Jamaica, Audubon, Cretona, Star, Academy, Nemo, Standard and the 103rd St. Theatre.

In Indianapolis when Mr. Beban appeared at the Circle theatre, which seats just a little over 3,000 people, the management was forced to fill every aisle in the theatre, so great was the popular demand for entrance.

Selznick Announces Two Features That Will Be Ready For March Issue
For March, Selznick announces, the publication 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 production is listed for issue on March 10, and the O'Brien picture on March 20.

In the cast of the former are also Charles Gerard, Betty Hilburn, Maurice Costello and Warren Cook. The story was written by Michael J. Phillips and picturized by Edward J. Montague. Burton was attached.

In "Gilded Lies" the cast includes Martha Mansfield, Frank Whitson, George Stewart, and Arthur Donaldson. John Lynch wrote the story and the R. Cecil Smiths prepared it for the screen. William P. S. Earle directed.

Len Kennedy Is at Work
On His First Production
Announcing an elaborate screen version of "The New Minister" as his first production, Lem F. Kennedy has completed the organization of his own producing company and is at work at the Victor Studio, 649 West Forty-third street, New York City.

Educational Books Practically Every Big Theatre Circuit in United States

With the signature on a contract with Southern Amusement Company, controlling the Huley-Lynch theatres in Texas and Arkansas, Educational Film Exchanges, Inc., announces that it has completed booking practically every circuit of importance in this country and Canada.

Dallas was one of the last of the educational exchanges to open, and changes in management delayed the completion of contracts in that territory, but according to the New York office that section now will show the same "over the top" business as the rest of the country. Provision for these first runs will make the pictures available for the remainder of the territory.

To Add Other Houses
Included in the theatres which will show the entire Educational product are the Queen in Houston, Victory in Waco, Queen in Galveston, Royal in Little Rock, Ark, Olympic in Wichita Falls, the Queen, Old Mill and Hippodrome in Dallas and all the houses in San Antonio. Assurances have been given that these comedies will be played in the $800,000 Palace theatre which will open in Dallas about July 4.

The arrangements made also include adding a number of other theatres to the list just as soon as they have exhausted the short subject bookings that they have under contract.

In calling attention to the vast number of big chains that have booked its products Educational points to such as: the Rialto-Rivoli-Criterion, the Mark Strand Circuit and the Marcus Loew theatres in New York; Balaban and Katz and Jones, Linick and Schaefier in Chicago; the A. S. Black and Gordon groups and every circuit of importance in all of New England; the Stanley group of houses in Philadelphia; the Rowland and Clark chain in Pittsburgh and its section; the Tom Moore and the Loew houses in Washington; the Jake Wells theatres through Virginia; the Lynch houses in Georgia, Alabama and Tennessee.

Shown in Canada
The Levy theatres in Kentucky; the Latham houses in Cincinnati; the Loew chain in Cleveland; the Lieber houses in Indianapolis; the Saenger circuit in Louisiana, Mississippi and Florida; the Skouras houses in St. Louis; the Kunsky circuit in Detroit; Ruben and Finkelstein in Minneapolis; the Butts circuit through Michigan; the A. H. Blank chain in Iowa and Nebraska; the Frank New man theatres in Kansas City; the entire group of Denver theatres; the Swanson and Nolan houses in Utah; Turner and Dahiken in California; Grauman's theatres and the Gore Brothers-Lesser houses in Los Angeles, and the Jensen and von Herberg circuit through the Northwest. In addition the entire Educational product is shown in all of the sixty Allen theatres through Canada.

Independent Will Offer
Pete Morrison Westerns

A new series of two-reel Westerns, starring Pete Morrison, former Universal star, will be placed on the state rights market soon by Independent Films Association, according to announcement by Eddy Eckels, president and general manager of the organization, who has just completed negotiations with the Morrison forces whereby Independent Films will receive the exclusive distribution of the stories.

The Morrison specials, the first of which is titled "The Long, Long Trail," and is now in its final stages of production at the Independence City studios, Hollywood, Cal., are said to introduce to the screen something entirely new and different in Western pictures of this footage and are stories based on true-life situations. They will be issued at the rate of one a month, it is announced.

BEAN GREET INDICANPOLIS' MAYOR

George Beban, star of "One Man in a Million" the Robertson-Cole special, greeted by Mayor C. W. Jewett of Indianapolis, Ind., during Mr. Beban's engagement at the Circle Theatre in that city.
Requisites of Perfect Film

John S. Woody Says That Cast, Star, Continuity, Direction, Settings and Photography Constitute the Essentials for Making Such a Production.

John S. Woody, general manager of Reelart, in the following interview expresses his ideas concerning the production of the "perfect picture."

We have arrived at a time now when the general public patronizes, views and approves a picture on its general merit. The era when the success of a production depended solely upon the personal popularity of some single member of the cast, is past.

A careful scrutiny of present day conditions shows that the organizations which are succeeding in a large way, are those which are directing their efforts toward 100 per cent productions and which recognize fully the importance of all factors of the art; the story, direction, 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 scenario construction and continuity; portrayed by casts 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 competents, plus high quality photography and laboratory work and you have what nearest approaches a perfect picture.

It is pictures which measure up to this standard which Reelart is striving to make and we pride ourselves that we are succeeding in this endeavor. We do not claim to be the only organization which has adopted this policy in the production of pictures, nor do we claim that we are offering the only good pictures on the market, but we do feel that our productions offer the highest possible box office value to exhibitors.

In signing up well-known writers and playwrights, Reelart has evidenced its recognition of the necessity for handling only the highest type of stories obtainable. The casts for every picture released by Reelart have been most painstakingly selected and each part is portrayed by some artist especially selected because of his or her ability to render an exceptional characterization. Our directors are all of established reputation.

One of the angles which a great many producers seem to overlook is the vital importance of attractive business-getting titles. Of course, where these titles are simply repetitions of the names of famous books or plays, the producer assumes no credit because of their attraction value, but Reelart has been particularly fortunate in most of its titles, for example, "The Furnace," "Something Different," "Oh, Lady, Lady," "Ducks and Drakes," "She Couldn't Help It," etc.

This thought that the entire picture is the thing is not some new brilliant idea which has just occurred to me or to others. It has been a fact which has just occurred to me or to others. It has been a fact which has for some time been recognized, and first among those in the industry to arrive at this conclusion were the thinking exhibitors of the country who are very close to their patrons and are quick to sense the trend of popular opinion.

Settlement Made in Jans-Exhibitor Suit
Plaintiff Claims Theatre Man Failed to Abide by Contract

Settlement has been reached in the suit brought by Herman Jans, president of Jans Pictures, Inc., and Jans Film Service, Inc., against M. Machatt, manager of Crescent theatre, Perth Amboy, N. J.

The plaintiff in his charges claimed that Machatt booked "Madonnas and Madmen," for a week on a redemption basis. That $428.20 was turned over to the Jans company for the first two days. That Machatt failed to comply with the terms of the contract and endeavored to shield the picture. Jans, however, refused to leave the theatre with his production.

Jans then charged that Machatt withheld the box office receipts for the remainder of the week for the entire run.

The case was called before Judge Free- man Woodbridge of the New Brunswick district court. Machatt's attorney, however, offered settlement for the balance in full and costs. This was accepted by Jans.

"Servant in the House" is Heralded as Strong Box Office Attraction

H. O. Davis' production of the Charles Rann Kennedy play, "The Servant in the House," is said by its distributors, Federated Film Exchanges of America, to be one of the strongest box office features of the year. The play has been on tour with great success for more than ten years.

The production has been carefully made with a view to retaining all of the qualities of the original play that have made it one of the greatest road shows. Bookings for extended runs have been received from all parts of the country.

Dr. Pauline, Hypnotist, Signs With Educational

Educational Film Exchanges, Inc., has announced that it has signed a contract with J. Robert Pauline, the hypnotist, for the distribution of a series of two-reel comedy dramas to be made by him. The first of these pictures will be delivered on June 15 and others monthly thereafter.

While the new pictures are roughly classified as "comedy-dramas," it is promised that they will be a novel product. It is said that the hypnotic element will enter into them strongly, but that their chief aim will be to create laughs.

Fire Destroys Playhouse

CLEARFIELD, PA.—Fire recently destroyed the $15,000 theatre owned by L. A. Tope.
Hail "The Mistress of Shenstone"
As Most Ideal Frederick Vehicle

Robertson-Cole shortly will publish "The Mistress of Shenstone." The company states that those who have viewed the picture declare that its artistic and dramatic qualities make it the most ideal vehicle Pauline Frederick has given the public. It is adapted from a widely read novel. Several big dramatic situations have been built up. A worthy cast supports the star. The settings are excellent. The company says these qualities make the production one which is destined to win for every exhibitor.

Is Story of Noblewman
Since the publication of her first picture for Robertson-Cole, "A Slave of Vanity," the company declares the star has become more popular. "The Mistress of Shenstone" tells the story of an English noblewoman. Director Henry King has availed himself of the opportunity to use impressive locations on the West Coast. A palatial home was utilized as the castle of Shenstone.

Roy Stewart in Support
A replica of a famous Cornish inn was erected on cliffs on the Pacific Coast. These irregularities in the topography represented the cliffs of Cornwall. One of the big scenes portrays the heroine and her black and her battle to climb the face of the cliff ahead of the advancing seal. Throughout the picture Miss Frederick wears beautiful gowns and wraps. In her support are Roy Stewart, Emmet C. King, Arthur Clayton, John Willink, Helen Wright, Lydia Yeaman Titus, Rose Gore and Helen Muir.

Jerome Storm Will Direct
Katherine MacDonald Film
Jerome Storm will direct the next picture starring Katherine MacDonald in her tenth Associated First National publication. Upon hearing that Storm was severing connection with the Lillian Gish organization, Manager B. P. Fineman of Katherine MacDonald Pictures Corporation closed a deal by wire with Storm to hurry across the continent and take charge of the MacDonald megaphone. Director Storm arrived in Los Angeles a few days ago and has already started casting for the new production.

Hicks Given Foreign Post by Paramount
Succeeds Lorimore as the Managing Director of Feature Films
John W. Hicks, Jr., assistant sales manager of 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 leaves on February 17 for San Francisco, where he will board the ventura, which sails March 1 for Sydney.

Is Paramount Pioneer
Mr. Hicks is one of the Paramount pioneers, and his appointment is declared to be a fitting recognition of the services he has rendered the company in the past four years.
The new Feature Films executive began his film career with General Film in 1914 under George Kleine, remaining with that organization until 1917. In that year he went to Kansas City to accept a position under the late A. D. Flintom, district manager for Paramount. His activities in Washington work in connection with the Kansas City, St. Louis, Des Moines and Omaha exchanges.

Former Minneapolis Manager
In 1919 Mr. Hicks was named branch manager of the Minneapolis exchange, where he established a reputation for efficiency and executive ability which won for him promotion as assistant sales manager in July, 1920.
"The appointment of Mr. Hicks as managing director of Feature Films, Ltd., is the first step in plans we have had under consideration for the betterment of the Australian organization," said Mr. Shauer. "Mr. Hicks has made tremendous strides in Australia and New Zealand in the last three years, and today has more than 60 per cent of the total film business in that territory."

Louise Glaum to Star in
Next Parker Read Feature
Louise Glaum will star in J. Parker Read, Jr.'s, forthcoming special for Associated Producers. No title has been announced.
It has been announced, however, that Fred Niblo, who made "See, for Read, with Miss Glaum in the title role, and who directed Doug Fairbanks in "The Mark of Zarro," will be behind the megaphone with George DeGroot as head of camera staff. Mahlon Hamilton may play the leading male role.

Lightning Photoplay Service Is Enlarged
Hirsch Named Treasurer and General Manager of New Corporation
Lightning Photoplay Service, New York, organized one year ago, has been enlarged, the new company to be known as Lightning Photoplay Corporation.
Herman Hirsch is treasurer and general manager of the new corporation and Samuel Hasse is president and sales manager. Joe Blott and Sam Merchant head the list of salesmen, while Miss Eleanor O'Brien is in charge of the booking department.
The policy of the company will be to handle only the highest class of productions, according to an announcement just made. "Luxury," a Ruby DeRemer production, has been purchased by the company and is ready for publication.
The Jack Hoxie feature, "The Man from Nowhere," Spotlight comedies and Sport Pictorials also are on the company's program.

Remar”-”b”l”e Business Reported by Selznick
Despite the current rumor of a general business depression throughout the motion picture industry, Samuel Sax, general sales manager of Selznick Pictures Corporation, who recently returned from a ten-day trip to the Pittsburgh branch office, declared that as far as Selznick is concerned business conditions were never better. He emphasized the fact that the Selznick corporation was doing remarkable business with all its productions.

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FOSTER MOORE,
Sales manager for the Jans Pictures, Inc.

MABEL NORMAND
The popular Goldwyn star in "Head Over Heels"

Report Deal for Theatre
MILWAUKEE, WIS.—A deal is reported to be pending whereby a Chicago theatre syndicate is negotiating for the Carpenter property at Sixth street and Grand avenue.
Brilant Completes Continuity for Five-Reel Picture in Forty Hours

What is said to be a record for speed in turning out a working continuity for a five reel motion picture was established by Arthur M. Brilant of 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 published by Joan Film Sales Corporation, in forty continuous hours of work.

Authors Refuse Work

Circumstances played an important part in the work. 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. They said it was a physical impossibility. Finally Brilant was interested in the proposition and he undertook to turn out a finished continuity under an unusual arrangement.

The arrangement was that besides a fixed sum Brilant was to get a certain bonus for every hour under 144 hours, allowing twenty-four hours to the day, that he saved on the script. The following morning at 8 o'clock Brilant went to work on the story, assisted by two stenographers who relieved each other at half hour intervals.

Uses Three Stenographers

The two girls worked until 5 o'clock that evening when they were relieved by a male stenographer. All through the night Brilant worked without stopping for a moment's rest, until 5 o'clock in the morning when his male stenographer collapsed from the strain.

From 5 o'clock until 9 Brilant did his own typing when the two girl stenographers of the previous day again took up their work. All day they worked at high speed until 5 o'clock when the male stenographer again relieved them. Seven hours later or promptly at midnight the script was finished.

Crandall Exploits Equity-Young Films

Milton D. Crandall, publicity man, has joined the Equity staff.

He will assist in the exploitation of the Clara Kimball Young productions, particularly the last two, "Midchannel" and "Hush." He is now in Dallas, Tex., where he is paving the way for the 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 censorship. He addressed the Kansas and Ohio state legislatures on several occasions. Recently he spoke at the antiblue law convention in Cleveland.

Owen Moore Feature Big Hit at St. Louis Theatre

"The Chicken in the Case," the current Selznick picture starring Owen Moore, was chosen as the attraction at the opening of the remodeled Pageant theatre, St. Louis, recently, and played to capacity audiences, according to a telegram from Sypros Skouras, proprietor.

"YOU'RE ALWAYS 'NEXT' IN THIS SHOP"

France Is Optimistic In Comment Upon the Far East Conditions

R. G. France of Manila, a member of the firm of Wise & Co., distributors of Paramount pictures in the Philippine Islands, has been in New York en route to Manila after a vacation of several months spent in England. France arrived in New York on January 29 and departed on February 3 for Vancouver to embark for Manila.

"When I left Manila last March the motion picture business was most prosperous," he said in discussing conditions in the Far East. "Since arriving in New York I have received cable advices that this prosperity is continuing in so far as the film business is concerned, and I am eager to get back home and get into the harness again.

"The motion picture screen is the one form of foreign entertainment which has made great headway in the Philippines, and American pictures are popular wherever shown. Formerly the natives delighted in cowboy and wild west melodrama, but in the last two years they have begun to show a desire for society and business dramas. Once the process of deflation is completed, I look for greater prosperity in the Philippine Islands, and the motion picture business undoubtedly will enjoy a considerable growth."

Fox Enthusiastic Over Clyde Cook's "Jockey" To Be Published Soon

Advises from Fox Film Corporation state that Clyde Cook will pass under the wire a winner with his newest subject, "The Jockey," not yet published.

The Jockey," it is announced, has broken every booking record heretofore made by a Cook comedy. The Cook comedies are directed by Jack Bystone. In this newest subject, Cook takes the principal part in a comedy horse race and indulges in a boxing match.

Realart Announces Two Available Star Issues

Two star franchise pictures are announced by Realart for immediate publication.

The first is "The Outside Woman," adapted from Philip Bartholomae's stage farce, "All Night Long," and featuring Wanda Hawley, "Out of the Chorus," and Alice Brady's latest picture, based on an original story by Harry Chandlee and William D. Laub, is the other.

William Duncan Completes Serial, "Fighting Fate"

Final scenes for William Duncan's chapter play, "Fighting Fate," have been made on the Mojave Desert. The headquarters of Duncan and his co-star, Edith Johnson, and the Vitagraph troupe of about one hundred players, is at Victorville, Cal. Airplane service connects the party with location and town.

Miner Buys in Ladysmith

LADYSMITH, WIS.—M. C. Martin has sold the Unique theatre to G. E. Miner of Rice Lake, who operates picture houses there and at Cameron, Dallas, and in other towns.
With the Procession in Los Angeles

By Harry Hammond Beall

Marjorie Daw, the Nellan star, has gone to New York to play the role of Love in the Famous Players-Lasky production of "Experience" which George Fitzmaurice is to direct.

Lew Cody has begun his vaudeville tour on the Orpheum Circuit.

A co-operative picture making plan has been launched by the Bang Comedy Company with Roy Sanford as director and manager of the new enterprise, "Evidence" will be the title of the first picture. Each member of the company is to share in the profits of the organization's productions, having joined the company with the understanding that no salaries would be forthcoming. Clive De Vinna is the cameraman, Irvin Bacon, star comedian, while the remainder of the cast consists of Helen Holley, Paul McWilliams, Capt. Bingham, Frank Stockdale, the famous dog "Mickey" and E. C. Robinson.

Frank Lloyd, the Goldwyn director, is still confined to his bed by illness.

J. Grues Alexander has been engaged as an addition to the Sessue Hayakawa scenario staff.

Frank Mayo is working in the north woods on "The Magnificent Brute," his forthcoming Universal photodrama. Robert Thornby is directing, Dorothy Devore will be seen in the leading feminine role.

Charles L. Hertzman, director of publicity at Universal City, is rapidly recovering from the illness which has confined him to the Clara Barton Hospital. In the absence of the chief, the publicity department is being run by Malcolm S. Boylan, his first assistant.

William D. Taylor, president of the parent lodge of the Motion Picture Directors' Association for two of its six years life, has been named a third time for the ranking office in the pioneer film organization.

Arrangements are being made to give the disabled soldiers at the Sawtelle Hospital a series of entertainments at which Universal stars will make personal appearances and a recent photodrama showing them in action projected at the same time.

Franklin K. Lane, ex-secretary of the Interior, was the guest of Major Rupert Hughes, at the Goldwyn studios this week.

Harry Arthur, general manager for the West Coast Theatres, Inc., which is the merger of the theatrical interests of Gore-Ramish and Lesser, has returned to Bakersfield, where he will be occupied for another week in the task of aligning the newly acquired theatres into the organization. The new theatres are the California, Hippodrome, Pastime and Bakersfield Opera House. In Bakersfield, and the Sunshine Theatre in Taft.

Richard Marshall has been appointed treasurer of the Ambassador Theatre. He will handle the pastebords at the Ambassador box office assisted by Cleo Wroten. The downtown ticket branch at the Kinema theatre is also under his supervision.

"The Kid" Continuing Triumph at Randolph;

"Kismet" in Fifth Week

"The Kid," starring Charles Chaplin, entered upon its sixth week at the Randolph, Chicago, Sunday, February 20, still going strong, although the house opens at 6:30 a.m. and continues to midnight, and only the feature is being shown.

On the same night "Kismet" opened its fifth successful week at the Ziegfeld in Michigan avenue, where it is showing from noon to 11 o'clock at night. The crowds continue.

Ralph Kettering, statistician for Jones, Linick & Schaefer, states that "The Kid" has already played to 350,000 at the Randolph and will soon pass the half million mark.

Abramson Producing New Film, "Mother Eternal"

Ivan Abramson is engaged in producing a new feature, "Mother Eternal," on the scenario of which he spent nearly six months. The cast is headed by Vivian Martin. Others are Earl Metcalfe, Thurst- ton Hall, Jack Sherill, Vivian Osborne, Pearl Shepard, Cecil Kern and little Ruth Sullivan.
“A SMALL TOWN IDOL” (Associated Producers) is Mack Sennett’s first contribution to the producers’ combination. It is a travesty on the rural drama of screen and stage and Ben Turpin never appeared to better advantage. The comedy is sure-fire and a consistent story is provided the Sennett players.

“GOD’S GOOD MAN” (Stoll) follows the lines laid down in old time melodrama and for that reason may fail to impress many who do not have a fondness for this type of screen entertainment. However it is well acted by an all-English cast of players.

“A PERFECT CRIME” (Associated Producers) is an Allan Dwan production adapted from a Saturday Evening Post story. It furnishes good entertainment and humorously advances a moral that success cannot be gained dishonestly. It is of a popular type and therefore a good audience picture.

“WITHOUT LIMIT” (Metro) is a novel story with an impressive theme. It has been effectively and beautifully picturized by George D. Baker and represents the better type of screen production. Without Limit” is a decidedly worthwhile picture.

“THE EASY ROAD” (Paramount) presents Thomas Meighan in a rather weak and commonplace story whose generally smooth handling is its saving grace. It will probably please Meighan followers and be accepted as light entertainment.

“THE ROAD DEMON” (Fox) offers Tom Mix as a “cowpuncher” automobile racer winning the Los Angeles-Phoenix races on road and speedway. Better in every way than the former Mix features, highly exciting and realistic. Backgrounds of Western scenery extraordinarily good. Clever comedy, and lots of it.

“SEVEN YEARS BAD LUCK” (Robertson-Cole) is Max Linder’s “come-back” to the comedy screen. It is a five reel feature. Novel and original high grade and wholesome, founded upon the theme of superstition. Will be liked everywhere.

“THE GHOST IN THE GARRET” (Paramount) presents Dorothy Gish in a riotously comical comedy-drama. Full of pep and dash and fun with action centering about a “haunted” house and the theft of pearls. A feature that will keep patrons in a gale of laughter and one that will please the youngsters.

“SOCIETY SECRETS” (Universal) stars Eva Novak in a very human story picturing high society with its weaknesses. It should prove an excellent box office attraction inasmuch as its appeal is universal and it has been carefully directed.

“BLACK PANTHER’S CUB” (Ziegfeld) is a powerful and beautifully produced drama starring Florence Reed. It is the first product of the Ziegfeld Cinema Corporation and is decidedly one of the finest pictures of the year. It was made under the skilful direction of Emile Chautard.

“ANNABEL LEE” (Joan) made with a special cast and said to be based on Edgar Allen Poe’s poem, is an ordinary program picture. It has little action and scarcely any heart interest. The direction is mediocre.

“BURIED TREASURE” (Paramount) starring Marion Davies is a Cosmopolitan production presenting a glorified fairy tale with a modern parallel. It is spectacular and attractive to the eye but is without dramatic strength. George D. Baker who directed, made the most of the material at hand.

“WING TOY” (Fox) stars Shirley Mason as a bewitching little maid of the Chinatown colony. An artistic offering having to do with her attempted coercion into marriage with the Emperor of Chinatown and her rescue by a young reporter who loves her. Charming in every way and a picture that will find warm welcome.

“THE BREAKING POINT” (Hodkinson) presents Bevssie Barriscale in a highly dramatic eternal triangle story with effective society setting. The star does exceptionally good dramatic work and wears stunning gowns. An absorbing and entertaining feature that presents a moral lesson to adults. A very good picture.

“THE SAGE HEN” (Pathe) is a mother love story told in pictures placed in the Old West country at the time of the gold rush. One of the best Pathe offerings of the year and played in a clever way by an able cast including Gladys Brockwell, in her best role to date, Lillian Rich and others. An unusually good feature.

“OUT OF THE CHORUS” (Realart) is the latest Alice Brady offering and one of only commonplace value. It will entertain and interest, but will not create unusual comment. The star wears some stunning clothes and the settings are attractive. The story of the marriage of a wealthy man and a chorus lady. Society drama.

“THE TRAIL OF THE CIGARETTE” (Arrow) is the latest of the “Tex” series of detective stories that Arrow is issuing. Reasonably exciting and interesting, although rather confusing. Themed on a murder mystery.

“WHAT’S WORTH WHILE” (Paramount) a Lois Weber production picturing the snobbery of the effete East and a diamond in the rough from the West who teaches his fiancée a lesson. The action is slow and perhaps too psychological where the physical would have been more suitable.

“ROADS OF DESTINY” (Goldwyn) presents Pauline Frederick in a screen version of Channing Pollock’s play based on an O. Henry story. It furnishes excellent screen entertainment and gives Miss Frederick splendid opportunities to display her talents.
BEN TURPIN IN
A SMALL TOWN IDOL
(ASSOCIATED PRODUCERS)
A travesty upon the rural melodrama and the motion picture profession. Embellished with elaborately staged Babylonian scenes with comic opera trimmings. Directed by Erle Kenton who has extracted every ounce of fun out of the comedy situations of the story.

"A Small Town Idol," Mack Sennett's first contribution to Associated Producers will undoubtedly prove a good drawing card in any house large or small. Its feature length proportions—it is 6,200 feet long—need not react against it as the comedy is so well maintained throughout the seven reels it does not seem one-half that long.

While it is true there is present much of the old hokum in the way of slapstick comedy there is a consistent story back of it and it is followed through to the end. The scenes in the village church, with Turpin as sexton, are particularly funny. Later he becomes a motion picture star in Los Angeles, when the villain has succeeded in having him run out of town. He has a triumphant return, only to be accused of murder. Angry citizens, headed by the villain, are about to hang him when he is vindicated by his sweetheart's father. The nearlynching bee at the end of the picture gives it the desired punch. It is one of the funniest bits of the feature.

Ben Turpin, as Sam Smith, heads the cast of Sennett players. He later becomes Samuel X. Smyth, the handsome hero of a film company, and it is here some of the most ludicrous stuff is enacted. Phyllis Haver lends beauty and charm to the story, as Ben's sweetheart, Mary Brown. Marie Prevost plays opposite Turpin in his picture escapades and James Finlayson as J. Wellington Jones gives the needed balance as the villain, while Dot Farley as Sam Smith's loving mother has several amusing bits. Charles Murray is cast in a small part as the Sheriff.

"A Small Town Idol" offers infinite possibilities for unusual exploitation. It is a sure-fire, fast-moving and uproariously seven-part feature with the inimitable Ben Turpin busy every minute.

MARION DAVIES IN
BURIED TREASURE
(PARAMOUNT)
A glorified fairy tale on the triangle idea with a modern parallel, spectacular and attractive to the eye, but lacking in dramatic strength.

There isn't much to "Buried Treasure." Stripped of its ornate trappings, it is but a dual triangle story, told in ancient and modern times.

The idea back of it is that our experi-

SPECIAL CAST IN
STORY OF A BAD EGG
(EDUCATIONAL)
The result of the issue of this distinctly out-of-the-ordinary comedy will be one of the most interesting things in the comedy province to watch hereafter. It is an importation, an English film, and its oddity and decided difference from the American fun picture should be one of the big points in getting it over. There is no doubt but that its humor of titles—characteristically English—will be caught with great relish by the intellectual patron, and no doubt that its lavish setting and lively fun will please everybody. It takes up the story of an American girl in London at the time she is in the market for an English nobleman. She has a notoriously furious temper, and under its lash falls the valet of an impoverished Lord Stonebroke, sent to negotiate for his master as a marriage possibility. The girl seizes upon the servant and drags him into matrimony without listening to his objections. When the identity of the valet is at last discovered, the real nobleman is on the scene and takes his place as the husband.

Ben Turpin and a few of the dancers used in "A Small Town Idol" (Associated Producers).
SPECIAL CAST IN

THE SAGE HEN
(PATHE)

A story of mother love in pictorial terms of the rugged, Western type of opeers. With vivid vignettes in action. Excellent cast, directed with the characteristic skill of Edgar Lewis. A decidedly entertaining feature that should meet with enthusiasm everywhere.

Stories of the days of the California gold rush of the eighties still hold a fascination for Americans, and it was a bright idea that built actor. They portray the love about the locale of that era. The popularity of "Humoresque" has established a standard of comparison for screen stories with this theme. "The Sage Hen," while entirely different, approaches its appeal in many ways. In fact, the patron whose limited intelligence may not permit him to grasp the finesses of "Humoresque," will read the mother love theme more clearly in this story of plain people in rugged lands.

The mother in this story was derided in the world of narrow minds and sharp tongues in which she found habitation and called "The Sage Hen," an Old West term for women of questionable reputation. She was stowed out of town with her young son and thrown with him to save his life when she fell into the hands of Indians. Years later, with her reputation as a girl, a clean woman, married, mothering an orphaned girl, two men come out of her past and jeopardize her reputation's safety. To shield the girl and her son, who are in need, she permits herself to be tortured and tormented. The mystery is eventually cleared and mother love triumphs.

Gladys Brockwell brings a characterization to the role of the Sage Hen that is distinctly artistic and unusual. Wallace MacDonald plays the part of the grown son with agreeable comeliness and skill, and Richard Headrick is a charming little youngster in the childhood scenes. Lillian Huntington, Alfred Allen and Helen Case as Mr. and Mrs. John Rudd, James Mason as Craney, and Albert Morris as Bob complete the cast. All do meritorious work.

Scenes of the picture were taken in Nevada and offer some colorful atmospheric effects. The entire locale is well photographed and the whole is exceptionally good and certain to be received with commendation everywhere. Action is propelled at a rapid rate, suspense is well sustained and photography is artistic.

VANITY PLAYERS IN

OUIJA DID IT
(EDUCATIONAL)

The ouija board's nationwide rage lends a timely theme to this story which will be universal. It is a snappy one-reel mix-up of youth and love in a society setting. Neal Burns and Lauro Steiner are the heroine and hero most concerned and it is their romance that the girl's devotion to the ouija board plays a major part in. The board tells her that George will be her husband. To rid her of the idea that she must obey the board Ted halves his scheme and brings her ultimately to view the situation as he would have her look upon it. It is clean and clever fun of the type demanded by Education and will be liked as a short filler.
MAX LINDER IN
SEVEN YEARS' BAD LUCK
(ROBERTSON-COLE)
The inimitable comedian in a genuinely funny feature based upon superstition. A five-reel comedy, good for a succession of laughs. High-grade, original and minus slapstick. Written and directed by the star.

A distinct advance in the making of high-grade, wholesome, five-reel comedies, is achieved in this Max Linder contribution. It marks the French comedian’s return to the screen following war service. It is comedy above the ordinary and will certainly score a hit.

Linder breaks a mirror early in the story and after that, with the imagination that superstition can play upon, Linder pursues him. His fiancée returns his engagement ring. He loses his purse and takes a railway journey that is a short comedy in itself. He impersonates a telegraph operator, lands in a zoo and hobobs with a den of lions as the lion, in the person of several policemen, stands baffle outside the cage. In the end fate decides and his troubles are straightened out. He wins his girl again and the closing scenes show a string of seven high jinks in frock coats, silk hats and milk bottles.

It is one of the most engaging bits of fun that has been put upon the stage in a long time. The picture is all that its producers promise for it and it should go big everywhere.

Dorothy Gish is the sweetheart very pretty, Betty Peterson, Lola Gonzalas, Clarence Ward, Ralph McCullough, Saxon and Joe Martin assist the French comedian. Effective exploitation can be built about the human weakness for superstition.

DOROTHY GISH IN
THE GHOST IN THE GARRET
(PARAMOUNT)
A comedy-drama that will be greeted by a riotous and continuous gale of laughter. Will please adults and delight the children. Swift-moving and breezy with action centered about a “haunted” house and a jewel theft.

F. Richard Jones directed.

As a clever and clownish comedienne Dorothy Gish has romped through no more entertaining feature than this in all the long list of successes to her credit in that line. Her antics are side-splitting, and augmented by the effects of “ghosts” in a “haunted” house upon a colored cook, afraid of his own shadow, the result is truly a knockout. During its run in Chicago theaters it was greeted at all times with a sustained gale of laughter. It has a story trend that is new and different and every element that makes the successful comedy-drama has been excellently employed. The exposure which this is passing up one of the season’s distinct successes.

Miss Gish appears as Delisle O’Dell, a perky relation, who comes to visit wealthy relatives, the Dennises. Her boon companions are a bulldog of masculine persuasion, answering to the name of Violet, and a parrot given to refreshing comment upon affairs in general. Suspected of the theft of her hostess’ pearls, Delisle is ordered out. With her minia
ture menagerie she happens upon a band of thieves who make their headquarters in a “haunted” house. There she succeeds by playing the part of a ghost in frightening the frequenters and bringing them to justice, the while exonerating herself.

The best scenes are those in which the colored cook figures prominently. The reputed terror of the race for “bants” is played upon skillfully but inoffensively. The pet animals lend some of the live-

JOHNNY HIXES IN
TORCHY MIXES IN
(EDUCATIONAL)
The visit of an “up-country” Rube to New York who sees the city under the guidance of the enterprising and energetic Torchy offers comedy situations met in a mirth-engaging way in these two reels of fun. Torchy is there with his customary liveliness and adroitness in managing things, but the country un

cle of his “boss,” given to his custody for the day, contributes an equal share of the comedy play. The ride of the two down Fifth Avenue, New York, on a motor ‘bus, depicted as it looks to the ruralite, is a high spot that will get the heart of the laughs. Scenes on the Ma

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LUCK
A nicely human story that has to do with higher social lights, their weaknesses, and the meeting of them. It is a good box office attraction, inasmuch as its appeal is universal. Leo McCarey directed.

Eva Novak is seen to good advantage in her new Universal feature entitled “Society Secrets,” written by Helen Christine Bennett. There are many sympathetic, human touches to this story, based on the foibles of the newly rich who fear that their old fashioned father and mother will disgrace their newly achieved social position and who therefore attempt to keep them at a safe distance.

As the picture progresses the action takes a decided slump. The story is padded with situations that are nicely human but which eventually become a little wearisome. The director has made a good program picture of “Society Secrets,” and Miss Novak’s admirers will in all likelihood be pleased with their favorite in the role of a wealthy society girl who displays a kindly disposition in place of a supercilious one.

There are no sumptuous sets, but for the most part the sets and the photography are good. In support of Miss Novak appear Gertrude Claire, George Berrell, Leonard C. Shumway and Clarissa Selwyn.

The story has to do with a wealthy society girl who becomes interested in her fiancé’s noticeable secrecy about his parents and goes to find out what they are like. The mother, thinking the girl to be the new school teacher, approaches her and timidly asks if she will help her husband and herself to make themselves more presentable in dress and manners. The transformation is eventually completed and happiness is the rule of the day.

FLORENCE REED IN
THE BLACK PANTHER'S CUB (ZIEGFIELD)
A powerful and beautifully produced drama, abetted by a cast of popular and exceptionally fine players, directed by the ever skillful and resourceful Emile Chautard. It is an Emile Chautard Production for the Ziegfeld Cinema Corporation.

The initial production of the Ziegfeld Cinema Corporation, "The Black Panther's Cub," directed by Emile Chautard, starring Florence Reed, is decidedly one of the topnotch pictures of the year. Ethel Donohoe wrote the story, combining for her theme the spirit of bunre's poem, "Faustine," and the belief that environment triumphs over heredity. Philip Barothomew adapted the story for the screen, truly a splendid piece of work.

Miss Reed does beautiful work in this picture, proving herself an artist of makeup and an emotional actress of consummate skill. Opposite Miss Reed appears the delightful William Stephenson, Paul Ducet, Misses Alle, Tyrone Power and Henry Carvil.

The photography is beautiful, especially the outdoor scenes. Director Chautard has been a careful eye to his interior settings, and to them all is an air of refinement and richness that convinces one as to the class of people dealt with in this story. A daring bit of double exposure is carried out in a startling manner, in one scene wherein Miss Reed, as Faustine, old, haggard, bitter, lies dying and her hands clasps that of Mary Maudsley, her daughter (also played by Miss Reed) as she crouches on the floor beside her.

While the climax is an obvious one it is logical. The trick of skill that it is a climax in the real sense of the word. The story is effective throughout, its appeal is sincere, and its workmanship splendid.

A very good box office attraction for the exhibitor who not only has the title and the star to exploit, but also a cast of popular favorites.

"The Black Panther" is owner of a rich and popular gambling house in Paris. He is with an iron hand when one day the police compel her to close.

The daughter is given to an old admirer to care for. She grows up. She is "the Black Panther's Cub." Her guardian dies and to save his good name she is hoodwinked into posing as the Black Panther. She returns to the haunt of her former triumphs. She does so, with the understanding that she is through as soon as the mask is assembled.

The daughter, coming from a stock that is bad, is true to the environment she has been raised in. She remains clean, however, and in the end marries the man of her choice.

BUSTER KEATON IN
HAUNTED HOUSE (METRO)
Two reels of typical Keaton-Chline comedy packed with a fun that one talks about a haunted house. It is one of the best things Buster Keaton has done. The hero is courting a suffragette establishment. Keaton is cashier in a bank

MURIEL OSTRIDGE AND WALTER MILLER IN
A scene from the Salient Films, Inc. production, "Shocked!" (working title), made under the direction of J. Charles Davis, 2nd.

Variations of the glue pot stunt wherein the employees and customers of the bank get all tangled up with money and machinery, throw a good laugh. A trick stairway that collapses and sends Keaton sliding down its length furnishes much of the fun and is repeated in immense portions in his dream of going to heavenly regions. The counterfeiters dress up as ghosts and run and ramble throughout the bank where Emile Chautard, as Faustine, old, haggard, bitter, lies dying and her hands clasps that of Mary Maudsley, her daughter (also played by Miss Reed) as she crouches on the floor beside her.

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BESSIE BARRISCALE IN
THE BREAKING POINT (HODKINSON)
A heartrending family story, built on the theme of the eternal triangle. Highly colorful domestic drama, approaching in spots the melodramatic. A tragedy of real people moving easily and naturally in familiar setting and played by a notable cast, directed by Paul Scardon.

Bessie Barriscale has been given the starring vehicle that has been hers for some time in "The Breaking Point," and she makes excellent use of it. Her appearance, prettier than in any picture she has made for some time, her real skill in dramatic art, a story made gripping and tense by the ability of a cast of players who have arrived well in the front ranks of screen folk, all contribute to the real worth of the feature. There is no question but that this lovely story and its presentation will receive it with great enthusiasm.

The cooperation of the author, the Van Loan, and Director Scardon has produced a happy marriage and dramatically. The plot is one to make American men and women stop and question many of the love affairs of today. It is moral and not too obviously emphasized.

The story is that of Richard Janeway's marriage with Ruth Marshall, impelled to leave her by love of the magnificent mother. Janeway, self-indulgent, dissipated and unscrupulous, renues a former interest in, after bit wretchedly in Luana Deeping, a "painted woman." He plans to run away with her, taking his little daughter. Attempting to prevent his departure, his mother is surrounded by her family and friends. The cleverness of the old family doctor and Janeway's mother make the desire to appear suicide and Ruth is exonerated and left to a happy future with the mother-in-law and her own little girl.

Everything about the picture is of high grade. The star wears stunning gowns and many of them. The settings are elegantly attired with the skill that is artistic. Interest is caught at the start and held fast until the end. The cast includes Ethel Granville Truex, Walter Miller, Pat O'Malley, Virginia Hall, Wilfred Lucas, Eugenia Besserer, Joseph J. Dowling and Lydia Knot.

CHRISTIE PLAYERS IN
HEY, RUBE! (EDUCATIONAL)
Bobby Vernon plays his mirth-invoking way through a comedy quite different from his previous role. He is the "Lone Hero" of a country kid in a country school and of a rural lover courting a country maid. He takes the role of the country boy with all the enthusiasm in the world. He plays the part of the country school boy in the school session, one of them the teacher's proclivity for "booze" which he hides behind a wall. He is a real favorite and a frequent refreshment therewith. The driving away of the teacher is attended to before the coming of the country boy and the whole is free from offensive slap stick. It is swift-moving and a sure-fire laugh rouser. Helen Darling, Henry Murdock and Gus Leonard are others of the cast.
SPECIAL CAST IN

A PERFECT CRIME

(ASSOCIATED PRODUCERS)

Good entertainment here in a pleasing amplification of Carl Clausen’s “Saturday Evening Post” story, which humorously achieves the moral that success cannot be had by dishonesty but by self-confidence and wit.

In “A Perfect Crime” Allan Dwan has made a picture that will please the multitudes. He has amplified Carl Clausen’s story, adding to it more of a romance than the original possessed. Very, very, he has picturized the story from a comedy angle.

Told seriously as a probable thing, “A Perfect Crime” would be subject to criticism. But with comedy treatment, wherein rigid logic isn’t insistently demanded, criticism of improbabilities are often forestalled. Mr. Dwan probably appreciated this fact and designed the picture, its serious theme notwithstanding, for entertainment purposes. If this is the case and entertainment was Mr. Dwan’s uppermost purpose he has been successful. “A Perfect Crime” is good entertainment.

The chief figure in the story is a poor bank clerk. He steals a number of bonds from his employer, finding security against detection in his assumption of a confident, assertive characterization, a characterization totally foreign to his real self. The district attorney is out to revenge himself upon the youth for having interfered with him in his brow-beating tactics to subdue the girl in the case, whose dead father he had robbed. The youth, with the confidence that goes with his assumed character, outwits the district attorney and recovers the girl’s money. But he realizes that so long as he is a thief he is a failure so he returns to the bank, uncovers the money and is discharged. He gives a plausible excuse for his disappearance. His romance is concluded when he makes known his story to the girl who agrees to travel with him toward success.

The picture has been done with Mr. Dwan’s usual directorial skill. His featured player is Monte Blue, who is likeable as the clerk. Jacqueline Logan, Stanton Fleck and Hardie Kirkland, the remaining principals in the cast, give good performances.

ALICE BRADY IN

OUT OF THE CHORUS

(REAL ART)

A society drama with a melodramatic tinge. The story of the marriage of a man of wealth and a chorus girl. Reasonably interesting and entertaining. Will please the star’s admirers, but add little to her prestige. Herbert Blache was the director.

The story of a Winter Garden star who stepped from the chorus into the home of a wealthy husband, only to find a hothed of malice directed at her, gives her latest husband a bad time. While it is by no means unattractive in any way, there is a dullness and stilt about the whole that keeps it from being anything more than the ordinarily entertaining feature. It picks up a little at the pinnacle of the dramatic climax, when the husband is believed to have murdered the man who was too devoted to his wife. But this wanes weakly into an abrupt and ordinary conclusion and the remaining impression is one of mediocrity.

The star wears some stunning habiliments and the settings are artistic. The camera work is very good and the direction is excellent. Vernon Steel in the part of Ross Van Beekman is a likable leading man. Charles Gerard as Ormsby, Emily Fitzroy as Mrs. Van Beekman and Edith Stockton as Betty are others of the cast.

Miss Brady plays the part of Flo Madison, the chorus girl who marries the man of wealth. With her entrance into the higher social stratum of her husband’s family, her troubles begin. They are brought upon her by the plotting of her mother-in-law and inspired by a spurned suitor of Flo’s pre-marriage days, one Ormsby. His enforced attentions lead to his mysterious murder and the husband is believed, and believes himself, to have been the guilty party. The wife’s confession in an attempt to shield him and put herself in the light of a wrong-doer, is interrupted by the confession of the real murderer, a man whom the dead Van Beekman had wronged some years before.

THOMAS MEIGHAN IN

THE EASY ROAD

(PARAMOUNT)

The generally smooth handling is the saving grace of this picture which is handicapped by a weak and commonplace story. Will probably please Meighan followers and pass as acceptable, though light entertainment. Tom Foreman is responsible for the direction.

The story is at fault here. It evidently was selected not because of the merit of the story itself but because it has for its hero a type of character Mr. Meighan seems to be expected to play, since he made his big hit in a characterization remotely similar in “The Miracle Man.”

In “The Easy Road” the star is a novelist who has made a name for himself by potboiling. He marries wealth and with his potboiling days over he feels he can take time to write a masterpiece. But, secure against the financial urge, he finds he can’t write. His wife leaves him so that he can make good. He goes down the ladder and is about to commit suicide when he is called upon to rescue a blind girl from a watery grave. He takes her to his studio. The need of money is urgent and he begins to write. He is successful. Then his wife returns. At first she believes her sinister cousin who says that there is another woman in the case but she learns that the woman is the blind girl. The reconciliation follows.

Old in theme and outline the story carries little or no suspense. But it is smoothly told and is satisfactorily directed by Tom Foreman although some of the settings are of decided studio aspect.

Mr. Meighan gets the most out of his role. His leading woman is Gladys George. Lila Lee contributes a fine bit of work as the blind girl.

SPECIAL CAST IN

WITHOUT LIMIT

(METRO)


“Without Limit” is another indication of the trend toward the production of pictures that deal in more than mere superficialities. It is from the Saturday Evening Post story “Temple Dusk,” by Calvin Johnston, and has excellent reason for picturization in a worth-while thought which has been expressed in uncommon and unusually interesting screen

THE THEFT OF THE JEWELS

Scene from the Universal-Jewel production, “Outside the Law,” in which Priscilla Dean is starred, supported by Lon Chaney and Wheeler Oakman.
terms. The thought is that there are people outside as well as inside the temple of righteousness and that the only real answer to true happiness is the charitable spirit of brotherhood in the fortunate toward the unfortunate.

This thought is expounded through a gambler and a minister, two well contrasted figures, by the stand they take in the case of a misguided boy and girl and a materialistic Broadway rout. The youth is the son of the minister. Having fallen from grace he is helped back to the status of manhood by the gambler. The girl on the other hand is helped by the minister because of his sense of duty. Outwardly, the minister and the gambler have different codes but beneath the surface the outcome shows that in their brotherly spirit their religion is the same.

The regeneration of the boy and the enlightenment of the girl are accomplished dramatically. The generosity of the philosophical gambler and the unselfish sacrifices of the less worldly wise minister who lend helping hands to the unfortunate, touch a responsive chord, and develop an unusual amount of heart interest. The conflict is supplied by the materialistic rout. His persistent efforts to set for naught the efforts of the gambler and the minister keep the outcome a matter of suspense. The story catches the interest at the outset and holds it throughout.

The director, George D. Baker, has put the story with fine appreciation of dramatic values. And he has handled his cast with fine understanding. The characters live rather than simply move through the story. Anna Q. Nilsson, Robert Fraser, Robert Schable, Frank Currier, Thomas W. Ross, these and in fact the whole cast offer splendid portrayals. "Without Limit" is decidedly a worthwhile picture.

TOM MIX IN
THE ROAD DEMON
(FOX)

One of the best automobile race pictures ever screened, and one which the majority of Mix admirers will consider his masterpiece. A cowboy motor car racer in the Los Angeles-Phoenix road races and speedway contests is Mix's impersonation. Exceedingly good comedy and rarely good photography. Directed by Lynn Reynolds, who also wrote the story and the scenario.

Here is lively comedy-drama de luxe. It is a far bigger boost towards the top in stardom than any of Mix's previous pictures have given him and one that will win him the attention and admiration of even that patronage that has heretofore been indifferent to his efforts. It offers a maximum of exciting fun and action. It contains scenes that are some of the best California and Arizona mountains and desert shots that the camera has yet caught. An unbridled racing car careening madly around the desert and in and out and roundabout a ranch, carrying all obstacles in its wake, is indescribably amusing. The racing scenes are very realistic and particularly thrilling. These were taken at the roadways between Los Angeles and Phoenix. Some of them are caught at an altitude which shows the mountains roads, level above level, with the racing cars speeding over them. The speedway at Phoenix supplies the setting for others.

Mix, as "Hup" Higgins, a cowboy, comes into ownership of a racing car when it is exchanged by a rival gambler missing, for his horse, which is blind. He galivants about the desert with no control over its mad cawtering, halting it only after fellow motorists show the gas tank full of holes. Later, representing O'Malley, a motor car manufacturer who is trying to land his unpretentious Japanese contract, he enters the races. A frame-up against O'Malley on the part of his rivals and his other drivers almost results disastrously for him, but Mix wins the race and the girl in the case and saves the day.

Claire Anderson plays the part of Patricia O'Malley, Hup's sweetheart, Lloyd Bacon is the rival driver, Harold Goodwin, the new Fox star, is in the cast. All give good support.

SPECIAL CAST IN
ANNABEL LEE
(JOAN)

This feature has little action and scarcely any heart interest, despite the fact that it purports to be based on Edgar Allen Poe's poem "Annabel Lee."

The makers of this picture acknowledge the debt to the immortal Edgar Allen Poe for the idea and for many of the captions. But there the debt ends. It is said to be based on Poe's poem "Annabel Lee," but to associate the poet's name and his exquisite poem with this production is a rank injustice.

The picture standing on its own merits may be termed an ordinary program attraction. But taking unto itself the name of Edgar Allen Poe, with the idea, presumably, of using it for exploitation purposes, is wrong. It is this kind of high-handed doings which bring upon the motion picture industry the ire and the righteous indignation of cultured people.

The direction is not always adequate and with the exception of a few beautiful exteriors, the sets and the lightings fail to convey the idea of wealth and culture and delicate refinement.

The cast includes Jack O'Brien, who does some very good work as the virile David Martin, who loves and in the end marries Annabel Lee; Lorraine Harding, Florida Kingsley, and others.

The story to all appearances is a sad dilution on Poe's poem. It has to do with the unflinching love, in spite of everything, of Annabel Lee, a wealthy girl, and David Martin, a poor but proud fisherman, given to writing poetry. Annabel's father believes the love of the young people is a passing fancy so he separates them for one year. If at the end of that time they still love he will raise no objection. David departs to salvage the treasure that went down with his father's ship years ago. He is shipwrecked, but is rescued from a desert island and returns in time to win Annabel Lee back to him and away from the wealthy publisher seeking her hand.

Thomas Meighan and Gloria Swanson, two popular Paramount stars, pose for the camera as they discuss the troubles of stars, which consist principally of income tax returns, high rents and clothes. Tom is bearing up well under it all. Not so Gloria, however.
SPECIAL CAST IN
WHAT'S WORTH
(PARAMOUNT)

A rather slow moving drama of the East and West, of snobbery and flannel shirts. A lesson for girls who demand a veneer of society on their husbands. A Lois Weber production.

The story of a snobbish young woman who ultimately comes to her true self and discovers that diamonds in the rough are sometimes more valuable than the polished stones.

The story is fairly well told, but seems to require an excess of sub-titles to get over the situations.

Lois Weber has painted her characters with a delicate brush, but for the average audience, the action is possibly too psychological where the physical would have been more appreciated.

The story in brief concerns a rich young girl who goes west and meets a young rancher who is the idol of her community. Love develops on both sides but the girl decides that her husband must have the polish and veneer of the men of her set in the East. In order to become his husband the Westerner is taken on a tour of Europe for refining purposes and comes back to marry her very much the effete Continental gentleman. She realizes that to her he has lost something of his charm and when she thinks she discovers him in an intrigue with her beautiful cousin, she decides that the only solution to get him back to his own self is to have him return to his original environment in the West. By feigning illness, she persuades him to do so, and gradually before her eyes he becomes the man that she first fell in love with. Later it develops that her husband had been over-doing the part of the Eastern gentleman in order to teach his young wife a lesson, and to convince her that his standards were the true standards rather than the dictates of the drawing-rooms to which she had been accustomed.

CLAIRE WINDSOR is seen as the girl; Louis Calhern, formerly a Morosco leading man, is the Westerner. Others in the cast are Edwin Stevens, Mona Lisa and Arthur Stewart Hall.

PAULINE FREDERICK IN
ROADS OF DESTINY
(GOLDFWYN)

Frank Lloyd's screen version of Channing Pollock's play, based on the story of the same name, by O. Henry. A series of episodes with excellent entertainment value giving Pauline Frederick splendid opportunities for emotional acting.

This vehicle is at the same time suggestive of the recent Fox production, "While New York Sleeps" and "Eyes of Youth," in which Clara Kimball Young starred. Through a series of dreams, it shows to the hero the impossibility of escaping the course destined by Fate, no matter to what ends of the world one may go.

The locale is diversified, giving the audience a wide range of entertainments. The original setting is in a small country town. One dream moves the characters to Alaska, with the climax in a Yukon dance hall, and another takes them to the Long Island home of the wolf of Wall Street, while a third shows what would happen if the characters remained in their original environment. There are two murders and a suicide, but the spectator realizes that it is simply a dream, with Fate pointing the way, and they are therefore not repulsive. We see the same characters, true to type, playing different roles in various parts of the world, which presents a rather interesting study in psychology.

The picture is somewhat of a novelty and will be relished on that account. Pauline Frederick gives her usual fine character portrayal, playing three different roles. She is called upon to do some highly emotional acting and into each character she puts the necessary verve and vitality in order that the characters may seem convincing.

John Bowers plays the role of the man to whom Fate points the way. Jane Novak is convincing as the ingenue heroine. Hardee Kirkland has a strong character bit. Willard Louis supplies the humor, and others in the cast are Richard Tucker and Maude George.

THE DOG DOCTOR
(UNIVERSAL)

There is one of the cleverest bull dogs ever shown upon the screen in this two-reel Universal comedy. He does everything but talk and what few human actors there are in the picture have very little to do with it and furnish but a small amount of the comedy. The picture opens with Harry Sweet attempting to stop a trolley car which has its funny side because it is so true to life, but the dog furnishes the big punch to the following scenes. He calls for a little black puppy that is ill, loads him into an ambulance and arriving at the hospital, tucks him into bed. He feeds the other dog patient and apprehends a thief that attempts to steal the puppy. The action is swift and sure and it is a picture that will delight the youngsters and please all lovers of dogs.

Pioneer to Distribute
"The Forgotten Woman"
In America and Canada

Pioneer Film Corporation has obtained "The Forgotten Woman" for distribution in the United States and Canada. The production will receive special attention from all departments of Pioneer.

Sargent Productions of California produced the picture. Pauline Starke is featured. It is claimed that a great expenditure of money was made on the picture.

President A. E. Lefecourt of Pioneer says that the picture is only a "fore-runner of others in the super-feature class which will be released during 1921 under the Pioneer banner."

Two scenes from "The Breaking Point" a J. L. Frothingham production, distributed by W. W. Hodkinson Corp. and starring Bessie Barriscale.
First National

Married Life, a Mack Sennett production.—More laughs than there are red ants at a picnic. If you can't make money on this one go out and hang yourself, for you are no showman.—O. E. Moore, Portland Theatre Company, Portland, Tenn.

Good References, with Constance Talmadge.—Good puller. Very pleasing.—A. C. Evans, Opera House, Greensboro, Ala.—Neighborhood patronage.

Peaceful Valley, with Charles Ray.—Fine picture. Ray extra good. Not a kick on this. Keep Ray in the rube roles. I wish Son, Orpheum theatre, Lancaster, Wis.—Neighborhood patronage.

Married Life, a Mack Sennett production.—A picture any exhibitor should boost.—a good box office attraction that will give satisfaction to the majority.—F. L. Clarke, Cozy theatre, Hazen, Ark.—Neighborhood patronage.

Unseen Forces, with a special cast.—A good picture with a good moral. It satisfied our patrons.—C. E. Power, Power theatre, North Branch, Minn.—Small town patronage.

Two Weeks, with Constance Talmadge.—A prize winner. Had more comments on this than any picture for a long time. Consider draws out those who aim to attend only the best nights.—W. L. Beebe, Opera House, Manitto, Ill.—Small town patronage.

Go and Get It, a Marshall Neilan production.—Fine photography. An appealing love story. Intensely interesting. Well developed and a corking good special.—P. E. Moore, Portland Theatre Company, Portland, Tenn.

Nomads of the North, with a special cast.—Even better than The River's End. A picture any exhibitor should boost.—A. S. Widaman, Centennial theatre, Warsaw, Ind.

The Jack-Knife Man, a King Vidor production.—A splendid picture for any audience. A good lesson.—G. Nutter, Royal theatre, Republic, Kan.—Small town patronage.

The Love Expert, with Constance Talmadge.—This star is one of the real comedians. Her pictures all clean, full of laughs and beat any so-called comedies, and this picture beats them all for novelty as well as comedy.—Wells, Star theatre, Milford, Mich.—Small town patronage.

Passion's Playground, with Katherine MacDonald.—Fine. Pleased them all and drew me a little extra business.—G. F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

In the Heart of a Pool, an Allan Dwan production.—We did not care for this one. Rather daring at this time to use.—C. E. Power, Power theatre, North Branch, Minn.—Neighborhood patronage.

Curtain, with Katherine MacDonald.—Average business. Pleading story. Fine production.—A. C. Evans, Opera House, Greensboro, Ala.—Neighborhood patronage.

The Jack-Knife Man, a King Vidor production.—One of the best pictures ever run here. Pleased everybody.—Fred Frisbie, Croxton theatre, Angola, Ind.—Neighborhood patronage.

In Search of a Sinner, with Constance Talmadge.—This is some picture. In spite of bad weather we packed them in to capacity. Book it. You can't go wrong on Connie. Business good. 15c and 20c.—W. F. Baker, Boone Way theatre, Mt. Vernon, Ky.—General patronage.

The River's End, a Marshall Neilan production.—Did not get to see it personally. Everybody seemed highly pleased. I judge from the way it was received it must have been 100 per cent entertainment.—J. C. Jenkins, Auditorium theatre, Neligh, Neb.—Small town patronage.

Two Weeks, with Constance Talmadge.—One of the best Talmadges we have run. Satisfied 100 per cent.—L. P. Lewis, Lone Star theatre, Jasper, Tex.—Small town patronage.

Old Dad, with Mildred Davis.—About on a par with her other pictures. Mildred does not draw for us.—C. E. Power, Power theatre, North Branch, Minn.—Small town patronage.

Tarzan of the Apes, with Elmo Lincoln.—Wonderful. Don't waste time attracting children. They will flock in. If it is not high-class, who think it is serial stuff. Tell them of the fine English scenes, the strong plot, of finished acting of Thomas Jefferson and others. Remembering for every kind of fan. We ran Hawaiian stringed orchestra (no piano). Music fitted to a "T." Running fire of applause. Sea of new patrons at 10c and 20c.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

The Thunderbolt, with Katherine MacDonald.—I screened this picture and then refused to show it to my audience because of a glaring suggestive scene. The story is weak and has for its basic idea race suicide. Why a director will inject as strong a suggestion in a picture as is shown in this one is beyond my comprehension. Will the time never come when directors will turn their attention to decency?—J. C. Jenkins, Auditorium theatre, Neligh, Neb.—Small town patronage.

The Turning Point, with Katherine MacDonald.—A sure misfire. This was so slow that it hurt business. Booked it for two days, but took it off the second night. Jenkins of Neligh was right.—B. C. Brown, Star theatre, Viroqua, Wis.

Don't Ever Marry, a Marshall Neilan production.—One of the very best. The freckled faced boy pulls for me. A box office winner.—G. G. Nutter, Royal theatre, Republic, Kan.—Small town patronage.

The River's End, a Marshall Neilan production.—This picture is old release, but did not hurt its drawing power, as we had big and well-pleased patronage. In fact, I was told by many that it was the best picture ever shown here.—New Cozy theatre, Winchester, Ind.—Neighborhood patronage.

Bill Apperson's Boy, with Jack Pickford.—Good drama. Personally I liked it, but failed to please the audience.—E. H. Lewis, Long Star theatre, Denison, la.—Neighborhood patronage.

The Thunderbolt, with Katherine MacDonald.—Good average picture.—G. G. Nutter, Royal theatre, Republic, Kan.—Small town patronage.

In Wrong, with Jack Pickford.—A good program picture.—Peter Kraith, Olympic theatre, Denison, la.—Neighborhood patronage.

The Idol Dancer, a D. W. Griffith production.—This went over very good. Did not raise prices and my patrons were satisfied.—B. C. Brown, Star theatre, Viroqua, Wis.

The River's End, a Marshall Neilan production.—Great. Only one bad program picture yet in this current production. Business only fair, but no fault of picture. Pleased those who saw it. Had strong competition.—T. N.
Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

Fire-Brand Trevison, with Buck Jones.—A dandy good Western. Buck Jones is sure coming to the front.—John Aden, Kialo, Indian Terril, Ia.—Neighborhood patronage.

Love's Harvest, with Shirley Mason.—Boys, here's one of those pictures that the whole family will enjoy. Shirley is O. K.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

The Mountain Woman, with Pearl White.—This was a good picture. Star good, but does not draw very good.—H. J. McElhent, Gem theatre, Ord, Neb.—Neighborhood patronage.

From Now On, with George Walsh.—Too long and tiresome. Seven reels entirely too much, unless you have something really big. Will just get by if you don't advertise it too strongly.—F. L. Clarke, Cozy theatre, Hazen, Ark.—Neighborhood patronage.

Girl of My Heart, with Shirley Mason.—A very nice picture, but a good program picture. Spalding Bros. Gem theatre, Taylorville, Ill.—Neighborhood patronage.

The Cyclone, with Tom Mix.—Our best dramatic picture. They come regardless of weather. Theatre always packed when we play Mix. His acting is real. No faking and his horse is most as good as Tom.—Fred W. Wells, Star theatre, Milford, Mich.—Small town patronage.

Partners of Fate, with Louise Lovely.—Rather weak when it comes to drama. Star and very good cast save this from being mediocre.—W. H. Crel, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

Her Honor, the Mayor, with Eileen Percy.—Will pass. This is my last Fox picture. They have nearly ruined my business. May be all right for a city, but too good for small "bergs."—G. F. Rediske, Ryegate, Mont.—Small town patronage.

The White Moll, with Pearl White.—This is a good picture, if you patrons like crook plays. This is in eight reels, which is about two too many.—C. S. Ford, Princess theatre, Reinbeck, Ia.—Neighborhood patronage.

Drag Harlan, with William Farnum.—Well acted picture that pleased big house for me.—Hackett & Krauss.

MARK TWAIN'S GREATEST COMEDY SCREENED

A scene from "A Connecticut Yankee in King Arthur's Court," which was staged for William Fox by Emmett J. Flynn and is said to be one of the year's most ambitious spectacles.
EXHIBITORS HERALD
March 5, 1921

E. Berlin, Grand theatre, Rock Falls, Ill.

The Feud, with Tom Mix.—Boys, hop to this one. Mix is sure at his best. Mix is a well-known player in the Lyric theatre, Alexandria, Neb.—Neighborhood patronage.

Wings of the Morning, with William Farnum.—A very good picture. Great acting and many changing scenes.—Fred W. Wells, Star theatre, Milford, Mich.—Small town patronage.

Riders of the Purple Sage, with William Farnum.—A very good picture, liked by all who saw it. Also played The Rainbow Trail, which all liked.—John L. Naiman, Lyric theatre, Terril, Ia.—Neighborhood patronage.

Camille of the Yukon, with Miriam Cooper.—Here is a good Northern picture with all the trimmings of the dance hall and snow scenes.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

Wolves of the Night, with William Farnum.—This is a fine picture; it is the best to my notion that we ever had. Farnum sure draws for me.—John L. Naiman, Lyric theatre, Alexandria, Neb.—Neighborhood patronage.

The Texan, with Tom Mix.—This is sure one of Tom Mix's best pictures. Played it on my poorest night and packed the house.—E. Berlin, Grand theatre, Rock Falls, Ill.—Small town patronage.

Wings of the Morning, with William Farnum.—This is not a Western picture, but you can boost it, for it is good.—C. S. Ford, Princess theatre, Reinbeck, la.—Neighborhood patronage.

Three Gold Coins, with Tom Mix.—This is the best one we have had of Tom Mix to date.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

The Man Who Dared, with William Russell.—A very good picture. One that will please everybody. Comments very good.—A. E. Berlin, Grand theatre, Rock Falls, Ill.

Goldwyn

Stop Thief, with Tom Moore.—A good comedy picture. You can assure your patrons satisfaction with this offering.—B. C. Brown, Star theatre, Viroqua, Wis.

Going Some, with a special cast.—An old hit. It is a real good picture and makes them come out telling you how much they liked it. Pleased 100 percent.—B. F. Sharp, Tumble In theatre, Sinton, Tex.—Rural patronage.

It's a Great Life, with a special cast.—It is a pleased and business satisfactory. Not sed.—John Hain, Star theatre, Donora, Pa.—Neighborhood patronage.

The Silent Princes, with Mabel Normand.—I had seen some bad reports of this picture, and was prepared for not liking it, but to my surprise my patrons all loved it. Played it in a big house against The Great Redeemer and Fatty Arbuckle.—Eugene Saunders, Pearl theatre, Harvard, Ill.—General patronage.

The Revenge of Tarzan, with Gene Pollar.—This was way below the other

Scene from "Don't Neglect Your Wife," a Gertrude Atherton story produced at the Goldwyn studio on the West Coast.

"Tarzan" pictures.—Not nearly as good as Tarzan of the Apes and The Romance of Tarzan.—John Naiman, Lyric theatre, Alexandria, Neb.—Neighborhood patronage.

"Jes' Call Me Jim," with Will Rogers.—A 100 per cent picture. Drew good business. Clean as a whistle. Wish we could get more like this one.—E. Power, Power theatre, North Branch, Minn.—Neighborhood patronage.

Stop Thief, with Tom Moore.—A most improbable picture and the poorest this good star has appeared in so far.—A. S. Widaman, Centennial theatre, Warsaw, Ind.

What Happened to Rosa, with Mabel Normand.—Mabel Normand's average. She is losing ground. High time she gets back under Senett's wing. Neither seems to be able to produce another Mickey without the other.—John Hafner, Princess theatre, Donora, Pa.

The Truth, with Madge Kennedy.—A good picture and well acted.—C. S. Ford, Princess theatre, Reinbeck, la.—Neighborhood patronage.

"Jes' Call Me Jim," with Will Rogers.—I advertised in advance the fact that here was a good one and even the preachers said it was a perfect picture. If all were as good as this, exhibitors would have no worry.—B. C. Brown, Star theatre, Viroqua, Wis.

The Strange Boarder, with Will Rogers.—First time for star here, and he made quite a hit. Picture will please everybody but the wild West crowd. Will be glad to get Rogers again.—P. L. Clarke, Cozy theatre, Hazen, Ark.—Neighborhood patronage.

Toby's Bow, with Tom Moore.—Tom Moore is the best one of the three Moors. This one was all right.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

The Little Shepherd of Kingdom Come, with Jack Pickford.—Excellent Patrons still talking about it. Book it, as you are sure to please patrons and send them away satisfied.—Merle E. Rhoda, Palace theatre, Royalton, Minn.—Small town patronage.

Help Yourself, with Madge Kennedy.

—This is the worst we have had in a long time. Stay off of one or the soft pedal.—C. T. Metcalfe, Opera House, Greenfield, Ill.—Small town patronage.

The Turn of the Wheel, with Geraldine Farrar.—Fair. Failed to draw. Pleased 75 per cent.—G. F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

The Girl From Outside, with a special cast.—Of its kind it's the best. All the Rex Beach productions are exceptionally good.—Nelson H. Floyd, Princess theatre, Okolona, Miss.—Neighborhood patronage.

Heart of the Sunset, with a special cast.—This was fine. Give us more like this. Many compliments on it.—John L. Naiman, Lyric theatre, Alexandria, Neb.—Neighborhood patronage.

High Pockets, with Louis Bennison.—Bennison very good in all I have seen. An absolute winner.—Sudie I. Haney, Liberty theatre, Des Moines, N. M.—Small town patronage.

Lord and Lady Algy, with Tom Moore.—Just a fair program picture.—C. S. Ford, Princess theatre, Reinbeck, la.—Neighborhood patronage.

The City of Comrades, with Tom Moore.—This was a good one. Tom Moore very satisfactory.—Will H. Bremer, New Cozy theatre, Winchester, Ind.

The Street Called Straight, with a special cast.—An exceptionally good picture. Held interest throughout and proved a worthy entertainment.—B. C. Brown, Star theatre, Viroqua, Wis.

The Test of Honor, with John Barrymore.—An excellent production. Acting of Barrymore is superb. Received many compliments on the work.—J. Herbert Talbert, Legion theatre, Norwich, Kan.—Small town patronage.

One of the Finest, with Tom Moore.—Very good, as is the usual case with all Tom Moore pictures, although not one of his latest. Star draws better with each picture.—Merle E. Rhoda, Palace theatre, Royalton, Minn.—Small town patronage.

Pinto, with Mabel Normand.—This is a pretty good one, but Mabel Normand is no drawing card any more with her class of pictures.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

Heart of the Sunset, with Anna Q. Nilsson.—An old hit. It was a first class picture and a very good one that will please any audience.—Dr. F. M. Childs, Cozy theatre, Villisca, la.—Neighborhood patronage.

The Street Called Right, with a special cast.—This is a very good picture, but it failed to go over at our theatre.—Fred S. Meyer, Palace theatre, Hamilton, O.—Transient patronage.

The Pest, with Mabel Normand.—The very worst picture I have ever had.—Will H. Bremer, New Cozy theatre, Winchester, Ind.—Neighborhood patronage.

The Street Called Straight, with a special cast.—A good picture with a good moral, and should please any audience. Played it at 13c and 25c and pleased my people.—H. A. Wishard, Wishard theatre, Bloomingfield, la.—Home patronage.

Hodkinson

The Coast of Opportunity, with J. Warren Kerrigan.—Pleased well-filled houses. Offers something different in the way of a class. The picture comes before audience is permitted to become bored, as is the case with many good average pictures.—Harold F. Wendt, Rivoli theatre, Toledo, O.—Downtown patronage.

The Kentucky Colonel, with a special
Scene from the Selznick feature, "Poor Dear Margaret Kirby," Elaine Hammerstein's current starring vehicle.

cast.—Better than a lot of so-called supers. Don't be afraid to book anything Hodkinson puts out. They are as good as any and made better and most.—Nelson H. Floyd, Princess theatre, Okolona, Miss.—Neighborhood patronage.

The U. P. Trail, with a special cast.—Very good. It's a long time since I got a Western picture to draw big and satisfy the patrons at the same time. The U. P. Trail has done both.—John Hafner, Princess theatre, Donora, Pa.—Neighborhood patronage.


The Kentucky Colonel, with a special cast. Not a special, but a good picture.—S. C. Ford, Princess theatre, Reinbeck, la.—Neighborhood patronage.

Riders of the Dawn, with Roy Stewart.—A good picture, but will not draw any more than any other Western picture. Poor paper on this picture.—Olen Reynolds, Pearl theatre, Hymera, Ind.

Desert Gold, with E. K. Lincoln.—This sure went over big for two nights. A fine picture.—John L. Nainan, Lyric theatre, Alexandria, Neb.—Neighborhood patronage.

The Harvest Moon, with Doris Kenyon.—When they get better than this they are out of regular program pictures class. Some of my patrons said it was the best picture they ever saw, and they have seen the best. Admission, 15c and 25c.—Nelson H. Floyd, Princess theatre, Okolona, Miss.—Neighborhood patronage.

The Silent Barrier, with a special cast.—About 50-50. Only good on an off day.—John Hafner, Princess theatre, Donora, Pa.—Neighborhood patronage.

The Sagebrusher, with Roy Stewart.—Good picture to a good crowd.—S. C. Ford, Princess theatre, Reinbeck, la.—Neighborhood patronage.

Down Home, with a special cast.—

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Fine. Worth more than regular admission.—Nelson H. Floyd, Princess theatre, Okolona, Miss.—Neighborhood patronage.

The Lone Wolf's Daughter, with Louise Glum.—This picture went over in real nice style, and gave universal satisfaction. Played to good business for three days.—Fred S. Meyer, Palace theatre, Hamilton, Ohio.—Transient patronage.

Metro

Clothes, with a special cast.—Not a special by any means, but very good.—Nelson H. Floyd, Princess theatre, Okolona, Miss.—Neighborhood patronage.

Burning Daylight, with Mitchell Lewis.—Did not please over 20 per cent of audience. Top price, 40c.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Great Redeemer, with a special cast.—Very good picture, and drew big.—John Hafner, Princess theatre, Donora, Pa.—Neighborhood patronage.

Burning Daylight, with a special cast.—They were well pleased with this one.—L. A. Hasse, Majestic theatre, Mauston, Wis.

Alias Jimmy Valentine, with Bert Lytell.—This one should have been the greatest box office value I have ever had, but a great many maintained that they had seen it and there was no use to try to talk them out of it. They had seen the old World picture of the same name a few years ago.—Will H. Bremer, New Cozy theatre, Winchester, Ind.

Please Get Married, with Viola Dana.—Extremely silly. Unappreciated by churchgoers.—P. F. Moore, Portland Theatre Co., Portland, Tenn.

Please Get Married, with Viola Dana.—This is fine. Made my people laugh, and that's the kind we need. My patrons told me it was fine.—W. W. Weltz, Star theatre, Lake City, la.—Neighborhood patronage.

Alias Jimmy Valentine, with Bert Lytell.—Good, but not as good as Wallace Reid was in the subject.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

The Walk-Offs, with May Allison.—A good program picture. One of the popular here. Always draws.—W. L. Beebe, Opera House, Manito, Ill.—Small town patronage.

Lombardi, Ltd., with Bert Lytell.—Would advise the small town exhibitor to let it alone. This "dago" stuff don't go in pictures for us. Unappreciated an actor to appear in such stories. What a pity to waste film like this. Stay off.—McClure & Faulkner, Comique theatre, Jamesport, Mo.—Neighborhood patronage.

THE WILLOW TREE, with Viola Dana.—This was sent us free for our Eurovision Benefit, and we were showered with compliments by our patrons. A beautiful Japanese story with a good ending and such a darling little star that only the grouch would kick on it.—Mrs. Lloyd Junkins, Queen theatre, Aspermont, Tex.

Alias Jimmy Valentine, with Bert Lytell.—A dandy good feature. One that will please them all.—F. C. Burr & Son, Orkholm theatre, Lancaster, Wis.—Neighborhood patronage.

Madame Peacock, with Nazimova.—Wonderful acting, but so much posing that it is absolutely sickening. This picture ruined her drawing-power here. It's far from a special.—Nelson H. Floyd, Princess theatre, Okolona, Miss.—Neighborhood patronage.

A Chorus Girl's Romance, with Viola Dana.—A real comedy-drama. In The Brat class and just as good. Get it and go as far as you like on it and you won't beat your money.—O. E. Pierce, Theatorium theatre, Portland, Ind.—Neighborhood patronage.

The Walk-Offs, with May Allison.—This is a clever, clean comedy-drama. Pleases any kind of audience.—W. W. Weltz, Star theatre, Lake City, la.—Neighborhood patronage.

The Chorus Girl's Romance, with Viola Dana.—It will be hard to find an audience that will not delight. It's first class and a clean picture.—B. C. Brown, Sun theatre, Portland, Ind.—Neighborhood patronage.

The Willow Tree, with Viola Dana.—Pleasant large audience.—Fred Frisbie, Croxton theatre, Angola, Ind.—Neighborhood patronage.

Fair and Warner, with May Allison.—A pretty good picture.—McClure & Faulkner, Comique theatre, Jamesport, Mo.—Neighborhood patronage.

Dangerous to Men, with Viola Dana.—Very good picture. Poppy in spots, but drew good business on second night.—O. W. Jastram, Strand theatre, Pecatonica, Ill.—Small town patronage.

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PARAMOUNT

Brewster's Millions, with Fatty Arbuckle.—This is a great comedy. Fatty at his best. Played it two weeks and had a packed house every day.—James D. Kennedy, Isis theatre, Indianapolis, Ind.—Downtown patronage.

The Life of the Party, with Roscoe Arbuckle.—Better than The Round-Up, but disappointing to all of Arbuckle fans who remember the old slapstick comedies. A good picture.—F. L. Clarke, Cozy theatre, Hazen, Ark.—Neighborhood patronage.

Huckleberry Finn, with a special cast. We felt rather shaky the day before we showed this. We felt sure we would lose owing to the slump in business. However, we turned them away half an
hour after opening which tells the story. Not a wonderful picture, but a wonderful drawing card.—W. H. Creal, Suburban theatre, Omaha, Nebr.—Neighborhood patronage.

Why Change Your Wife? a Cecil B. DeMille production.—Great picture in spite of bad weather. Paramount exploitation is splendid, and is very business. Advanced prices.—O. J. Dyvig, Palace theatre, Nevada, Ia.—Neighborhood patronage.

A Girl Named Mary, with Marguerite Clark.—This picture does not do Miss Clark justice. She has seen her in better. She is not cast right.—Hackett & Krauss, Hackett's theatre, Fort Gibson, Miss.

The Lottery Man, with Wallace Reid. Excellent. Outstanding to please anywhere.—Sudie I. Haney, Liberty theatre, Des Moines, N. M.—Small town patronage.

Mary's Ankle, with Douglas McLean and Doris May.—Very clever comedy-drama. We booked a comedy to play with them and apparently one of our boys.—Edwin Lake, Lake theatre, Baker, Mont.

Terror Island, with Houdini.—Contains much action as any 15-chapter serial. Excellent water scenes and underwater photography is good.—Bert Norton, Kozy theatre, Eureka, I1l.—Neighborhood patronage.

THE COPPERHEAD, with Lionel Barrymore.—Ran this Lincoln's Birthday. Packed them in and played them.—L. C. Beebe, Opera House, Manitowoc, Ill.

Black Is White, with Dorothy Dalton.—Good picture. Was appreciated by all.—Bert Greene, the Brot Johnson, Ord, Nebr.—Neighborhood patronage.

A Girl Named Mary, with Marguerite Clarke.—A perfect drama. Should have a second run. A window play and is comedy to act as relief to principal heavier plot. This has not and gets little drabby. Story has heart appeal and is interesting. Splendid acting by good cast. For high class trade. Lost money. Girl stars fail to draw here.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

Crooked Straight, with Charles Ray.—Not up to the standard Ray pictures.—John Aden, Rialto theatre, Terrell, Ia.—Neighborhood patronage.

Sand, with William S. Hart.—One of Hart's best. Plenty of action.—Hackett & Krauss, Hackett's theatre, Fort Gibson, Miss.—Neighborhood patronage.

Sand, with William S. Hart.—An old-time Hart picture that drew well and pleased all. Was too short, though.—Bert Norton, Kozy theatre, Eureka, Ill.—Neighborhood patronage.

Alarm Clock Andy, with Charles Ray. —Just a fair picture, Ray has made twice as good as this.—W. H. Creal, Suburban theatre, Omaha, Nebr.—Neighborhood patronage.

His House in Order, with Elsie Ferguson.—Fairly good program picture with good cast. Beautiful scenery.—Edwin Lake, Lake theatre, Baker, Mont.

Too Much Johnson, with Bryant Washburn.—Too light. Played to small crowd. Lay off of this one. The only Paramount star that draws is Hart.—F. E. Kaufman, Electric theatre, Union, Ia.

The Law of Men, with Enid Bennett.—This is another good one from Famous Players. Bennett is like their other stars. She pleases most of them.—L. M. Rothweiler, Palace theatre, Bion, Kans.—Small town patronage.


The Miracle Man, with a special cast.—A great picture. All that they said it was. Good, but I lost money on it.—W. H. Gilfillan, Lotus theatre, Red Lake Falls, Minn.—Neighborhood patronage.

The Woman in the Suitcase, with Enid Bennett.—Very good picture.—Sudie I. Haney, Liberty theatre, Des Moines, N. M.—Small town patronage.

Told in the Hills, with Robert War- nce.—Fair. Beautiful scenery, but Warrick not a strong card here.—Merle E. Rhoda, Palace theatre, Royalton, Minn.—Small town patronage.

Away Goes Prudence, with Billie Burke.—Fairly entertaining picture that drew good house.—Bert Norton, Kozy theatre, Eureka, I1l.—Neighborhood patronage.

Square Deal Sanderson, with William S. Hart.—Very good. Patrons here always say something good for Hart.—L. M. Rothweiler, Palace theatre, Bion, Kans.—Small town patronage.

Behind the Door, with Hobart Bosworth.—This certainly pleased our patrons and they all told us so. Without doubt one of the most heart appealing photoplays on the screen. We consider this one of the best.—W. F. Baker, Boone Way theatre, Mt. Vernon, Ky.—General patronage.

Mary Ellen Comes to Town, with Dorothy Gilbby.—A good picture. Star shines in a role different from usual. Fair business two days.—W. H. Creal, Suburban theatre, Omaha, Nebr.—Neighborhood patronage.

The Grim Game, with Houdini.—Very good. Interesting picture.—W. H. Gilfillan, Lotus theatre, Red Lake Falls, Minn.—Neighborhood patronage.

Paris Green, with Charles Ray.—One of the best pictures I have ever played.—Sudie I. Haney, Liberty theatre, Des Moines, N. M.—Small town patronage.

23½ Hours Leave, with Douglas MacLean and Doris May.—This kind don't get old. If you haven't played it you owe it to your patrons to do so. One can't retain a grouch after seeing this.—Nelson H. Floyd, Princess theatre, Oko- lona, Miss.—Neighborhood patronage.

Young Mrs. Winthrop, with Ethel Clayton.—A picture with a moral. Place it on your program. It will be a credit to your house.—Raymond Schneider, Midget theatre, Metamora, I11.—Neighborhood patronage.

The Poppy Girl's Husband, with Wil- liam S. Hart.—One of Hart's poor ones. Not good business, but did not please.—L. M. Rothweiler, Palace theatre, Bion, Kans.—Small town patronage.

The Roaring Road, with Wallace Reid.—A real high class picture. Wonderful story well directed. Lots of comedy re- lied on.—F. E. Moore, Portland Theatre Co., Portland, Tenn.

The Life Line, a Maurice Tourneur production.—Very good picture. Pleased
“KINDA GOT THE DROP ON YOU, EH?”

Edward Hatton and Ray Flohre in a scene from “The Gun Runners,” a C. B. C. Film Sales Corporation “Star Ranch Western” picture. The players under Mr. Hatton produced this picture on a co-operative basis, working without pay until the film was sold. C. B. C. has purchased four from Mr. Hatton.

Boots Kane for Cabinet Portfolio

“For Secretary of State in President Harding’s Cabinet: Arthur S. Kane of New York.”

Thus the “Second Thought” column of the Philadelphia Public Ledger, Jey E. House, columnist, heads its ministerial ticket. Mr. House believes that the selection of Mr. Kane would be a happy solution of the friendly controversy which has arisen between the respective supporters of Charles Evans Hughes and Elihu Root.

Mr. House made known his determination to send Kane at a dinner of the Kansas Society of New York, held at the Hotel McAlpin, January 29. Mr. Kane is a former president of this organization and Mr. House is a former mayor of Topeka. On that occasion the present Philadelphian offered Mr. Kane the state portfolio on a silver platter, borrowed from one of the banquet tables.

“But I don’t want the job,” protested Mr. Kane. “I don’t consider myself equipped for it.”

“Forget it,” said Mr. House.

“Any man who can handle picture stars and never row with them is a born diplomat.”

Consequently, despite the picture man’s declination of the honor, the columnist proceeded to publish his slate in the Philadelphia paper.

“END OF THE WORLD” Closes at the Little Cafe

A popular house of entertainment, the Little Cafe, closed its doors for the season on February 28th.

Edward Hatton and Ray Flohre in a scene from “The Gun Runners,” a C. B. C. Film Sales Corporation “Star Ranch Western” picture. The players under Mr. Hatton produced this picture on a co-operative basis, working without pay until the film was sold. C. B. C. has purchased four from Mr. Hatton.

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SCENE FROM STEWART EDWARD WHITE'S NOVEL

One of the tense moments from "The Killer," the Benjamin B. Hampton production directed for Pathe by Howard Hickman.

MIRIAM COOPER

In a scene from the R. A. Walsh production, "The Oath," a First National attraction.

Suburban theatre, Omaha, Nebr.—Neighborhood patronage.

Her First Elopement, with Wanda Hawley.—Miss Hawley is sure making good. This picture is a safe play for any theatre. Will stand boosting.—C. T. Metcalfe, Opera House, Greenfield, Ill.—Small town patronage.

The Law of the Yukon, with a special cast.—Very good, as you can get all the men out to see this, and some of the ladies. A right good feature. Sure some snow scenes: Acting good. Photography good, also direction.—McClure & Faulkner, Comique theatre, Jamesport, Mo.—Neighborhood patronage.

Eyes of the Heart, with Mary Miles Minter. to push this, due to adverse report I had seen. Push it hard and it will make good in any house. Is a fine picture and Simon is on the job all the time.—A. E. Anderson, Pastime theatre, Stratford, S. D.—Neighborhood patronage.

The New York Idea, with Alice Brady.—Drew well. Pleased better class of patrons. Good stuff.—A. C. Evans, Opera House, Greensboro, Ala.—Neighborhood patronage.

Her Beloved Villain, with Wanda Hawley.—Good picture but not quite as good as Miss Hobbs. Star draws well.—H. J. McBeth, Gem theatre, Ord, Nebr.—Neighborhood patronage.

Something Different, with. Constance Binney.—Another fine Binney picture. She is a prime favorite here, and her pictures so far have been excellent.—A. S. Wideman, Centennial theatre, Warsaw, Ind.


Anne of Green Gables, with Mary Miles Minter. This is a picture that like it will please the majority of people. Played to full house on stormy night.—H. J. McBeth, Gem theatre, Ord, Nebr.—Neighborhood patronage.

She Couldn't Help It, with Bebe Daniels.—Not so good as previous efforts. Comedy-drama for Bebe, and this is not a comedy-drama.—O. E. Pierce, Théâ-terium theatre, Portland, Ind.—Neighborhood patronage.

You Never Can Tell, with Bebe Daniels.—This was Bebe's first attempt, and she made a hit. Let's have lots more just as good. Many good comments. Business good.—Pfeiffer Bros., Opera House, Kenton, Ohio.—General patronage.

Miss Hobbs, with Wanda Hawley.—Very good comedy drama.—John Steichen, Aurora theatre, White Lake, S. D.—Neighborhood patronage.

A Cumberland Romance, with Mary Miles Minter.—Our box office receipts were larger on this than any picture Minter picture. She is improving, but I'll give Monte Blue some credit for drawing for this. He is especially liked here.—A. N. Miles, Eminence theatre, Eminence, Ky.—Small town patronage.

Nurse Marjorie, with Mary Miles Minter.—Good as are all Realarts I have shown.—O. O'Kelly, Majestic theatre, Reedsburg, Wis.—Small town patronage.

Judy of Rogue's Harbor, with Mary Miles Minter.—Good program picture.—John Steichen, Aurora theatre, White Lake, S. D.—Neighborhood patronage.

Food for Scandal, with Wanda Hawley.—Wanda is making good as a star. Picture pleased all. Business only fair on account of star not being known.—Pfeiffer Bros., Opera House, Kenton, Ohio.—General patronage.

The Luck of the Irish, with a special cast.—Was a real picture. A crackin' good story. Well acted. Good photography. The kind of a picture my patrons like.—C. L. German, Royal theatre, Bonner Springs, Kans.—Neighborhood patronage.

Sweet Lavender, with Mary Miles Minter.—Have seen reports where exhibitors have been disappointed in this. However, it is a good, clean picture and my box office report shows that my patrons are looking for this kind of entertainment. Mary Miles Minter is as good as Mary Pickford ever was.—W. H. Brenner, Cozy theatre, Winchester, Ind.

Soldiers of Fortune, with a special cast.—A great picture. Pleased all. Realarts all good. Anyone not using them is not using the best. Book them all.—C. H. Johnston, Merriman theatre, Merriman, Neb.—Small town patronage.

Oh Lady, Lady, with Bebe Daniels.—Bebe Daniels is the best ever, and Harrison Ford also. Others are mighty good support and production is first class. Reelart surely scores again. I don't want any better pictures or a better star than Bebe Daniels.—W. H. Brenner, Cozy theatre, Winchester, Ind.

The Luck of the Irish, with a special cast.—Truly a good picture. Star well supported by cast.—J. F. Kudlacek, Swan theatre, Swanton, Neb.

Robertson-Cole

The Stealers, with a special cast.—Booked this one two days, and played to big business. Patrons well pleased. Could use another feature like this one.—H. Mayer, Electra theatre, Brooklyn, N. Y.

The Man Beneath, with Sessue Hayakawa.—Picture very good, but star not liked here. Small crowd.—E. E. Harman, Opera House, Elgin, Ore.

The Love Call, with Billie Rhodes.—Good picture. Many told us so. Pleased my audience. She is a good actress. Book this one.—Joseph F. Spangler, Civic theatre, Beaver, Okla.—General patronage.

The Heart of Juanita, with Beatriz Michelena.—Not much to this one. My patrons did not care for it.—George E.
Jack Hoxie in a scene from his first Arrow feature, “The Man from Nowhere,” which has just been published.

Taylor, Idle Hour theatre, Dunlap, Iowa.
—Neighborhood patronage.

Kismet, with Otis Skinner.—Wonderful picture. Fine photography, but did not draw me any business. Played two days and starred to death.—H. Mayer, Electra theatre, Brooklyn, N. Y.

The Flame of Hellgate, with Beatriz Michelson.—A good Western program picture. Will not stand a raise in price.—P. G. Held, Sterling theatre, Fairmont, Nbh.—General patronage.

The Flame of Hellgate, with Beatriz Michelson.—Good picture and work of star good. First scenes were poor. They forgot to put the pap in them. Played it with An Eastern Westerner, so it went over.—Pau. L. Shew, Wonderland theatre, Clinton, Ind.—General patronage.

The Grey Wolf’s Ghost, with H. B. Warner.—Good program picture. Not one that drew for us, but this was not fault of the feature.—C. Hales, Rivoli theatre, Alton, Iwa.—Neighborhood patronage.

Bare Fisted Gallagher, with William Desmond.—This is an excellent program picture and will please 100 per cent where Western stuff is in demand.—E. F. Haman, Opera House, Elgin, Ore.

So Long Letty, with a special cast.—Not as good as the title and stills would indicate, although a pleasing comedy-drama.—A. S. Widaman, Centennial theatre, Warsaw, Ind.

Life’s Twist, with Bessie Barriscale.—This picture was considered by my audience as one of her best, and it drew a good house two days.—Eugene Saunders, Palace theatre, Harvard, Ill.

Modern Husbands, with Henry Walton.—Drew a fair house and gave satisfaction.—G. F. Rediske, Star theatre, Eyegate, Mont.—Small town patronage.

Kitty Kelly, M. D., with Bessie Bariscase.—Do not think much of it. Was disappointed in it.—W. H. Gilliland, Lotus theatre, Red Lake Falls, Minn.—Neighborhood patronage.

The Flame of Hellgate, with Beatriz Michelson.—A good Western picture.—Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

The Other Half, with ZaSu Pitts.—This star is very homely, but that fact adds to her charm for the parts she plays remind me forcibly of Dorothy Gish. Her pictures always clean and very interesting.—Fred W. Wells, Star theatre, Milford, Mich.—Small town patronage.

The Wonder Man, with Georges Carpentier.—Good feature. Picture took very well with our people.—F. C. Burr & Son, Orpheum theatre, Lancaster, Wis.—Neighborhood patronage.

Dangerous Waters, with William Desmond.—Very good picture.—W. H. Gililand, Lotus theatre, Red Lake Falls, Minn.—Neighborhood patronage.

Selznick

A Fool and His Money, with Eugene O’Brien.—The very best O’Brien picture we have had. Good plot, beautiful scenery and an expert cameraman helped to make this the winner it is. The mad dash for the Swiss border over the snow in sleighs called forth a great round of applause. We heartily recommend Select service.—Mrs. Lloyd Junkins, Queen theatre, Aspermont, Tex.—Small town patronage.

The Chicken in the Case, with Owen Moore.—Owen Moore is impossible. He is as lazy as a hound dog. At least this is what my patrons say.—Will H. Bremer, New Cozy theatre, Winchester, Ind.

Out of the Snows, with a special cast.—Very satisfactory picture to a big Saturday crowd. Snow scenes good, but photography very poor.—John Hainer, Princess theatre, Donora, Pa.—Neighborhood patronage.

Out of the Snows, with a special cast.—Good picture of the North that will please the crowd if you can get them out. Fine snow scenes and a good fight.—F. L. Clarke, Cozy theatre, Hazen, Ark.—Neighborhood patronage.

Broadway and Home, with Eugene O’Brien.—A fair program picture. If you like O’Brien you can get by with it.—A. S. Dugan, Centennial theatre, Warsaw, Ind.

Out of the Snows, with a special cast.—A very interesting North Woods picture. Photography fine, scenes beautiful, direction all that could be desired. It ought to pass as A-1 entertainment with any audience.—J. C. Jenkins, Auditorium theatre, Neigh. Neb.—Small town patronage.

A Regular Girl, with Elsie Janis.—Intended to be a good picture, but it sure fell flat with us.—Mrs. McWally, Opera House, Greenfield, Ill.—Small town patronage.

The Country Cousin, with Elaine Hammerstein.—Lots of good comedy. Pleased everybody.—L. P. Lewis, Lone Star theatre, Jasper, Tex.—Small town patronage.

Everybody’s Sweetheart, with Olive Thomas.—Her last, but not her best. Business fine as usual.—John Hainer, Princess theatre, Donora, Pa.—Neighborhood patronage.

The Poor Semp, with Owen Moore.—A fairly entertaining program picture.—A. S. Widaman, Centennial theatre, Warsaw, Ind.

The Girl of the Sea, with a special cast.—Patrons said it was wonderful, the views of under sea life and growth, but we were not as fortunate and disappointed as usual. When one sees pictures constantly they are harder to please than others.—Fred W. Wells, Star theatre, Milford, Mich.—Small town patronage.

The Girl of the Sea, with a special cast.—This is a picture out of the ordinary. Well liked and many comments.—C. S. Ford, Princess theatre, Reineck, Ia.—Neighborhood patronage.

The Prohibition Wife, with Norma Talmadge. Here’s one that did the work for me. Audience well pleased, and a good crowd. One of the classiest program pictures we ever ran.—B. F. Sharp, Tumble In theatre, Sinton, Tex.—Rural patronage.

The Gift Supreme, with a special cast.—This is one of the best pictures that I ever saw. If you have a chance look at this picture book this one and advertise it.—A. E. Berlin, Grand theatre, Rock Falls, Ill.—Small town patronage.

Darling Mine, with Olive Thomas.—Very good. We are sorry that this star is gone. She’s one of those few who always brings them out and pleases.—John Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

The Better Wife, with Clara Kimball Young.—Placed all the women. Charming, Fine. Story touching.—L. P. Lewis, Lone Star theatre, Jasper, Tex.—Small town patronage.

The One Way Trail, with Elydie Steele.—This is a very fine picture. The star’s work is wonderful. She is sure a comer.—R. K. Stonehouse, Win- ber theatre, Eldora, Ia.—Neighborhood patronage.

The Gift Supreme, with a special cast.—This is one of the best pictures I have ever played. You can make a killing in booking this one. Advertised it strong. Run two days and you will clean up on it.—A. E. Berlin, Grand theatre, Rock Falls, Ill.

United Artists

The Mollycoddle, with Douglas Fairbanks.—Of course we looked for big business on this and we got it. Douglas
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is as popular as ever.—B. C. Brown, Star theatre, Viroqua.

Polypolly, with Mary Pickford.—This picture was a good puller and pleased.

Pollyanna, with Mary Pickford.—This was a big hit. Too much Sennett two-reel stuff in it.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Down on the Farm, a Mack Sennett production.—Not a big hit. Much Sennett two-reel stuff in it.—L. M. Rothwell, Palace theatre, Biron, Kans.—Small town patronage.

Polypolly, with Mary Pickford.—One of Pickford's best. Drew unusually well and patrons pleased. Charged 15 and 30 cents.—Merle E. Rhoda, Palace theatre, Royalton, Minn.—Small town patronage.

Universal

Once a Plumber, with Eddie Lyons and Lee Moran.—A comedy-drama like this is a good tonic for Saturday nights. Drew well and patronage is still possible every other week. This one, in spite of what many say to the contrary, proved to be a mirth-quake for our audience. Regular admission 15 and 25 cents.—Mrs. Lloyd Junkins, Queen theatre, Aspermont, Tex.—Small town patronage.

White Youth, with Edith Roberts.—Not in the class with The Adorable Savage. Story rather tame and star has little to do. Not a poor picture, however.—W. H. Creal, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

Fixed by George, with Eddie Lyons and Lee Moran.—Just fair. Business poor, as these stars do not go very well with us.—Spalding Bros., Gem theatre, Taylorville, Ill.—Neighborhood patronage.

Wanted at Headquarters, with Eva Novak.—A hit. Little program picture. Miss Novak does fine work in this and it will please the majority of your crowd.—F. L. Clarke, Cozy theatre, Hazen, Ark.—Neighborhood patronage.

In Polly's Trail, with Carmel Myers.—People did not seem to care a great deal about this picture. Very few liked it.—John Aden, Rialto theatre, Terril, Ia.—Neighborhood patronage.

Hearts Up, with Harry Carey.—While this is not as good as some of Carey's pictures it went over big against a William S. Hart picture. Carey always gets the money for me. Business good.—T. N. Magruder, Elite theatre, Jola, Kans.—Neighborhood patronage.

The Golden Trail, with Jane Novak.—This is the kind of a picture that always pleases the most of my people. A fine picture and drew a big house.—Eugene Saunders, Palace theatre, Harvard, Ill.—General patronage.

The Phantom Melody, with Monroe Salisbury.—This is a fair picture. Some very good scenery in it and fine photog.—L. A. Hasse, Majestic theatre, Mauston, Wis.

Human Stuff, with Harry Carey.—Certainly not what I expected of Carey.—Sudie I. Haney, Liberty theatre, Des Moines, N. M.—Small town patronage.

Everything but the Truth, with Eddie Lyons and Lee Moran.—Real good comedy.—Sudie I. Haney, Liberty theatre, Des Moines, N. M.—Small town patronage.

"I'LL TAKE CARE OF THIS FELLOW"

Eva Novak and her rescuer in "The Torrent" find themselves in the hands of two tough gentlemen. (Universal)
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Vitagraph

The Courage of Marge O'Doone, with a special cast.—Kanzi in two nights and several came both nights, it took so well. Everyone said it was great. Played to advanced prices and had them turning up and a waiting line outside.—Fred W. Wells, Star theatre, Milford, Mich.—Small town patronage.

The Garter Girl, with Corinne Griffith.—Good program picture. Have seen her in better pictures.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

The Vengeance of Durand, with Alice Joyce.—A very fine production and Alice Joyce highly pleasing.—Will H. Bremer, New cozy theatre, Winchester, Ind.

The Prey, with Alice Joyce.—A mighty fine picture. Vitagraph has some good pictures.—F. C. Burr & Son, Orpheum theatre, Lancaster, Wis.—Neighborhood patronage.

The Midnight Bride, with Corinne Griffith.—Good program picture.—Hert Norton, Kozy theatre, Eureka, Ill.—Neighborhood patronage.

When a Man Loves, with Earle Williams.—A good average picture with Williams playing very good.—New theatre, Winchester, Ind.—Neighborhood patronage.

Specials

The Chamber Mystery (Arrow), with a special cast.—A good comedy-drama that failed to pull on account of stars being unknown. Town of 25,000, twelve miles from us, ran it on Sunday following us and did big business.—R. O. Rhoades, Adelphia theatre, Converse, Ind.—Small town patronage.

Danger Valley (Independent), with Neal Hart.—This is the best of the Neal Harts yet run here. It is interesting. Carries a good story, and a couple of good fights. Will please most of them.—F. L. Clarke, Cozy theatre, Hazen, Ark.—Neighborhood patronage.

The Forbbidden Woman (Equity), with Clara Kimball Young.—Big business. Very pleasing and artistic production.—A. C. Evans, Opera House, Greensboro, Ala.—Small town patronage.

Skysfire (Independent), with Neal Hart.—A very good Northwest Mounted Police story. Some very beautiful colored mountain scenery. It has action and a good plot. H. F. Longaker, Mountaineer theatre, Alexandria, Minn.—Neighborhood patronage.

The Birth of a Race (Birth of a Race Co.), with a special cast.—I contracted for this picture as an extra special, but I certainly fooled myself. It's so cut up that it's not worth showing. Charges $25 and 55 cents. Should have charged 20 and 17 cents. Don't book it.—L. M. Rothweiler, Palace theatre, Bismarck, N. Dak.—Small town patronage.

She Played and Paid (Joan), with Fannie Ward.—We booked this for a big picture and it was. Drew well and was well liked also. New program picture.—New theatre, Minneapolis, Minn.—Neighborhood patronage.

The Stream of Life (I. C. F. C.), with a special cast.—A good clean moral picture. Patrons say it's the best picture ever run. Broke house records. You can get it from International Church Film Corporation, Kansas City, Mo. You won't go wrong in showing it at advanced prices.—L. M. Rothweiler, Palace theatre, Bismarck, N. Dak.—Small town patronage.

The Desert Scorpion (Pioneer), with Ernest Cobb.—This is a real Western that will both pull and please if your patronage likes Westerns.—F. E. Kaufman, Electric theatre, Union, Ia.


Hell's Oasis (Independent), with Neal Hart.—If your people like Westerns here is one that will drag them in and then please them.—Eugene Saunders, Palace theatre, Harvard, III.—General patronage.

The County Fair (Tourneur), with a special cast.—A good program and it got the people out. Liked by most everyone.—W. B. Sweezy, Dortha theatre, Manville, Wyo.—Neighborhood patronage.

Eyes of Youth (Equity), with Clara Kimball Young.—Only a program picture. Too deep. Did not take. Too long and drawn out. Seven reels that should be five.—W. F. Baker, Boone Wayne theatre, Mt. Vernon, Ky.—General patronage.

The Chamber Mystery (Arrow), with a special cast.—This is a very pleasing comedy-drama. Good for Friday and Saturday showing. Poor business, extreme cold.—E. T. Walton, National theatre, New Bedford, Mass.—Neighborhood patronage.

The Woman Untamed (McGovern), with a special cast.—This picture made a mighty hit because it was different. Many traveling men stopped to tell me how it interested them.—Eugene Saunders, Palace theatre, Harvard, Ill.—General patronage.

Husbands and Wives (Gaumont), with Vivian Martin.—Different from the usual Vivian Martin pictures on account of the Southern atmosphere, and the beautiful scenes in and around Atlanta, Georgia. Good Saturday crowd.—W. F. Baker, Boone Wayne theatre, Mt. Vernon, Ky.—General patronage.

The Inner Voice (Pioneer), with F. K. Lincoln.—Played this picture to a Moose benefit and they all thought it a great picture and appropriate.—Eugene Saunders, Palace theatre, Harvard, Ill.—General patronage.

Serials

The Son of Tarzan (National), with a special cast.—Opened this serial with Stalking His Life to the largest crowd we ever had to see a serial. This is the first serial we have held up good, but our patronage has dropped some due to poor local conditions. Marked improvement in Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

The Lion Man (Universal), with a special cast.—We are on the 14th episode of this serial and holding up good. Seemed to please.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

The Adventures of Ruth (Pathe), with Ruth Roland.—Am on sixth episode. I am doing better than with Jack Dempsey on it. Very good serial.—W. H. Gillilan, Lotus theatre, Red Lake Falls, Minn.—Neighborhood patronage.

The Adventures of Ruth (Pathe), with Ruth Roland.—This serial held up well. You bet, they can play safe on it.—J. L. Naiman, Lyric theatre, Alexandria, Nebr.—Neighborhood patronage.

Bride 13 (Fox), with a special cast.—By request from my patrons and friends. I discontinued the serial on the fourth episode. People refused to let their children see this picture. Too gruesome and too dark.—Edwin Lake, Lake theatre, Baker, Mont.

The Moon Riders (Universal), with Art Acord.—Good for a special. Good photography. Good riding and lots of action.—Birt Corporation, Third picture—O. E. Pierce, Theathorium theatre, Portland, Ind.

The Lost City (Warner Bros.), with Juanita Hansen.—Best serial ever run. Just finished last episode, and found it held up to last. Give us more like it.—R. K. Hansen, Cozy theatre, Burr Oak, Kans.—Small town patronage.

Daredevil Jack (Pathe), with Jack Dempsey.—Made no money for me, may draw some places, but it is nothing to rave over.—W. H. Gillilan, Lotus
BEVELED MYSTERY (Vitagraph), with Antonio Moreno.—Good serial. Held up patronage through last night’s record. —G. G. Nutter, Royal theatre, Hymera, Ind.—Small town patronage.

VEILED FINGERS (Pathé), with George B. Seitz.—Geo. B. is a wonder. Grab this. Boost it big and watch ‘em trill in. Pathé has got them all skinned on serials. Give them a tryout. We’ll say you tell ‘em.—McClure & Faulkner, Comique theatre, Jamesport, Mo.

Bride 13 (Fox), with a special cast.—Well, this serial has got the action and a little different, but we don’t like the suggestive titles and actions. Not for children.—Olen Reynolds, Pearl theatre, Hammond, Ind.—Small town patronage.

The Son of Tarzan (National), with a special cast.—This is a close second to Kaelin Williams. The best box office serial ever made.—Louis H. Frank, Halsted theatre, Chicago, Ill.

The Silent Avenger (Vitagraph), with Will Duncan.—This is one of the best serials I have ever run, but patronage fell off in Jasper and I have added a two-reel comedy Chaplin.—L. P. Lewis, Lone Star theatre, Jasper, Tex.—Small town patronage.

The Son of Tarzan (National), with a special cast.—Broke house record. Probably the best bet of the season. Played to more money than super-feature.—C. A. Raub, Luna theatre, Kankakee, III.

The Silent Avenger (Vitagraph), with Will Duncan.—Please all. Holds a full house every week. Run with The Veiled Mystery.—L. P. Lewis, Lewis theatre, Blox, Tex.—Small town patronage.

The Son of Tarzan (National), with a special cast.—Absolutely capacity on first three episodes.—Fred Cleveland, Circle theatre, Chicago, Ill.—Neighborhood patronage.

The Shootin’ Kid (Universal), with Hoot Gibson.—Good clean Western like this will build up trade on serial night. Ran with King of the Circus and Edgar Takes the Cake, Goldwyn comedy. A very laughable and clean moral provocative. Excellent combination of small attractions.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

Haunted Spooks (Pathé), with Harold Lloyd.—This is the best comedy I have ever run. I thought the people would go wild. Harold sure makes you dust up.—S. R. O.—R. K. Stonebrook, Wins- ter theatre, Eldora, la.—Neighborhood patronage.

Toonerville Trolley Comedies (First National).—Have played three very suggestive and different from others.—Fred Frisbie, Croxton theatre, Angola, Ind.—Neighborhood patronage.

The Simp, and Don’t Blame the Stork (Educational), with special casts.—Both very good educational comedies. Have all been excellent.—H. J. Longaker, Howard theatre, Alexandria, Minn.—Neighborhood patronage.

Jester Comedies, with Twede Dan.—Have run three of these and they averaged a pretty fair.—O. W. Jastram, Strand theatre, Pecatonica, Ill.—Small town patronage.

A Close Shave (Sennett-Paramount), with Ben Turpin.—Fair comedy. Got a few laughs. Nothing extra.—T. N. Magruder, Elite theatre, Jola, Kans.—Neighborhood patronage.

You’ll Be Surprised (Educational), with a special cast.—If your people like good two-reel comedies book Educational, if you have not done so. They are all knockouts.—A. E. Berlin, Grand theatre, Rock Falls, Ill.

Neighbors (Metro), with Buster Keaton.—A scream from start to finish. Audience literally ate it up. A corking good two-reeler, says our people.—Giacomo Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Educational Comedies.—Have run about twenty of them and have not played a poor one yet.—Fred Frisbie, Croxton theatre, Angola, Ind.—Neighborhood patronage.

Cleaning Up (Warner Bros.), with Al St. John.—These comedies would get a laugh out of the sphynx. Two reels.—Bill Leonard, Mystic theatre, Cedarvale, Kans.—Neighborhood patronage.

Four Times Foiled, and A Freak Start (Educational).—Better than the average. I have seen a few better, but they hold the crowd, and if the series is as good as the first two they will be better than usual, by far.—W. L. Beebe, Opera House, Manito, Ill.—Small town patronage.

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A Blue-Ribbon Mutt (Century), with a special cast.—This is a great comedy. My patrons all like Brownie. This dog can’t be beat. Book Century comedy. D竦 naughty and your comedy worries will be over.—T. N. Magruder, Elite theatre, Jola, Kans.—Neighborhood patronage.

Paragon Comedies, with George Clark.—If you’re looking for slapstick comedy, you can’t go wrong on these. Have run three and received favorable comments on every one.—M. W. Larkin, Mystic theatre, Rushville, Ind.

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All of these theatres had other Cooling and Ventilating Systems which were replaced by TYPHOONS

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The low cost of TYPHOONS will surprise you. All data furnished without obligation.

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WRITE FOR CATALOG "H"

TYPHOON FAN COMPANY
ERNST GLANTZBERG, President
345 WEST 39th STREET, NEW YORK, N. Y.
Equipment Progress

**The Progressive Supply House; What It Means to the Industry**

*What Is Being Done by the Equipment Companies—How They Anticipate the Exhibitor’s Wants*

By H. A. R. DUTTON

President Exhibitors Supply Company

Not so many years ago when an individual conceived the idea of opening a moving picture theatre, all that was necessary to crystallize the idea was an empty store, a few hundred folding chairs, one picture machine, a muslin sheet and a slide reading, "Just a Moment, Please." There have been rapid strides, however, since those "nickel show" days. Today that exhibitor draws the business who has kept up to the minute on all improvements in equipment.

Theatre equipment to most exhibitors today still means booth equipment and screens. The up-to-date exhibitor theatre equipment means all of the many things that are being continually placed before him to throw about his house an air of refinement, comfort, coziness and beauty combined with unbroken, clear, bright projection.

**Progressed Long Way**

From the old days of the one-reel-at-a-time projection we have progressed a long way. The old store front is now the beautiful lobby. The old boards for display paper are now replaced by the beautifully designed lobby display frames. The old system of tearing tickets from a roll and handing the ticket and change to the patron is now obsolete with the automatic ticket seller and the change maker automatically doing the work. Tickets are no longer snatched by the doorman, the patron himself drops them into the ticket chopper.

After passing into the theatre, it is no longer necessary to stumble down the aisle in pitch darkness looking for a seat, as the aisle light located along the aisles light the way without destroying the brightness of the picture on the screen.

Then after the seat is found, Mr. Patron sinks into a comfortable opera chair, placed so that a good view of the screen can be had.

Little does the patron of the up-to-date theatre realize when he starts viewing the picture what developments have been made to give him that beautiful unbroken picture.

**Development of Equipment**

If he could step up to the screen he would find that the old muslin sheet has become a heavy gauze material and if he cared to investigate he would be surprised to know that the shade in color was scientifically made to blend with the colors of the day. These are lamps, at that distance, and that the grade of roughness on the screen was for his accommodation, making it possible for him to get a good view from any point in the theatre.

The booth would give him the surprise of his life. The one hand driven machine of "nickel show" times now has become the latest of the exhibitor driven. At no time even if a machine breaks down, will he be compelled to read "Just a Moment, Please," as No. 3 machine is called on to take the work.

The projection machines he would find rigged up with a peculiar little machine, called an Automatic Arc Control, that every little while buzzes away, keeping the carbons at the right distance apart so there will be no shadows on the screen.

**The Generator Sets**

A few questions about certain machines in the corner would bring him the information that the reason the picture he views is even in light without splutter and flicker was because those machines are generator sets to turn alternating current into direct and keep the light at a definite brightness. Again one extra machine being used to insure him of no annoying breaks.

Further investigation would show that lenses, carbons, condensing lenses, in fact every minute detail had been carefully worked out to give him the perfect picture in the perfect atmosphere.

Perhaps the greatest factor in bringing all these details near the point of perfection is the supply house. If the exhibitor would only stop to think a moment, he could not help but realize how much real hard labor and thought the supply companies put in to make it possible to bring the motion picture theatre up to a point of the ideal place of entertainment.

**Supply Men’s Initiative**

Our company, I know, has put in a tremendous amount of time, money and hard work to be able to offer all of the latest and best improvements to the exhibitor. The greatest part of my own personal work for our company is along this line. It almost seems to me that I am on the road all the time.

Our endeavors also have been to make ourselves the last word in the supply business, giving 100 per cent service at all times and to make it possible for the exhibitor to come to us for his complete equipment and know that he is getting only the latest and most improved, whether it was a thumb tack, an opera chair, or booth equipment.

I am firmly convinced that the supply business is just as important, if not more so, than the producing business. If it were not for the men who were continually working out new ideas on theatre equipment, the motion picture theatre would not have progressed so far from the old "nickelodeon" days as it has.
Indirect lighting equipment and unbroken alignment of seats upon a well-pitched floor assure good views of the screen from any part of the theatre which Fred S. Meyer, managing director, has brought into national prominence by his modern showmanship methods.

Avoid Polishing Brass Rails

Newman Official Offers Tip on How to Keep This Kind of Equipment in Shape by Different Methods

Some pertinent facts concerning the care and lowering of up-keep on brass rails are contained in a statement of an official of the Newman Manufacturing Company, Cincinnati, pioneer manufacturers of brass railings and frames. The executive addresses his remarks direct to the exhibitor and gets at the roots of a trying annoyance.

"Day after day, and the better part of every day, your porter sweats and sweats over the polishing of the brass railings in your theatre. The time he spends in removing tarnish represents a substantial sum on the debit side of the ledger every week," he said.

"Those blankety-blank railings need polishing again,' you say. And your porter plods out for the 3,000th time to brighten 'em up. Yes, they look nice when he finishes, but tomorrow morning it must be done all over again.

Use Service Available

"We have been investigating this business of polishing brass work and we have come to the conclusion that your cost of up-keep can be materially reduced in this direction.

"Perhaps you have installed railings made by a thoroughly reliable concern, but have not taken advantage of the service they are prepared to give. From the depths of their experience in such matters they will gladly inform you fully as to the best methods of polishing, the right kinds of polish to use, the prevention of tarnishing, and so on.

"As a matter of fact, your porter will wear out his good right arm brightening up brass work in the morning, and all afternoon and evening folks will be dulling its lustre by a dozen different methods.

"What's the use?

"From where we sit it would appear that all the work and worry on the part of you and your staff, incidental to cleaning and polishing brass, can be entirely done away with. Here's the answer in a nutshell:

"Whatever railings you can spare should be taken up, wrapped in thin paper, packed in excelsior and then shipped to the nearest brass works. They will scour them, replace them in any one of a dozen finishes which do not require polishing, and generally overhaul them while so doing.

Popular Finishes Named

"The more popular of these plated finishes which require little or no attention, in the order of their importance, are as follows: Statuary bronze, nickel, lacquered (polished) brass, brass oxidized, copper oxidized, brushed or dull brass, verdigris. They cost a little more than the so-called standard brass finish. But the initial expenditure will be more than offset by the saving in labor.

"If there should be any railings in your house which positively cannot be spared, these should be carefully cleaned, then lacquered. Any person without experience can do the lacquering; it's practically the same as painting woodwork with an ordinary flat brush.

"If you have not yet made arrangements for installing railings in a new theatre, or if you find it necessary or advisable to replace less sightly and substantial railings with brass, or if you decide to install additional railings for the convenience, safety or decoration of your patrons—take our advice (the consensus of manufacturers' opinions) and decide on brass railings electro-plated in statuary bronze or any of the other non-polish finishes. They will prove a delight to the eye and a source of never-ending satisfaction.

"Other fixtures, including brass poster and photo frames, can be finished to match your railings. If you adopt our suggestion you will beautify the brass work throughout your theatre and cut down your upkeep cost."

PLAYS FOR DANCE AND FILM

Dan Barton of Bartola Musical Co. Meets Hard Requirements in Novel Way

Dan Barton of the Bartola Musical Instrument Co. has an advantage of having been a musician for many years before entering the organ field. This advantage has been keenly demonstrated at the recent dedication of the Bartola Musical Instrument in the Markle Theatre & Dance Hall owned by Robert Markle and Roy Small of Wymore, Neb. The theatre is unique, inasmuch as under the same roof and in the same auditorium a motion picture show and a dance are conducted at the same time. The building is a large auditorium and on one half is a complete theatre equipment, while on the other half is a finely equipped dance hall.

The idea was worked out to meet competition of the present dance craze and dance pavilions in Wymore. The problem was the music and after trying orchestras of the jazz nature and otherwise, which was found not feasible, Mr. Barton was called in at the suggestion of Mr. H. H. Haven, the Bartola representative in Nebraska. Mr. Barton designed and a combination is played by a pianist which successfully plays the picture and furnishes the dance music at the same time. Let it be understood that the music and the dancing are going on at the same time, therefore the difficulty of proper music can be readily appreciated.

The results of the installation have been more than satisfactory, as Mr. Small reports the installation is making money for him in the present and future and increased attendance.
FIRE GUTS FRAME PLANT
Home of Consolidated Portrait and Frame Company Destroyed in Early Morning Blaze

Damage estimated at $100,000 was caused by a fire which gutted the plant of the Consolidated Portrait and Frame Company, 1029 West Adams street, Chicago. Inflammable materials caused the fire to spread rapidly and only heroic work by firemen prevented the spread of the blaze to adjoining buildings. Investigation of the fire, which is believed to have been caused by combustion of oil rags or varnish compounds, has been begun by Maj. Shirley T. High, recently appointed fire attorney.

DE KRUIF RESIGNS POSITION
George De Kruf, in charge of advertising and sales promotion for the Exhibitors Supply Company, with headquarters in Chicago, has resigned to become general manager of the Certified Checoupon Company, a new profit-sharing coupon enterprise in which he is financially interested. Mr. De Kruf was instrumental in launching the Federal Coupon system in Chicago. He is well known to local film people, having been for the past five years engaged in various activities in the industry.

REPORTS BETTER BUSINESS
A general improvement in business conditions is noted by Robert Gumm, Indianapolis manager of the Exhibitors Supply Company. Mr. Gumm reports the sale of seven projection machines in his territory during the first half of the present month.

CHEAP VIOLINS RESEMBLE STRADIVARIUS IN TONE
Jules Mastbaum Investigating Secret Process Said to Have Been Found by German Scientist

Musical circles in Philadelphia, in common with musicians over the United States, are with interest awaiting news from Germany where, according to what appears to be reliable information, a man named Ohlhaver has discovered a secret process whereby cheap violins are made to resemble the genuine Stradivarius in tonal qualities.

Jules E. Mastbaum, president of the Stanley Company of America, has entered into negotiations with representatives of Ohlhaver in Germany with a view to making arrangements for the exclusive rights to use the process in the United States.

"According to word which we have received from Germany the results this man Ohlhaver has achieved with the ordinary violin is little short of marvelous," said Mr. Mastbaum in discussing the matter.

"Our agents report that Ohlhaver has given a demonstration that excited the wonder and admiration of more than a thousand critical music experts and artists, who heard the violin played upon after being put through this process. We have been informed that the tones of violins after having been treated with the process are little inferior to the Cremona instruments."

COMPLETES NEW FACTORY
Individual Drinking Cup Company of New York Doubles Output With Easton, Pa., Addition

The Individual Drinking Cup Company, original makers of the paper drinking cup, 320 West Nineteenth street, New York, has just completed a large new plant at Easton, Pa., where they announce facilities have been installed which will permit doubling the present output of their product, which the company believes, is at the present larger than the output of any other manufacturer in their line.

Millions of these paper cups are sold to theatres, particularly around the New York district, where the company's sales campaign has been prosecuted more vigorously than in other parts of the country.

According to statistics furnished by the company, over 75 per cent of New York's theatres are using the Dixie cup service and a majority of these are using the Dixie penny-in-the-slot cup vendor. In addition to this, the Dixie service is installed in thousands of locations throughout the United States, including a great many railroads, hotels, department stores, offices and soda fountains.

SPEER CARBON PRICES SLASHED
We Won't Profiteer

"We bought before the raise in prices and are giving you the benefit of our buying power—

Look These Prices Over

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These Prices are about 25% below present Market

Order Now Before They Are Snapped Up

Exhibitors Supply Company Inc.
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845 S. Wabash Ave.

Indianapolis
157 N. Illinois St.

St. Louis
3316 Lindell Blvd.

Milwaukee
133 Second St.

Minneapolis
Fawcett Exchange Bldg.

Send for our catalogue of Exhibitors Scripts.
Theatres
Providing Comfort for Fans Is an Asset. Exhibitors Know This. Palaces Are Going Up. Only the Latest Equipment Is Being Installed

New Projects
Enid, Okla.—Manager Billings opens the new Billings theatre the latter part of this month. It seats 1,400 persons.

Grand Rapids, Mich.—Jacob Handlesman has obtained interest in the new Regent theatre and will aid in financing and constructing the house.

Chehalis, Wash.—J. D. Rice announces he will erect a new $50,000 theatre here this summer.

Carthage, Mo.—T. H. Slothower is preparing to begin work on his new theatre in Main street.

Rhineland, Wis.—Peter Rouman will build a theatre here to seat 1,000 persons at a cost of $75,000.

Jersey City, N. J.—Louis F. Blumenthal will open his new Central theatre in the Hudson City section about the middle of March. Mr. Blumenthal is president of National-Central Theatre.

Pelham, N. Y.—Pelham Picture House Corporation will erect a theatre on property at Wolf’s Lane and Brookside avenue. Forty-five thousand dollars will be expended.

Ownership Changes
Houghton, Mich.—Vance Amusement Company has purchased the Savoy theatre.

St. Joseph, Mo.—Hostettler Amusement Company of Omaha, Neb., has purchased the theatre holdings here of Nate Block Amusement Company.

Camden, Ark.—O. C. Hauber has purchased the Dixie theatre from Buck Green.

Aledo, Ill.—A. W. Trevor and associates have taken over the Empire theatre from J. C. May.

Port Huron, Mich.—W. S. Butterfield has taken over the Family theatre here.

Minneapolis, Minn.—M. C. Martin has purchased an interest in the Metropolitan theatres here and in St. Paul.

Port Huron, Mich.—Herb L. Weil has sold his interest in the Bijou and American theatres to M. D. Shipski and James Minter.

Fires
Redwood City, Cal.—Three thousand dollars’ damage was done by fire in the Sequoia theatre.

Taylor, Tex.—The Rink theatre was completely destroyed by an early morning fire.

Remodeling
South Bend, Ind.—Plans are being made to remodel the Temple theatre at Main street and Lincoln Way in May.

CAMERA BARGAINS
Motion Picture Cameras at cash saving prices. Special professional discounts on UNIVERSALS, camera bodies for sale models. Deluxe, Director, Deluxe, and Movie King a few cameras still in stock. For one complete set at once. See your request.

BASS CAMERA COMPANY
Dept. N, 129 N. Dearborn St., Chicago, Ill.

Competent Musical Director

GUARANTEED
Moving Picture Theatres
Every State—totals, 21,170 by States, $5.00

1219 Film Exchanges
333 manufacturers and dealers
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Further Particulars:
A. F. WILLIAMS, 11 W. Adams St., Chicago

Face hot weather with a smile—
Look forward to a good, profitable business all through the hottest weather; this summer—and every summer.

Make your house cool and breezy with Monsoon Cooling System. Easily installed, and pays for itself the first summer. Other exhibitors say so in our booklet, “A Better Summer Business.”

Do you want a copy?
The words

"EASTMAN"

and

"KODAK"

are stencilled on the margin of the film that first made motion pictures practical.
"IF IT'S BIG, WE HAVE IT!"

Tom Carrigan in the Famous

"Nick Carter Series"
15 2-Real Detective Stories in a Class Alone

Booked by All the Large Theatres in United States

An American Cinema Super-Special

"His Brother's Keeper"
A Six-Reel Production with an All-Star Cast, Including:
Martha Mansfield ★ Rogers Lytton ★ Ann Drew

Released Feb. 28th!

BILLY WEST
in His Second Side-Splitting 2-Reel Comedy

"HE'S IN AGAIN"

COMING SOON!
The Artistic Triumph of the Year
MONROE Salisbury "THE BARBARIAN" JANE NOVAK

PIONEER FILM CORPORATION of ILLINOIS

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ILLINOIS — INDIANA — WISCONSIN

810 South Wabash Avenue

Telephones Harrison 8157-8158

CLYDE E. ELLIOTT, President
ILLINOIS — INDIANA — WISCONSIN

810 South Wabash Avenue

Telephones Harrison 8157-8158
Reichenbach “Kids”
Chicago Film Fans
Publicity Won for “Outside The Law” by Freak Ads
In Newspapers
Harry Reichenbach, publicity satchel, who at present is directing the publicity drive for “Outside the Law” in Chicago and vicinity, gave the motion picture fans something to puzzle over in the afternoon newspapers of February 19.

“Soak It In Cold Water!”
In announcing that the production would open at Barbee’s Loop theatre, Sunday, February 27, Reichenbach headed his advertisements with the following words:

“Cut this advertisement out, soak it in cold water two minutes, then hold to light and read.

At the bottom of the advertisements was a message in shorthand signed by Carl Laemmle, which assisted in the effectiveness of the hoax.

Whether the ad was soaked in water or not, it is certain that few people passed it without giving it a thorough reading.

Other Stunts Put Over
The advertisements form a small part of the Reichenbach campaign. A dozen other stunts are impressing the title “Outside the Law” on the millions in Chicago and the central west.

The Priscilla Dean tam has been breaking in fashion columns and pages of newspapers and winning displays in millinery stores.

Police Woman Continues
Trying to Show Picture
Alice Clement, Chicago police woman, who produced a film titled “Dregs of a Big City,” which is intended to depict the seamy side of life in Chicago, has renewed her efforts to obtain a permit from the city of Chicago.

Her latest move is to bring mandamus proceedings against Chief of Police Fitzmorris. A writ was obtained January 17 and on February 17, she attempted to have the police chief cited for contempt for failing to comply.

Odor Bomb at Prairie
Persons responsible for the odor bomb outrages at Chicago theatres renewed their activities during the past week, singing out the Prairie theatre, 5748 Prairie Avenue. It is the third time the Prairie theatre has been the object of attack, the wires having been cut at one time and a bomb opened at another time.

Lillian Walker Honored
Lillian Walker, well known motion picture star who is now in vaudeville, was the honor guest at a luncheon at the College Inn Monday, February 21, attended by Chicago newspaper men.

Theatres Big Aid
In Field Benefit
For Crippled Ones
Chicago theatres did their bit last week to assist in making a success of the benefit wrestling match staged under the auspices of Mrs. Marshall Field for the benefit of the little crippled children of the city’s poor.

Trailers, showing Mrs. Field and several crippled children, together with an appeal to the public to support the benefit, were shown in connection with “Way Down East” and at all the Balaban and Katz, Jones, Linick & Schaefer, Lubliner & Trinz, and Ascher Brothers theatres.

The negative of the trailer was made without charge by Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company. Harry Berman of the Universal Film Manufacturing Company and Aaron Jones of Jones, Linick & Schaefer met the cost of the positive prints.

Max Levey Added to
Pioneer Sales Staff
Max Levey, former manager of the Chicago office of the Robertson-Cole Distributing Corporation, has joined the sales staff of the Pioneer Film Corporation of Illinois. He will act as special representative and will tour the key cities of Illinois, Indiana and Wisconsin.

Odor Bomb Thrower
Fined $50 by Court
No Defense Is Offered When Case Is Brought Up at Englewood Station
Eddie O’Brien, alias Murphy, was fined $50 in the Englewood police court last week on a charge of throwing an odor bomb in the Rex theatre at Sixty-ninth and Racine.

No defense was offered.
This is the first conviction arising out of the recent odor bomb activity. Within the last few weeks, theatres in every part of Chicago have had to cope with this nefarious practice.

Owing to the recent outbreak of odor bomb throwing, action has been threatened by the state attorney’s office.

Favorite Players Have
Two deRemer Features
The Favorite Players Film Corporation of Chicago is planning a sales drive throughout its territory on three newly acquired feature productions.

In addition to “The Wrong Woman,” which stars Montagu Love and Olive Tell, it has purchased rights to “The Way Women Love” and “Luxury,” in which Ruby deDemer is featured.

MRS. FIELD MEETS CHICAGO EXPLOITERS

Mrs. Marshall Field appears in the center of the picture which was taken at a recent meeting of the Chicago Motion Picture Press Club. At her right is Herman Black, publisher of the Evening American, and at her left Major Fred McLaughlin. In the background, left to right, appear LeMar H. Mason, Irving Mack, Beatrice Barrett, Abe Steinberg, A. E. Barrymore, Walter L. Hill, Dan Roche, Mary Kelley and Ralph T. Kettering.
B. A. Wormald of the Marquette theatre, La Salle, Ill., who has just returned from Cincinnati, tells us he was busy annexing some ideas down in that part of the country with regard to enlarging his theatre. Shhh!! Why not step on the little ol' choo choo and come Chi-
ward? Just heave a flock of glances to-
ward our two latest—the Senate and
Tivoli, thatsall. . . .

With Harry Grampp closing a deal giving him the remaining pair of thea-
tres in Beloit, Wis., looks like Harry
had it on the great Atlantic cable for "a
string." Harry admits there are a few
theatres in this territory not on his
chain as yet. . . .

After much paging and wirelessng plentiful for the handsome and debonair
bon vivant, erstwhile First National rep-
resentative, Gradwell Sears, we note this
dashing young swain is now a member of
the Favorite Players crack sales or-
ganization. Thats all, "Vun," we'll say
you know how to pick 'em.

Some of the boys must have been tell-
ing Al. Normal. Chi had swapped cli-
mates with Los Angeles, for Al and his
family are expected to hop off the Cali-
ifornia Limited some day the latter part
of this week. Nix Al, they all come back!

It has been reported that Izy Gumb-
iner has just taken over the Banner
theatre on the Northwest side, adding
another splendid link to the fast growing
chain of the Gumbiner enterprises.

Among the notable hangers-on at the
Convention of the Federated Exchange
and the cause of much curiosity to the
assembled press representatives, was the
handsome and ever gallant "Rabbi"
Fitzpatrick. The press was given to un-
derstand that he was a member of Fitz-
pattick-McElroy enterprises, of Chicago,
who had just closed a big deal between
the Federated and his company. With
the Federated in session from ten in the
morning until after eleven each night, the
many attending delegates were in a
quandary arranging for the entertaining
of their lady folks and with the modest
though always willing "Rabbi" the only
"him" not attending the meeting, 'tis
easily understood his phenomenal popu-
laritiy with the fair members, who agreed
unanimously, "Rabbi" Fitzpatrick was the
Convention hero. (Another Chi vic-
tory, ahem!)

EDGAR R. RIEDEL, for the past several
months district manager in this terri-
ory for the Special Pictures Corpora-
tion, resigned last week. He anticipates
leaving for the East the latter part of
February, announcing his new affiliation
at a later date. . . .

With the Hon. W. N. Savage, mayor of
Alton, now located in the new executive
business chambers of the Savage Amuse-
ment Enterprises, we believe just a word
or so more rather apropos. Just at pres-
ent his Honor the mayor owns the bill-
postin plant, three theatres, an aero-
dome, several road shows and the steam-

boat line which plys up and down the
great Mississippi River from Alton, The
new business quarters is worth invest-
ing. . . . They represent the utmost in
modernity. Our congrats, Mayor—may
your mayoralty seat become a perpe-
tuity. . . .

HARRY WEISS, president of Superior
Screen Service, returning from a two-
weeks hibernation among the Illinois and
Indiana exhibitors, tells us the consensus
of seventy-five exhibitors questioned
was: "Business is not as good as it was
during the war, BUT when the bottom
is reached it will still be as good by
DOUBLE as it was BEFORE the war.
There is not a house in either State los-
ning money. Besides, there are twenty-
five new theatres planned or in course
of construction within the next year time.
Here's hoping Harry's March foist trip
will bring us more optimistic oratory.

J. H. O'DONNELL, owner of the Wash-
ington theatre, Washington, Ind., is
spending the winter in Florida. The na-
tives down there report that this in-
nimitable Celt had an immodesty sched-
ule for "departing Cuba steamers" perfectly
memorized in a little over three minutes
after "lighting from his Pullman com-
partment. By the way, J. H., if you can
pick up a couple of volumes of Cuban
history we know how a few students
that would never forget your altruism.

The new theatre recently opened at
Bloomville, Ind., belongs to Armbruster
& Randigger, a Chicago duo, well known
to local film circles. The live wire state
business very good. So get busy, you
knaves of the grip and see what the boys
can use. . . .

RAY BRIAN of the Capitol theatre,
Pekin, is again on the job, concluding
an eight weeks' quarantine from an at-
tack of typhoid. Put it there, Ray, we
are all glad to see your smiling visage
illumine the Capitol's lobby.
Exhibitors Know A Good Picture When They See It—Booking Like Wildfire

THE HIDDEN LIGHT

BOOKED AT BARBEE’S Week of Mar. 13
BOOKED BY WOODLAWN, PANTHEON, and all LUBLINER & TRINZ THEATRES

Featuring the Beautiful

DOLORES CASSINELLI

Few If Any Pictures Can Equal This One For Intense Action—Punch—Love Scenes and Plot.

"KEEP TO THE RIGHT"

THE FEATURE THAT WILL MEAN CROWDS AND PROFITS FOR EXHIBITORS

Illinois & Indiana Distributors of EQUITY PICTURES
GUIDE to CURRENT PICTURES

AMERICAN FILM COMPANY
Distributed Through Pathé Exchanges

FLYING "A" SPECIALS

The Week End, six reels, with Milton Sills.
A Live-Wire Hick, six reels, with Win. Russell.
A Light Woman, six reels, with Helen Jerome Eddy.
The Gamblers, six reels, with Margaret Fisher.
The Blue Moon, six reels, with Pell Trenton and Elinor Field.
Their Mutual Child, six reels, with Margaret Fisher and Nigel Barrie.
Sunset Jones, five reels, with Charles Clary.

ARROW FILM CORP.
The Chamber Mystery, five reels.
Circumstantial Evidence, five reels.
The Wall Street Mystery, five reels.
The Unseen Witness, five reels.
The Trail of the Cigarette, five reels.
The Bromley Case, five reels.
Woman's Man, five reels, featuring Romaine Fielding.
Love's Protege, five reels, featuring Ora Carew.
Bitter Fruit, five reels, all star cast.
The Golden Trail, five reels.
Bachelor Apartments, five reels, with Georgia Hoppin.
Tex, feature series, five reels.
A Man from Nowhere, five reels, with Jack Hoxie.
The Man We Love, five reels, with Ruby De Remer.
Laughing Devil, five reels, with Ruby De Remer.
The Deceiver, five reels, with Carol Holloway.
The Tame Cat, five reels, with all star cast.
The Man Who Trifled, five reels, with all star cast.
Before the White Man Came, five reels, all Indian cast.

ASSOCIATED EXHIBITORS
Distributed Through Pathé Exchanges
The Riddle Woman, six reels, with Geraldine Farrar.
The Devil, six reels, with George Arliss.
What Women Will Do, six reels.

ASSOCIATED PRODUCERS, INC.

THOMAS H. INCE PRODUCTIONS
Homespun Folks, six reels, with Lloyd Hughes.
Lying Lips, six reels, with House Peters and Alice Lloyd.

J. PARKER READ, JR., PRODUCTIONS
The Leopard Woman, seven reels, with Louise Clauge.
A Thousand to One, six reels, with Hobart Bosworth.
Love, six reels, with Louise Clauge.

ALLAN DWAN PRODUCTIONS
The Forbidden Thing, six reels, with James Kirkwood and Helen Jerome Eddy.
A Perfect Crime, six reels, with Monte Blue and Jacqueline Logan.

MAURICE TOURNIER PRODUCTIONS
The Last of the Mohicans, six reels, with Barbara Bedford.

MACK SENNERT PRODUCTIONS
A Small Town Idol, six reels, with Ben Turpin.

C. B. C. FILM SALES
The Vietin, six reels.
Dangerous Love, five reels.

CREATION FILMS, INC.
For the Freedom of Ireland, five reels.

EQUITY PICTURES
Keep to the Right, six reels, with Edith Taliaferro.
Whispering Devils, seven reels, with Conway Tearle.
Midchannel, six reels, with Clara Kimball Young.
Hush, five reels, with Clara Kimball Young.

FAMOUS PLAYERS-LASKY
Nov. 28—Idols of Clay, seven reels, with George Fitzmaurice production.
Nov. 29—A Romantic Adventuress, five reels, with Dorothy Dalton.

Dec. 5—Conrad in Quest of His Youth, six reels, with Derald Harriss.
Dec. 5—Flying Pat, five reels, with Dorothy Gish.
Dec. 15—The Silver Fox, five reels, with Roscoe Arbuckle.
Dec. 15—Heliotrope, six reels, Cosmopolitan production.
Dec. 19—To Please One Woman, six reels, Lois Weber.
Dec. 19—An Amateur Devil, five reels, with Bryant Washburn.
Dec. 26—The Testing Block, six reels, with Wallace Field.
Dec. 26—Silk Holsey, five reels, with Enda Bennett.
Jan. 2—The Bait, Maurice Tourneur production, six reels.
Jan. 7—The Jackpines, George Melford production, six reels.
Jan. 9—The Charm School, five reels, with Wallace Reid.
Jan. 16—The Education of Elizabeth, five reels, with Billie Burke.
Jan. 16—The Luck of the Cup, six reels, with Special cast.
Jan. 25—The Rookie’s Return, five reels, with Douglas MacLean.
Jan. 25—Midsummer Madness, six reels, with William de Mille production.
Jan. 30—Paying the Piper, five reels, George Fitzmaurice production.
Jan. 30—The Frontier of the Stars, five reels, with Thos. Meighan.
Feb. 6—Brewsters Millions, six reels, Roscoe Arbuckle.
Feb. 6—The Ghost in the Garret, five reels, Dorothy Gish.
Feb. 13—Forbidden Fruit, eight reels, Cecil de Mille production.
Feb. 13—Five detectives, five reels, with Douglas MacLean.
Feb. 20—The Passionate Pilgrim, six reels, Cosmopolitan production.
Feb. 20—The Remorhazians, five reels, Chas. Maigine production.

FIDELITY PICTURES CO.
The Married Virgin, six reels.
Frivulous Wives, six reels.

FILM MARKET, INC.
The House Without Children, seven reels, with Richard Travers.
The Grand Passion, six reels.

FIRST NATIONAL
Go and Get It, seven reels, Marshall Neilan production.
The Perfect Woman, five reels, with Constance Talmadge.
Nerousc Miss Lisie, five reels, with Katherine McDonald.
Jack-Knife Man, five reels, King Vidor special.
Forty-five Minutes from Broadway, six reels, with Charles Ray.
Good References, six reels, with Constance Talmadge.
In the Heart of a Fool, seven reels, Allan Dwan special.
Curtain, five reels, with Katherine MacDonald.
Harriet and the Piper, six reels, with Anita Stewart.
The Branded Woman, seven reels, with Norma Talmadge.
The Master Mind, six reels, with Lionel Barrymore.
What Women Love, six reels, with Annette Kellerman.
Peaceful Valley, six reels, with Charles Ray.
Nomad of North, six reels, Curwood production.
Twins Bed, six reels, with Mr. and Mrs. Carter DeHaven.
Old Dad, six reels, with Mildred Harris Chaplin.
The Devil’s Garden, six reels, with Lionel Barrymore.
Dangerous Business, five reels, with Constance Talmadge.
Love, Honor and Behave, Mack Sennett comedy.
Unseen Forces, with All-Star cast.
Dirty, seven reels, with Wesley Barry, a Marshall Neilan production.
Habits, five reels, with Mildred Harris.
The Truth About Husbands, seven reels.
Nineteen and Phyllis, six reels, with Ray. Ray.
The Great Adventure, six reels, with Lionel Barrymore.
No Gilly, six reels, with Sylvia Breamer.
My Lady’s Watchkey, five reels, with Kathryn MacDonald.

The Woman in His House, eight reels, with Mildred Harris.
Mamma’s Affair, five reels, with Constance Talmadge.
The Old Swimmin’ Hole, six reels, with Charles Ray.
Pension, eight reels with Pola Negri.
Scrambled Wives, six reels, with Marguerite Clark.
The Clams, eight reels, H. A. Welch production.
Lessons in Love, five reels, with Constance Talmadge.
Scrap Iron, five reels, with Charles Ray.

FEDERATED FILM EXCHANGES
Nobody’s Girl, five reels, with Billie Rhodes.
Bonnie May, five reels, with Besnie Love.
The Midlanders, five reels, with Besnie Love.
Hearts and Masks, five reels, with all-star cast.
Good Bud Wife, five reels, with all-star cast.
The Servant in the House, five reels, with all-star cast.

FORWARD FILM DIST.
Youth’s Desire, five reels.

FOX FILM CORPORATION

FOX SPECIALS

The White Mail, with Pearl White.
If I Were King, with William Farnum.
The Skywayman, with Lc. Orner Luckies.
While New York Sleeps, with All Star Cast.
The Face at Your Window, with All Star Cast.
Blind Wife, with All Star Cast.
A Connecticut Yankee in King Arthur’s Court, with All Star Cast.
Skirts, six reels, with Special Cast.

WILLIAM FARNUM SERIES

Drap Hartan.
The Scoundrels.

PEARL WHITE SERIES

The Tiger’s Cub.
The Thief.
The Mountain Woman.

TOM MIX SERIES

The Untamed.
The Texan.
Prairie Trails.
The Road Demon.

WILLIAM RUSSELL SERIES

The Man Who Dared.
The Challenge of the Law.
The Iron Rider.
Hearts Reformed.
Bar Knuckles.

SHIRLEY MASON SERIES

Chin Toy.
The Flame of Youth.
Girl of My Heart.
Merely Mary Ann.
Wing Toy.

GEORGE WALSH SERIES

From Now On.
The Plunger.

Dynamite Allen.

20TH CENTURY BRAND

Two Moons, with Burke Jones.
Just Pals, with Buck Jones.
The Land of Jazz, with Eileen Perrey.
Partners of Fate, with Louise Lovely.
The Big Punch, with Buck Jones.

GOLDwyn Pictures Corp.

GOLDwyn Star Productions

The Truth, five reels, with Madge Kennedy.
The Doctor, five reels, with Enid Bennett (Authors).
Oliver 466, five reels, with Tom Moore.
Cupid, the Cowpuncher, five reels, with Will Thorne.
Man Who Had Everything, five reels, with Jack Raymond.
Girl With the Jazz Heart, five reels, with Madge Bell.

It’s a Great Life, five reels (Eminent Artists).
The Revenge of Tarzan, five reels, with Gene Pollar.
ELIZABETH GILBERT

BENJAMIN H. HAMPTON PRODUCTIONS

The Dwellers Place of Light, by Winston Churchill.

J. PARKER READ, JR., PRODUCTIONS

The Brute Master, by Hobart Bosworth.

DEITRICH-BECK, INC.

The Harvest Moon, six reels, with Doris Kenyon.

DIAL FILM CO. PRODUCTIONS

The Tiger's Coat, with Myrtle Stedman and Lawron Burt.

LOUIS TRACY PRODUCTIONS

The Silent Barrier, six reels, with Sheldon Lewis.

ROBERT BRUNTON PRODUCTIONS

No. 98, five reels, with J. Warren Kerrigan.

The Green Flame, five reels, with J. Warren Kerrigan.

The House of Whispers, with J. Kerrigan Kerrigan.

NATIONAL-BILLIE RHODES PRODUCTIONS

The Kentucky Colonel, with Joseph J. Dowling.

JOSEPH LEVENER PRODUCTIONS

His Temporary Wife, six reels, with Special Cast.

IRVIN V. WILLIAMS PRODUCTIONS

Down Home, an All Star Cast.

INDDEPENDENT FILMS

NEAL HART SERIES

Oct. 1—Hell's Oasis, five reels.

Nov. 15—Skyline, five reels.

Feb. 15—Totem Law.

SPECIAL FEATURE

Mar. 1—Reckless Women.

JANS PICTURES, INC.

Madonna's and Men, six reels.

Lonesome Without Question, seven reels.

A Woman's Business, five reels.

Wings of Pride, five reels.

VICTOR KREMER PRODUCTIONS

Voice, six reels, with All Star Cast.

Mad Love, five reels, with Lina Cavalieri.

BERT LUBIN

Honeymoon Ranch, five reels, State Right Feature.

West of the Old Grande, five reels, Alline Ray.

METRO PICTURES CORPORATION

EXHIBITOR'S SPECIALS

Nov. 15—Someone in the House, six reels, with All Star Cast.

Nov. 29—The Little Maid, Lady six reels, with Bert Lytell.

Dec. 13—Hearts Are Trumps, six reels, with All Star Cast.

Dec. 29—Polly With a Past, six reels, with All Star Cast.

Dec. 31—Cinderella's Twin, six reels, with Viola Dana.

Jan. 10—Lure of Youth, six reels, all-star cast.

Jan. 17—Marriage of Wm. Ashe, six reels, Mary Ellison.

Jan. 31—Offshore Pirate, six reels, Viola Dana.

Feb. 7—Passion Fruit, six reels.

Feb. 17—The Great Claim, six reels.


C. E. SHURTLEFF, INC.

Mar. 14—The Little Fool, six reels, all-star cast.

PATHE EXCHANGE, INC.

EDGAR LEWIS PRODUCTIONS

Lahoma, seven reels.

A Gadget in Purple, six reels.

The Sage Hen, five reels, with Gladys Brockwell.

J. STUART BLACKTON PRODUCTIONS

House of the Tolling Bell, six reels, with Bruce Gordon and May McAvoy.

Forbidden Valley, six reels, with Bruce Gordon and May McAvoy.

JESSE D. HAMPTON PRODUCTIONS

Half a Chance, seven reels, with Mahlon Hamilton.

Her Unwilling Hushand, five reels, with Blanche Sweet.

Doe of Destiny, five reels, with H. B. Warner.

That Girl Montana, five reels, with Blanche Sweet.

When We Were Twenty-five, five reels, with H. B. Warner.

ROBT. BRUNTON PRODUCTIONS

The Devil to Pay, six reels, with Fritzl Brunette and Roy Stewart.

PERRET PICTURES, INC.

The Empire of Diamonds, six reels.

GEORGE B. SEITZ, INC.

Rogues and Romance, six reels, with Geo. B. Seitz and June Caprice.

FEDERAL PHOTOPLAYS, INC.

The Killer, six reels.

ARTHUR F. BECK

The Heart Line, six reels.

PIONEER FILM CORP.

Out of the Depths, five reels, with Violet Merse-

reau and Edmund Cobb.

Empty Arms, five reels, with Gail Kane and Travis Livingstone.

Idle Hands, five reels, with Kail Kane and J.

Herbert Franklin.

A Good Woman, five reels, with Gail Kane and J.

Herbert Franklin.

Thoughtless Women, five reels, with Alma Rubens.

REALART PICTURES

SPECIAL FEATURES

Deep Purple, six reels, with R. A. Walsh production.

The Law of the Yukon, six reels, Chas. Miller production.

The Soul of Youth, six reels, a Taylor production.

The Furnace, seven reels, a Wm. D. Taylor pro-

duction.

STAR PRODUCTIONS

Sweet Lavender, five reels, with Mary Miles Minter.

Fifty East, five reels, with Constance Bennett.

Food for Scandal, five reels, with Wanda Hawley.

The Furnace, five reels, Wm. D. Taylor.

Katy and Lea, five reels, with Mary Miles Minter.

Her Beloved Villain, five reels, with Wanda Hawley.

Her First Elongement, five reels, with Wanda Hawley.

You Never Can Tell, six reels, with Bebe Daniels.

Oh Lady, Lady, five reels, with Bebe Daniels.

A New York Fancy, five reels, with Alice Brady.

Blackbirds, five reels, with Justine Johnston.

Something Different, five reels, with Constance Bennett.

ROBERTSON-COLE PICTURES

The Stealers, eight reels, Cahanna.

So Long Letty, six reels, Christa.

A Slave of Vanity, five reels, with Pauline Fred-

rick.

$15. five reels, Arsenic Lulin story.

The Little Fraidy Lady, six reels, with Mae Marsh.

SPECIALS

Kismet, nine reels, with Oris Skinner.

RUSSELL-GREIVER-RUSSELL

Lone Hand Wilson, five reels, with Lester Cuneo.

The Ranger and the Hawk, seven reels, with Lester Cuneo.

Pat the Ranch, five reels, with Lester Cuneo.

Blue Blazes, five reels, with Lester Cuneo.

S. & E. ENTERPRISES

It Might Happen to You, five reels, with Billy Mason.

Cowboy Jass, two reels, stunt novelty.

LEWIS J. SELZNIK ENTERPRISES

SELZNICK PICTURES

Everybody's Sweetheart, five reels, with Olive Thomas.

Dangerous Paradise, five reels, Special Cast.

Red Foam, five reels, with Rube Love production.

The Daughter Pays, five reels, with Elaine Ham-

milton.

The Road to Ambition, with Conway Tearle.

Pleasure Seekers, with Elaine Hammerstein.

SELECT PICTURES

The Seeds of Vengeance, five reels, with Bernard Durning.

Just Outside the Door, five reels, with Edith Ireland.

Man's Playing, five reels, with Grace Davidson.

Children Not Wanted, five reels, with Edith Day.

Mountain Madness, five reels, with special cast.

NATIONAL PICTURES

Out of the Snows, five reels, with Ralph Ince.

The Palace of Darkened Windows, five reels, with special cast.

Maraoned Hearts, five reels, with Conway Tearle.

Who Am I? five reels, with Harry Carey.

D. N. SCHWAB PRODUCTIONS

Fickle Women, five reels, state right feature.

Girls Don't Gamble, five reels, state right feature.

STOLL FILM CORPORATION

January—Squandered Lives.

January—The Hundredth Chance.

January—Mr. Wils.

January—The Lure of Crowing Water.

UNITED ARTISTS CORPORATION

June 15—Malloycaddie, six reels, with Douglas Fairbanks.

June 22—Suda, five reels, with Mary Pickford.

Sept. 5—The Love Flower, seven reels, D. W.

Guthrie production.

Dec. 4—the Mark of Zorro, eight reels, with Douglas Fairbanks.

Jan. 9—The Love Light, eight reels, with Mary Pickford.

UNIVERSAL FEATURES

Under Northern Lights, five reels, with Virginia Faire.

Blue Streak McCoy, five reels, with Harry Carey.

In Polly's Tonquin, five reels, with Carmen Myers.

Beautifully Trummed, five reels, with Carmel Silver.

White Youth, five reels, with Edith Roberts.

Two Kinds of Love, five reels, all star cast.

Hearts Up, five reels, with Harry Carey.

Tiger True, five reels, with Frank Mayo.

JEWEL PRODUCTIONS

The Breath of the Gods, six reels, with Tsuru Aoki.

The Devil's Pass Key, five reels, with Carmen Silver.

Diamonds Adrift, five reels.

CORINNE GRIFFITH PICTURES

The Broadway Bubble, five reels.

The Whisper Market, three reel cast.

It isn't Being Done This Season.

ALICE CALHOUN PRODUCTIONS

Princess Jones, five reels.

ANTONIO MORENO PRODUCTIONS

Three Sevens, five reels.

VITAGRAPH

ALICE JOYCE SPECIAL PRODUCTIONS

The Eye of Faith, five reels.

The Prayer, six reels.

Cousin Kate, five reels.

EARL WILLIAMS PRODUCTIONS

A Master Stroke, five reels.

The Romance Promoter, five reels.

The Purple Curtain, five reels.

Diamonds Adrift, five reels.

VITAGRAPH SUPER-FEATURES

Dead Men Tell No Tales, seven reels (Tom Terris Production), All Star Cast.

Trumpet Island, seven reels, all-star cast (Tom Terris Production).

Black Beauty, Jean Palue and All Star Cast.
SHORT SUBJECTS

COMEDIES
ARROW FILM CORP.
ARROW-HANK MANN COMEDIES, every other week, two reels.
ARROW-MURIEL OSTRICH COMEDIES, two reels.
SPOTLIGHT COMEDIES, one reel.
ARDATH XLN COMEDIES, two reels.
AYWON FILM CORP.
JOY COMEDIES.
C. B. C. FILM SALES
HALL ROOM BOYS COMEDIES, two reels.
CELEBRATED PLAYERS
CELEBRATED COMEDIES.
EDUCATIONAL FILM CORP.
CHESTER COMEDIES, two reels.
A Trayful of Trouble.
The One Best Foe.
You'll Be Surprised.
Beat It.
Ladela's Pets.
CHRISTIE COMEDIES, two reels.
Mr. Fatima.
Wedding Blues.
Back From the Front.
Dining Room, Kitchen and Sink.
Movie Man.
Nobody's Wife.
Hey Rube.
Miss Versus Woman.
Scrappily Married.
TORCHY COMEDIES, two reels.
Torchy's Millions.
(Toby Hines.)
Torchy Turns Cupid.
(Johnny Hines.)
Torchy's Double Triumph.
Torchy Mines In.
Torchy's Night Hood.
MERMAID COMEDIES, two reels.
Dynamite.
(Lloyd Hamilton.)
Noname.
(Jimmy Adams.)
The Sirens.
(Lloyd Hamilton.)
April Fool.
High and Dry.
Noonshine.
Holy Smoke.

FILM SALES CO.
BILLY RUGE COMEDIES, one reel.
JOLLY COMEDIES, one reel.
FILM SPECIAL COMEDIES, one reel.
FAMOUS PLAYERS-LASKY
PARAMOUNT-ARBUCKLE COMEDIES, two reels.
PARAMOUNT-DE HAVEN COMEDIES, two reels.
PARAMOUNT-MACK SENNITT COMEDIES, two reels.
Feb. 6—On a Summer's Day.
Feb. 20—The Unhappy Finish.
PARAMOUNT-BURTON HOLMES Travel Pictures, one reel.
PARAMOUNT-MAGAZINE, one reel.

FIRST NATIONAL
CHARLES CHAPLIN COMEDIES.
A Dog's Life, three reels.
A Day's Pleasure, two reels.
Shoulder Arms, two reels.
Sonnaya, two reels.
The Kid, six reels.
TOONERVILLE TROLLEY COMEDIES, two reels.

FEDERATED FILM
MONT BANKS COMEDIES, two reels.
FOX FILM CORP.

SUNSHINE COMEDIES, two reels.
An Elephant's Nightmare.
Hold Me Tight.
His Nosey Stil.
Pretty Lady.
Her Doggone Wedding.
Pals and Pastiche.
The Slicker.
CLYDE CUCK COMEDIES, two reels.
The Huntsman.
All Wrong.
Don't Pickle.
The Jockey.

GOLDWYN PICTURES
CAPITOL COMEDIES, two reels.
EDGAR COMEDIES, two reels.
GOLDWYN-BAY BRICK COMICS, one reel.

INDEPENDENT FILMS ASSN.
DAMFOOL TWIN COMEDIES, two reels.
Pinnacle Comedies, two reels, with Max Roberts.

METHO
NEIGHBORS, two reels, Buster Keating.
The Haunted House, two reels, Buster Keating.

PATHFEXCHANGE, INC.
VANITY FAIR GIRLS COMEDIES, one reel.
ROLIN COMEDIES, one reel.
ROLIN TWO REELERS, two reels.
HAROLD LLOYD COMEDIES, two reels.
Number Please.

PHOTO PRODUCTS EXPORT
FLAGG COMEDY RENEWALS, one reel.

RADIN PICTURES, INC.
JOHNNY DOOLEY COMEDIES.

REELCRAFT PICTURES
ALICE HOWELL COMEDIES, two reels.
WILLIAM FRANEY COMEDIES, one reel.
MILBURN MORANT COMEDIES, two reels.
NAPOLEON & SALLY COMEDIES, one reel.
GALE HENRY COMEDIES, two reels.
WATTY ROUBERT COMEDIES, two reels.
ROYAL COMEDIES, two reels.

ROBERTSON-COLE
SUPREME COMEDIES, one reel.

RUSSELL-GREIVER-RUSSELL
TUSUN COMEDIES, one reel.

SPECIAL PICTURES CORP.
COMEDYART, two reels.
COMICCLASSICS, two reels.
CLAYPLAY COMEDIES.
MORANT COMEDIES.
CHESTER CONKLIN COMEDIES, two reels.

UNIVERSAL FILM MFG. CO.
CENTURY COMEDIES, two reels.
STAR COMEDIES, one reel.

VITAGRAPH
BIG V SPECIAL COMEDIES, two reels.
LARRY SEMON COMEDIES, two reels.
The Spirit.
The Chase.
The Stage Hand.
The Sportsman.
JIM AUBREY COMEDIES, two reels.
The Back Yard.
The Decorator.
His Jonah Day.
The Mysterious Stranger.
The Nunance.

DRAMAS
ARROW FILM CORP.
BLAZED TRAIN PRODUCTIONS, one every other week, two reels.
ARROW-NORTHWOOD DRAMAS, two reels.

C. B. C. FILM SALES
STAR WESTERN SERIES, two reels.

CELEBRATED PLAYERS
THE TEMPEST, two reels, Tom Santschi.
SINGLE-HANDED SAM, two reels, Edgar Jones.

FEDERATED FILM
MONT BANKS COMEDIES, two reels.
FOX FILM CORP.

SUNSHINE COMEDIES, two reels.
An Elephant's Nightmare.
Hold Me Tight.
His Nosey Still.
Pretty Lady.
Her Doggone Wedding.
Pals and Pastiche.
The Slicker.

CLYDE CUCK COMEDIES, two reels.
The Huntsman.
All Wrong.
Don't Pickle.
The Jockey.

GOLDWYN PICTURES
CAPITOL COMEDIES, two reels.
EDGAR COMEDIES, two reels.
GOLDWYN-BAY BRICK COMICS, one reel.

WESTERN AND RAILROAD DRAMAS, two reels.

SCENICS
EDUCATIONAL—Robert C. Bruce Scenics Beautiful, one reel (every two weeks).
EDUCATIONAL—Chester Outing Scenics, one reel (every week).
EDUCATIONAL—Scenics, one reel (every two weeks).
PARAMOUNT—Burton Holmes Travel Pictures, one reel (every week).
PARAMOUNT—Burlingham Adventure Scenics.
PARAMOUNT—Post Nature Pictures.
REELCRAFT—Reelcraft Scenics, one reel.
ROBERTSON-COLE—Martin Johnson Series, one reel.
ROBERTSON-COLE—Adventure Scenics, one reel.
SPECIAL PICTURES—Sunset Buried Scene Stories.

MISCELLANEOUS
ARROW—Sport Pictorials, one reel.
C. B. C. SALES—Screen snapshots (bi-monthly).
COMMONWEALTH—Spanish’s Original Voda-Vil Movietone.
COMMONWEALTH—Spanish’s Sermonettes.
FAMOUS PLAYERS—Paramount Magazine, one reel (weekly).
GOLDWYN—Goldwyn-Bay Pictographs.
GREIVER—Greiever Educational.
KINETO—Kinetoscope.
KINETO—Charles Urban Movie Chats.
KINETO—Urban Popular Classics.
PATHE—Topics of the Day.
PATHE—Pathe Review, one reel.
RADIN—Brind’s Wonders of Nature.
SELECT—Herbert Kaufman Masterpieces.
SELECT—Prisma Color Pictures.
S. & E. ENTERPRISES—Cowboy Jazz, two reels.

SERIALS
ARROW—Thunderbolt Jack (Jack Hoxie).
FOX—Bride Thirteen.
PATHE—Ruth of the Rockies (Ruth Roland).
PATHE—Phantom Foo (Juanita Hansen and Warner Orland).
PATHE—Velvet Fingers (George B. Seltz and Margarette Courant).
UNIVERSAL—King of the Circus (Eddie Polio).
UNIVERSAL—The Fighting Man (Paul Lincoln).
UNIVERSAL—The Dragon’s Nest (Marie Walcamp).
VITAGRAPH—The Silent Avenger (William Barrett).
VITAGRAPH—The Purple Riders (Joe Ryan and Edith Fast).
VITAGRAPH—Fighting Fate (William Duncan and Edith Johnson).
VITAGRAPH—Hidden Dangers (Joe Ryan and Jean Paige).
VITAGRAPH—The Veiled Mystery (Antonio Moreno).

NEWS REELS
FOX NEWS (twice a week) at Fox exchanges.
INTERNATIONAL NEWS (Mondays and Thursdays) at Universal exchanges.
KINORAMA (twice a week) at Educational exchanges.
PATHE NEWS (Wednesdays and Saturdays) at Educational exchanges.
SEIZNICK NEWS (twice a week) at Select exchanges.

ANIMATED CARTOONS
THE GUMPS (Celebrated Players).
MUTT AND JEFF (Fox).
GASOLINE ALLEY (Russell-Greiever-Russell).

SPECIALS
EDUCATIONAL FILM CORP. Modern Centaurus.
Valley of 10,000 Smokes.
Babe Ruth—How He Knocks His House Down.
Art of Diving, with Annette Kellerman.
The Race of the Age (Man o’ War).
Associated Producers, Inc., founded last April and releasing its first production in September, 1920, to date has released a total of nine productions.

When the industry in general heard that seven Producers planned to operate their own distribution, and on a 20% basis, we were freely scoffed at by the professional elements of the business.

Today—six months since September—Associated Producers, Inc., is on a profit-making footing and is operating a complete distributing machine within the 20% of original prediction and intention.

ASSOCIATED PRODUCERS, INC.
729 SEVENTH AVENUE, NEW YORK CITY
Wires Allen T. Himmons, of the Allen Theatre: "'Outside The Law' a positive knockout. Everybody tickled to death. The most people that ever came to see a picture at the Allen Theatre. At least fifteen hundred turned away first day. Broke all records. Universal certainly put over a wonderful advertising and exploitation campaign."

"OUTSIDE the LAW"

CARL LAEMMLE presents
Priscilla Dean
supported by LON CHANEY
in TOD BROWNING'S great Melodrama
"OUTSIDE the LAW"

SECOND SHOWING
in Washington

Another hot wire: "Moore's Rialto Theatre engagement of 'Outside the Law' one of the biggest in the history of the house. Mr. Moore just booked picture for his Garden Theatre, which is only two blocks from the Rialto, for a second showing."
Allan Dwan presents

A comedy drama from the Saturday Evening Post story
by CARL CLAUSEN
Personally directed by Mr. DWAN

A PERFECT CRIME
The modern Munchausen—
That's Monte Blue in this latest Dwan Production. It is indeed "A Perfect Crime" to tell the tales Mr. Blue as Wally Riggs, does. Your audience will enjoy them with real zest —and then, when the "twist" comes, wonder why such a perfect liar would walk so stupidly into the hands of his arch enemy, who in this case happens to be the district attorney.

The district attorney! Yes, you've caught it—Drama. Along with the high comedy. Plus that terrific "twist" in the story.

Small wonder our branches are wiring back congratulations on "the different picture!" And that we, in turn, congratulate our exhibitor-customers.
A DIFFERENT PICTURE—AT LAST!

Allan Dwan has made it—that long-awaited photoplay which can thrill with its drama, tickle the risibilities with its comedy, tug at the heart strings with its pathos, and do them all equally well. "A Perfect Crime" is perfectly different, perfectly adapted to the showman who knows that 95% of what is termed "showmanship" consists of getting away from the usual—making the public sit up and talk! Presented by Mr. Dwan with a typical Dwan cast, headed by Monte Blue and Jacqueline Logan.
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
A drama of woman's strength and woman's weakness.

William Fox presents

PEARL WHITE

in

Know Your Men

SCREEN VERSION BY PAUL H. SLOANE

DIRECTION BY CHARLES GIBLYN

A dynamic drama of daring deeds

William Fox presents

WILLIAM RUSSELL

in

Bare Knuckles

STORY BY
A CHANNING EDINGTON
DIRECTED BY
JAMES PATRICK HOGAN
A New Fox Star in a 20th Century version of a famous story

William Fox presents

HAROLD GOODWIN
in
Oliver Twist, Jr.

MODERNIZED FROM CHARLES DICKENS' STORY BY H. MC GILWILLIS
DIRECTION BY MILLARD WEBB

The greatest of all modern society dramas:

William Fox presents

BLIND WIVES

BASED ON
EDWARD KNOBLOCH'S FAMOUS INTERNATIONAL STAGE SUCCESS
"My Lady's Dress"

DIRECTION AND SCENARIO BY CHARLES J. BRABIN
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.

By Augustus Thomas
Scenario by Julia Crawford Ivers
This four columns cut in mat or electro at your exchange

Jesse L. Lasky presents
WILLIAM D. TAYLOR'S
Production
"The WITCHING HOUR"

with ELLIOTT DEXTER
A Paramount Picture
NEVER has a picture been made with a greater spiritual and dramatic appeal.

Not even in "Behold My Wife!" has George Melford so well succeeded in playing on the heart strings, and bringing forth profound emotions.

It is a picture that will remain always a beautiful memory.

With MILTON SILLS and ANN FORREST

By William Vaughn Moody
Scenario by Mrs. William Vaughn Moody and Z. Wall Covington

Jesse L. Lasky
Presents A George Melford Production "The Faith Healer"
A Paramount Picture
AN

IRVIN V. WILLAT

Production

"PARTNERS OF THE TIDE"

From the great novel by

JOSEPH C. LINCOLN

Willat Productions Inc. = C.A.Willat, Pres.

Wherein a Bully Gets His

Just one of the high lights in Irvin V. Willat's epic of the sea is the fight between young Bradley Nickerson and the bucko mate of the "Thomas Doane." There's a thrill in every foot of the picture and a love story that will appeal to everyone. Mr. Willat,—artist that he is,—has never created a better production.
"THE BREAKING POINT"

starring Bessie Barriscale

Directed by—

PAUL SCARDON

with an all star cast including

WALTER MCGRAIL - JOSEPH DOWLING

WILFRED LUCAS - PAT O'MALLEY

ETHEL GREY TERRY

"THE CHILD STAYS WITH ME!"

This was the culminating tragedy of their ill-starred union. All too well did the little mother know the fate that awaited her baby girl if the beast whose name she bore were allowed to work his will. And so, with the courage that is born of despair, she took a desperate step—and found that it led to happiness.
Out of the Chorus into the "400"

That was the sudden leap which Flo Madden took after one of the performances of the Winter Palace Revue.

After the first deliriously happy days of her honeymoon came many lonely hours—the studied cruelty and scorn of her husband's aristocratic people—their plots to alienate his love—hours of heartache and misunderstanding.

Is it any wonder she allowed herself to dream sometimes of the old days—those friendly, happy chorus days of laughter and excitement and applause?

Here is a picture that holds your heart in a grip of thrilling emotion. Superb drama it is—with splendid inspired acting such as Alice Brady alone can do!
As Great A Role
As "Madame X"

You remember her in that great Goldwyn Picture, "Madame X." Here she is in another big role in the screen version of the famous play that ran one full year on Broadway.

OLDWYN Presents

Roads of Destiny

starring Pauline Frederick
Directed by Frank Lloyd
By Channing Pollock
From the story by O.Henry

Goldwyn Picture
EXHIBITORS will always remember "Madame X" because of the extraordinary manner in which it swayed the emotions of an audience.

"Roads of Destiny", which gives Pauline Frederick an equally powerful role, will cast the same sort of spell upon your patrons. It is a picture that will shove your attendance marks far past the line of every-day profits.

GOLDSWYN Presents

Roads of Destiny

Starring Pauline Frederick

Directed by Frank Lloyd

By Channing Pollock. From the story by O. Henry

A Goldwyn Picture
SOL LESSER PRESENTS

GEORGE BEBAN

ONE MAN IN A MILLION

A dramatic page from life, with love, laughter and romance.

Distributed by ROBERTSON-COLE
These Wide-Awake, First Run Theatres

Have Booked

GEORGE BEBAN

"The Artist with a Soul"

ONE MAN IN A MILLION

THE PICTURE IN A MILLION

Howard - Atlanta, Ga.        Riviera - Chicago, Ill.
Strand - Louisville, Ky.     Pythian - Chicago, Ill.
Circle - Indianapolis, Ind.  Metropole - Kansas City, Mo.
Metropolitan and Strand     State - Minneapolis, Minn.
Cleveland, O.                Capitol - St. Paul, Minn.
Merrill - Milwaukee, Wis.    Tivoli - San Francisco, Cal.
Orpheum - Nashville, Tenn.   T and D - Oakland, Cal.
Strand - Memphis, Tenn.      Kimball - Los Angeles, Cal.
                        New Strand - Newark, N. J.

Distributed by

ROBERTSON-COLE
ANOTHER FAIRBANKS BOX-OFFICE CLEAN-UP COMING!
TO BE RELEASED EARLY IN MARCH

DOUGLAS FAIRBANKS
in "THE NUT"

DIRECTED BY TED REED
STORY BY KENNETH DAVENPORT
SCENARIO BY WILLIAM PARKER
AND LOTTA WOODS

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W.GRIFFITH
IRAM ABRAMS, PRESIDENT
WE WERE RIGHT

in our belief that STATE RIGHT AND FOREIGN BUYERS would instantly recognize the advantage of doing business with us.

THE PROOF

is the number of inquiries we have received in reply to our announcement that we are entering THE STATE RIGHT FIELD and prepared to furnish

THE KIND OF FEATURES YOU WANT

Mayflower's Great Production
LUCY COTTON
in
"WHISPERING SHADOWS"
Directed by
EMIL CHAUTARD

[The picture for which every box office is looking

Westerns and all other varieties of high-grade productions, with such potential names as Harry Carey, Joe Moore, Eileen Sedgwick and Edythe Sterling

IN THE NEAR FUTURE:

Mollie King in a smashing big society melodrama
Joe Moore and Eileen Sedgwick in a new series of thrillers
Two huge foreign productions that are bound to be box office sensations

Arrange now for your screenings
If you get in touch with us, you will keep in touch with us

WORLD FILM CORPORATION

MILTON C. WORK, President

130 West 46th Street
NEW YORK CITY
A New One Every Week!

GAYETY COMEDIES
VANITY COMEDIES

52 One-Reel Comedies a Year

As usual, Educational is first with a weekly service of one-reel comedies which fit anywhere, in any program, in any theatre.

And—Gayety and Vanity Comedies are backed by Educational character—of production, action and acting.

Full of fast fun, Gayety and Vanity Comedies never lag. They invariably put pep into your program.

That sterling quality which has been characteristic of Educational's releases ever since this type of entertainment was introduced into the motion picture industry guarantees the speed of these comedies.

Many programs need just a one-reel comedy to make them complete. That is why Gayety and Vanity Comedies exist. Educational's policy is to enable exhibitors to build well-balanced programs with the least effort.

Gayety and Vanity Comedies were originated to meet an existing need—not merely to give exhibitors something more to buy.

Ask Your Educational Exchange Today
For a One-Reel Comedy Release List

GAYETY
Ain't Love Grand
Sand Witches

Coming Releases
His Bitter Half
Mixed Bedrooms
"Turkey Dressing"

VANITY
Tea for Two
Without a Wife

Coming Releases
Naughty Mary Brown
"Hubby Behave"

E. W. HAMMONS, President
Joe Horwitz Productions
Formerly of Detroit, Mich.

My first picture for national distribution,

"Dollars and Destiny"

Starring Paul Cappalleni

The Greatest Picture Since "MICKEY"

You all know what I did with "MICKEY." Take it from me there has never been anything like it. A horse race scene that has never been done, full of thrills with a big surprise finish. Can be seen every day in my screen room.

Nothing but High Grade Productions Will Be Released by Me

Don't Wait, Get in Immediately on the Biggest Picture Ever Made

All state right buyers write, wire or phone immediately

JOE HORWITZ PRODUCTIONS
Columbia Theatre Bldg.
New York City

Phone Bryant 4240
Marvelous in its Humor

MAN vs WOMAN

A NEW CHRISTIE TWO-REEL COMEDY

Reflects the Usual High Quality of all
CHRISTIE COMEDIES

“Almost as good as a CHRISTIE COMEDY” is a phrase used to describe the exceptional efforts of casual comedy producers. Al. Christie produces 26 comedies a year and has never yet failed to make a hit with a single release!

Every Christie Comedy is personally supervised by Al. Christie.

Christie Comedies have the personality of their producer, not merely his name.

And—Al. Christie is the most experienced producer of two-reel comedies in the world today, as well as one of the most gifted and finished.

Christie's unbroken series of successes shows that luck or accident play no part whatever in his ability to hit the bull's-eye of public favor.

This proved ability to release a first-class two-reel comedy every other week throughout an entire year has made Christie's name on motion picture comedies mean what “Sterling” means on silver.

MAN vs. WOMAN is high-class without being high-brow. It strikes a new note in comedy which has an appeal to every type of motion picture patron.

Sign a Contract for 26 Today

EDUCATIONAL FILM EXCHANGES, INC.
Distributors

E. W. HAMMONS, President
The reason why our Exchange is

CELEBRATED

The Best Houses Everywhere
Play Our Subjects

THEY PLAY BECAUSE THEY PAY

Celebrated Players Film Corporation

Two Hundred and Seven South Wabash Ave.
CHICAGO
MEMBER
Barbee's Loop Theatre Chicago

In a record breaking week at advanced prices

With

"The Servant in the House"

By

Charles Rann Kennedy

Only prior contracts prevented a longer run

The Play with a Message Meaning Moral

If you want to be:

The Master of Your House

And

The Maker of Your Box Office Book

"The Servant in the House"

The picture sensation of the year

Celebrated Players Film Corporation

Member

Ceded Film Exchanges of America Inc.
Salient Films, Inc.

Present

Miss Muriel Ostriche

in

"The Shadow"

Written and Directed by

J. Charles Davis, 2nd.

assisted by

Jack W. Brown

Photographed by

Paul H. Allen, M.P.A.

Cast includes

Walter Miller
Harold Foshay
Helen Courtney
Jack Hopkins
Dorothy Blackbourn
and others

Salient Films, Inc.

522 Fifth Ave.
Vanderbilt 4126

Max F.C. Goosmann, Pres.
New York

220 West 42nd. St.
Bryant 7690
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

It is
A better picture
for your bigger business!
Associated Exhibitors Inc.
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Mr. George Arliss
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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
Everyday more people say

"Sherman is right"
A Strong Audience Picture!

Because

1. The title will attract everyone's attention and draw them in.

2. The story takes them 'round the world with striking scenes in the Occident and Orient.

3. The acting is exceptional and uniformly good.

4. There is action every minute, thrilling incidents, keen love interest, romance and adventure.

5. They'll see: Thousands of women bathing in the sacred Ganges.

6. They'll see: The unforgettable dances of the mystic East.

7. They'll see: A wonderful drama of the love of two brothers for one girl.

Albert A. Kaufman Presents

A Sidney A. Franklin Production

“NOT GUILTY”

Adapted from the Story
Parrot & Company by Harold McGrath

A FIRST NATIONAL ATTRACTION

Foreign Representative, David P. Howells, Inc.
729 Seventh Ave., New York City
A. Baurenfreund, Courtland Theatre, North Bergen, N. J.

"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

Held for Indefinite Run!

A picture that is making such a hit at the Mission Theatre, Los Angeles, that it is being held indefinitely. Playing at top prices on legitimate theatrical schedule at both the Mission and Ambassador Theatres, Los Angeles.

A Big Success in Seattle
A Big Success in Washington, D. C.
A Big Success in St. Paul
A Big Success in Minneapolis

Louis B. Mayer's Presentation
of the Big Super Special

"The Woman in His House"

With All Star Cast

By Irene Reels

Directed by John M. Stahl

Photographed by Pliny Goodfriend

Art Director, Earl Sibley

Mayer-Made

A First National Attraction

One of the Really Big Pictures of the Year
R. A. Bolts, Grand Theatre, Carrington, N. D.—
"I am endeavoring to give my patrons the best pictures on the
market and it can't be done without First National productions."
THAT'S ANOTHER REASON WHY

**A Ray of Sunshine in Chicago!**

Boston Theatre Audiences
Wildly Enthusiastic Over

CHARLES RAY
in
"The Old Swimmin Hole"

Arthur S. Kane's Presentation
of a Charles Ray Special

**What the critics say:**

**BEST PICTURE EVER**

"Never anything like it ever screened before. Charles Ray is better
and more clever than ever. Splendidly done without a subtitle. No other
screen actor is as capable of so expertly expressing what he thinks. Every-
one is bound to love it. It will tickle you as no picture ever has."

—Chicago Daily Journal.

**HUMAN BIT OF ART**

"A very human bit of art. The audiences had the best sort of time
judging from the frequency and heartiness of the laughter."

—Chicago American.

**DON'T MISS IT**

"It's a joy and a surprise. A picture that is true to life, human and
skillfully handled. The grown-up boys showed their delight by con-
tinuous laughter. Don't miss it."

—Chicago Daily Tribune.

**RAY AT HIS BEST**

"Charles Ray at his best. Incidents of your own boyhood. Side
splitting adventures. A boy, who as Ray makes him, is a fine portrait to
hang alongside the creations of Riley, Tarkington and Mark Twain. Go
on in."

—Chicago Daily Tribune.

**NOT A SUBTITLE**

"It is so cleverly acted and produced not a subtitle is used or needed.
Charles Ray does his best work. The picture will go down in history and
Charles Ray's name with it."

—New York Review.

**A SCREEN POEM**

"It is a screen poem, the first of its kind. An idyll of youth, beauti-
ful, humorous, appealing—a real inspiration."

—New York Morning Telegraph.

From James Whitcomb Riley's old home poem—by arrangement
with the publishers, The Bobbs-Merrill Company, Indianapolis, Ind.

Directed by Joseph De Grasse

Adapted to the screen by Bernard McConville; photographed by Geo. Ricardi; second cameraman, Ellsworth Rumer; edited by Harry L. Decker; tech. supervisor, Robert Bennett and Clarence DeWitt; foreign representative, David P. Howells, Inc., 729 Seventh Ave., New York City.
During the next few months many exhibitors will have the question of a downward revision in admission prices thrust upon them. This will occur not from any equitable reasons but simply as an incident of the widespread economic readjustment that is taking place.

An exhibitor who permits himself to drift blindly into this situation will be doing a very unwise thing. Without waiting for the question to be brought home to him, it now devolves upon every theatre man to inform himself intelligently upon the facts of the matter and to be prepared to maintain the only correct position which is that it is neither reasonable nor possible to lower theatre admission charges.

The motion picture industry is only in a very indirect manner concerned in the economic readjustment that is taking place. This accounts for the business being in a thoroughly sound and prosperous condition in every branch. Theatre attendance not only has not decreased but there are indications that new millions are being added to the motion picture public of America. Chief among the reasons for this is that the finer pictures which are now being exhibited in finer and greater picture theatres are numbering among picture patrons thousands who never previously attended.

There are but two basic considerations upon which the future prosperity of this industry rests: Theatre attendance and admission prices. The question of theatre attendance may be dismissed with little consideration; the public is coming in increasingly greater numbers and will continue to come. The question that must be carefully considered hinges upon admission prices. Any general decrease in admission prices will seriously imperil the industry because the present level of revenues is only sufficient to maintain theatre and production standards and to provide for the necessary advancements.

From this statement of the situation it will appear that a very grave responsibility devolves upon the exhibitor. In instances where the price question is raised it is not desirable that the exhibitor merely assume an arbitrary position; it becomes his right and duty to make the facts known to his public and when the facts are known the public will be convinced that the theatre is eminently entitled to the revenue it is now receiving.

The gravest danger of the situation is passive acceptance of the glib argument that motion picture theatres have taken advantage of wartime conditions to screw prices up to the top notch. This is a scurrilous argument which is not compatible with the facts in any manner. It must be met and branded as a lie.
The Samuel Gompers pronouncement on censorship, printed in last week’s issue, may be used most effectively by exhibitors throughout the country. Mr. Gompers’ opinion is a direct and logical statement, indicating a thorough understanding of the essentials of the question. Important in itself, yet with the added significance of Mr. Gompers’ name, this statement remains as an effective instrument to bring to bear upon the censorship situation. Exhibitors should aid in the important work of seeing that this statement is freely circulated among the membership of the American Federation of Labor.

It is to be hoped that in the spirited little contest that has developed between Mr. Robert W. Priest and the Associated Motion Picture Advertisers, Inc., none will lose sight of the conspicuous fact that illustrations have appeared in certain trade publications which have been a source of solace and satisfaction to those who would tighten the bonds of censorship upon the industry. If we were called upon to fix the responsibility for the appearance of these objectionable illustrations we would be compelled to include a rather numerous group and Mr. Priest would in no way be among the most conspicuous principals. To our mind the important thing at this time is for responsible persons to guard against the reappearance of matter that might be properly criticized, rather than uselessly expending effort in argument as to who did and who didn’t in a days gone by.

There is perhaps a no more widely acclaimed authority on juvenile delinquency in America than Judge Ben Lindsey of Denver. Judge Lindsey has devoted the greater part of his adult life to this work and his efforts have received international recognition. Consequently, the following declarations of Judge Lindsey are of unquestionable value and importance:

“My experience in the juvenile court is,” said Judge Lindsay in a recent address, “that Sunday movies are positively in the interest of morality and good citizenship. If the children and their parents have no Sunday moving pictures to go to the children are almost sure to go on the streets, back alleys, barns and dark places.

“I do not recall a half dozen cases in the twenty-one years I have been on the bench where any of our officers could trace crime among children to the moving pictures.”
Censor Advocates
Losing Fight for
Indiana Measure
(Special to Exhibitors Herald)
INDIANAPOLIS, IND., March 1.—With the present session of the state legislature nearly finished, the motion picture censorship bills appear well on the road to being lost in a sea of wilder-ness. The men who introduced the bills seem bewildered as to their value, while supporters of this or that proposed law among women's clubs and other organizations are fighting among themselves on the question of picture control. Meanwhile, two censorship bills have been killed and the one remaining has been amended to please various sets of proponents.

Another bill has been introduced to make Sunday motion pictures for pay and Sunday baseball for pay illegal. The penalty for violation by picture men would be a fine of not less than $250 nor more than $500.

Censorship Beaten
In New Hampshire
(Special to Exhibitors Herald)
CONCORD, N. H., March 1.—Both censorship bills were killed unanimously in the house of representa-tives today.

Vermont killed censorship on February 24.

M. P. T. O. A. Bureau
To Fight Censorship
Functioning in N. Y.
(From Staff Correspondent)
NEW YORK, March 1.—An anti-censorship bureau has been established by the Motion Picture Theatre Owners of America at headquarters here and is now functioning.

The bureau is preparing data which will be distributed among exhibitors for submission to newspapers. Booklets, which deal with the censorship question, are also being printed.

"The Four Horsemen"
To Play at $2 Top
(From Staff Correspondent)
NEW YORK, March 1.—Metro's "The Four Horsemen of the Apocalypse" will begin an indefinite engagement at the Lyric Theatre, March 6. Matinee prices will be $1.00 and $1.50 and night prices $1.50 and $2.00. Two shows will be given daily.

"Passion" Opens in
Chicago On May 9th
Max Goldstine will open Orchestra Hall, Chicago, on May 9, the summer season to close on October 2. "Passion" will be the opening attraction, followed by "Man, Woman, Marriage."

Urges City Control
(Special to Exhibitors Herald)
BROWNWOOD, TEX., March 1.—Control over the pictures exhibited in theatres here is urged by the Pastors' Association. City council has been re-quested to adopt such an ordinance.

Missouri Advance Deposit
Bill Ready for Final Action
Measure Provides That Trust Fund Be Established
For Payment on Productions When Latter
Are Delivered to Exhibitor
(Special to Exhibitors Herald)
JEFFERSON CITY, MO., March 1.—The Missouri state senate has engrossed a bill calculated by its sponsors "to protect motion picture exhibitors throughout the state when they invest in films and are compelled to place advance deposits and then fail to receive the films."

Senator Pensev of Butler introduced the measure. It was amended by the judiciary committee but not so as to interfere with the purpose of the law.

Provides For Trust Fund in Local Banks
Briefly the bills proposed that when exhibitors make advance deposits on films prior to play date the money must be placed in a bank or trust company in the city or county in which the theatre man resides. The money will be retained as a trust fund to be paid out only when certain films have been delivered for exhibition.

Exhibitors of the state believe that such a law will correct the evils which they allege are due to the advance deposit system. The bill introduced fol-lows closely the present law in the state of New York.

Catholics Not Opposed
To Pictures on Sunday
(Special to Exhibitors Herald)
WASHINGTON, D. C., March 1—De-claring that the disciple of the church does not insist that Sunday should be a day of gloom, Charles A. McMahon of the National Catholic Welfare Council has announced that motion picture re-form does not concern itself with blue-laws.

"As Catholics," he said, "it is our duty to insist that the exhibition of motion pictures be surrounded with proper moral standards, not only on Sunday, but on the other six days of the week."

San Antonio Seeks to
Be Production Center
(Special to Exhibitors Herald)
SAN ANTONIO, TEX., March 1.—The Cinema Club has been organized for the purpose of inducing producers to locate in this city. The president of the organization is C. McGarren; vice-president, Miss Sophie Smith; secretary, Max Wessel, and treasurer, E. B. Pate.

$50,000 Damage by
Chesier Studio Fire
(Special to Exhibitors Herald)
LOS ANGELES, March 1.—Fifty thousand dollars is the estimated loss by fire at the C. L. Chester Productions studio at 1438 Gower street, Hollywood, last Friday. The fire started in a film vault in the rear of the plant.

Postpone Action on
Minnesota Censorship
(Special to Exhibitors Herald)
ST. PAUL, MINN., March 1.—The senate committee on legislation has voted to recommend indefinite postponement of the censorship bill.

Vidors in New York
(From Staff Correspondent)
NEW YORK, March 1.—King Vidor, accompanied by Mrs. Vidor (Florence Vidor), arrived here Sunday from the Coast to take up general business mat-ters. They will remain here for two or three weeks.

To Produce at Trinidad
(Special to Exhibitors Herald)
TRINIDAD, COLO.—March 1.—Art-O-Graf Film Company plans to estab-lish a studio here, according to Charles A. Dayton, who has been here seeking co-operation of the chamber of com-merce.

Passes Oregon House
(Special to Exhibitors Herald)
SALEM, ORE., March 1.—A substitu-tion motion picture bill has passed the house. It is believed it will be killed in the senate.
Demand Bicycle Riding Ability Of Embryo Film Stars

Kansas City Publishers Sell $3 Book to All Who Aspire to Take Part in Motion Picture It May Produce

PRODUCTION heads of firmly established film companies will undoubtedly inspect critically "The Dominant Power," announced as a "coming feature production based on the popular new book" of the same title by the Popular Players Company, Kansas City, Mo. Literature of that concern now being circulated in the Northwest outlines a method of procedure which contrasts sharply with studios and exteriors in bulk.

The "Official Characterization Blank" supplied citizens who believe themselves fitted for motion picture work is especially interesting. It is in three plainly separated divisions.

The first division contains space for "Date received," "Blank No.," "Classification" and "File No." The applicant is warned not to write in that space.

Second division provides space for attachment of a photograph, then lists 26 questions which range from "What is your complexion?" to "Can you ride a bicycle?" The final question is apparently included to discourage the insincere. It reads: "Are you absolutely sincere in desiring to secure a place in the cast for the coming feature production, based on the popular new book, "The Dominant Power'? Do you understand, however, that final judgment will be based on personal adaptability which will be determined by a committee headed by a casting director, and are you satisfied with this arrangement?'" The signature line follows.

The third division is ruled off by a heavy broken border. No reference to it is made above that line. It reads:

Popular Players Company, Kansas City, Mo.

Gentlemen: I desire to become a member of the cast in your coming feature production, "The Dominant Power." In order to acquaint myself with the plot, sub-plots, continuity of scenes and characters so that I will be prepared to take any part that should be assigned to me without delay, I am herewith ordering a copy of the Popular Players Company, 1411 Wyandotte street, Kansas City, Mo., for a copy of the popular new book, "The Dominant Power," upon which the film will be based; also forward to the United Publishing Company my subscription to the Home Friend Magazine, which is to contain material of interest to all interested parties.

Enclosing $2.00 to cover the cost of same.

Send book and magazine as per order (Space for address follows.)

* * *

Should a picture produced by the Popular Players Company, a strangely selected title by the way, reach the screens of the country, it will be closely examined by "old line" producers. The methods of cast selection, pre-publication, exploitation, etc., are, to state the case conservatively, unique, innovational, peculiar.

Have book publishers and motion picture producers overlooked a glittering opportunity these many years? Are the stars of established standing less capable and less "sincere" than the hosts of embryo actors occupying inconspicuous positions in private life but so devoted to the screen as to be willing to buy the works to be pictured on the mere chance of being selected for work in its production?

There are two definitions of the word "exploitation." Just which definition applied to the Popular Players Company's enterprise is not entirely clear.

Time will determine.

Griffith Films Will Compete in Boston (From Staff Correspondent)

NEW YORK, March 1.—D. W. Griffith's "Dream Street," based on one of Thomas Burke's Limehouse stories, will play indefinite engagements at the Majestic theatre, Boston, and the Chestnut Street Opera House, Philadelphia, opening simultaneously on May 2. The pictures will open in New York, April 3, as the Central theatre, as previously announced.

With the opening of "Dream Street" in Boston and New York, Mr. Griffith will be playing in opposition to himself. "Way Down East" is being shown in the two cities mentioned.

Will Play at Strand (From Staff Correspondent)

NEW YORK, March 1.—The next two United Artists pictures will play the Strand theatre instead of the Capitol, where recent "Big Four" pictures have been shown. The two are Douglas Fairbanks in "The Nut" and Mary Pickford in "Through the Back Door." The Fairbanks picture will be shown the week of March 6. No date has been set for the engagement of the Mary Pickford subject.

Buys Theatre Partnership
KIRKSVILLE, MO.—Frank B. Moon, who has been employed as the owner of the Palace for nearly two years, has sold his interest to J. D. Heiny.

HARRY RICE has resigned as business manager of Independent Films Association, Chicago, to accept the directorship of publicity and advertising for Ascher Brothers, owners of a chain of theatres in the Windy City and elsewhere. One of Mr. Rice's first duties will be in connection with the opening of the Roosevelt in April.

$1,000,000 House May Be Erected By Fox in East (Special to Exhibitors Herald)

NEW BRITAIN, CONN., March 1.—William Fox is contemplating the erection here of a $1,000,000 motion picture theatre in Main street. A two months' option on the former site of the Landers home has been taken by the Fox company.

The proposed theatre will have a seating capacity of 3,000. The property will cost the company $300,000, while an expenditure of $700,000 will be made on the playhouse.

Kathleen Norris Is Signed by Goldwyn (From Staff Correspondent)

NEW YORK, March 1.—Kathleen Norris, the novelist and short story writer, has been signed by Goldwyn Pictures Corporation to write original stories as well as to contribute other of her writings for screen adaptation. She will go to the Goldwyn studios on the Coast to begin her first continuity immediately upon her return from Europe. Mrs. Norris wrote "Mother," "The Rich Mrs. Burgoyne," "Poor Dear Margaret Kirby," "Saturday's Child," the Story of Julia Page," "The Heart of Rachel," "Sisters," "Harriett and the Piper," and other stories.

KATHERINE HILLIKER who wrote the titles for "Passion," and has just finished, casting and editing "Out of the Chorus" starring Alice Brady.
Triangle Again to Produce Is Rumor
(From Staff Correspondent)

NEW YORK, March 1.—Triangle Film Corporation will produce again on its own account, according to a report now current.

No confirmation was obtainable at the Triangle offices, though color was given the report by the admission that production "is possible." No definite arrangements and plans have been made, however, it was added.

Saxe to Build New Milwaukee Theatre
(From Staff Correspondent)

MILWAUKEE, WIS., March 1.—The Saxe Amusement Company of this city will build another motion picture house just east of the Modjeska theatre, Seventh avenue and Mitchell street. The building is to have stores and office rooms in the front, with an auditorium, seating 2,200.

Lewis Completes His Contract With Pathe
(Special to Exhibitors Herald)

NEW YORK, March 1.—Edgar Lewis, with the delivery of "The Sage Hen" to Pathe, has completed his contract with that company. Five productions were made by Lewis for the company.

Keystone Exhibitors Fight 1 Per Cent Tax
(Special to Exhibitors Herald)

PHILADELPHIA, PA., March 1.—Pennsylvania exhibitors are especially active in their fight against a bill providing for a 1 per cent tax on the gross receipts.

Spohns Get Control Of Lincoln, Goshen
(Special to Exhibitors Herald)

GOSHEN, IND., March 1.—C. B. and D. M. Spohn have taken over the management of the beautiful new $50,000 Lincoln theatre. The Spohns are newcomers in the theatrical field.

Sunrise Books Loew’s
(Special to Exhibitors Herald)

NEW YORK, March 1.—"The Price of Silence," Sunrise Picturess Corporation's initial publication, starring Peggy Hyland, will play the Loew theatre beginning on March 21. Three other pictures will be made by the producer of this subject for Sunrise.

Take Bids on House
(Special to Exhibitors Herald)

DETROIT, MICH., March 1.—Bids are being taken on John H. Kunsky's new Capitol theatre to be built in the downtown section. The house will cost $500,000.

Public Sentiment Blow to Crafts Efforts at Capital

Indications Are That Majority of Commissioners at Washington, D. C., Will Oppose Any Legal Censorship Measure
(Special to Exhibitors Herald)

WASHINGTON, D. C., March 1.—Efforts of reformers to jam censorship down the throats of exhibitors proved unsuccessful yesterday when theatre men and producers, fortified by public opinion, rallied to the assistance of the local industry.

From all indications the decision of the commissioners of the District of Columbia will be that the present laws are adequate and that censorship is not needed.

Griffith Talks Against Censorship Measure

Dr. Wilbur F. Crafts, superintendent of the International Reform Bureau, Dr. Lucius Clark, representing the churches, and lesser lights led the fight for regulation. Opposing this coercive legislation were David Ward Griffith, Monsignor Cornelius F. Thomas, pastor of St. Patricks Roman Catholic church, Charles C. Foster, who holds a high official position in the District, B. I. Boudren, representing the Hamilton Savings Bank, and W. Stephen Bush, speaking for the Motion Picture Theatre Owners of America.

How public sentiment properly organized will rally to the aid of the industry in its fight against censorship was strikingly demonstrated. It was evident from the opening of the hearing that a decided majority of the crowd filling the room to overflowing was in sympathy with the motion picture men.

Say "Inspection" Wanted

The agitators emphasized that they do not want a blue Sunday and are making no attempt to attain such. They want federal censorship, they testified, but until that can be accomplished they desire local regulation. Throughout the hearing Dr. Crafts and his associates fought shy of the use of the word "censorship," claiming that they wanted inspection similar to the inspection of foods, so as to assure "clean pictures."

Although none of their statements that nothing but objectionable films are shown here, not one of those talking for the reformers could name a production considered improper.

Attack Dr. Crafts

Dr. Crafts was the object of attack regarding alleged untruthfulness in presenting his case to the various civic bodies of the city. The hearing was marked by several clashes between witnesses while many outsiders tried in vain for a chance to talk.

Mr. Griffith spoke eloquently. He traced the history of censorship showing that it has been a means of oppression in all ages. Bursts of applause frequently interrupted his talk.

"First Step in Suppression"

Admitting that some films were shown that should never have been produced, Mr. Griffith argued that the same was true of books. He declared that censorship was the first step toward supression of the freedom of speech and its attendant ills. He pointed out that the first censorship in the world was in Germany, the next in Russia and, he declared, both were examples of absolute monarchy where the people were absolutely and completely under the control of the government.

A censorship here, he stated, would be the first step toward the introduction of other laws restricting speech, whereas, if the industry is not hampered, but receives the cooperation of the public, objectionable films can be driven out of existence without any legislation.

Great credit for the management of the hearing must be given to Julian Brylawski, "Daddy" Brylawski and Harry Crandall.

Back from Vacation
(From Staff Correspondent)

NEW YORK, March 1.—Hiram Abrams, president of United Artists, returned to New York yesterday from a vacation in Palm Beach.

"The Most Valuable Service"

A definite indication of the scope and information power of EXHIBITORS HERALD's department, "What the Picture Did For Me," is to be had in an analysis of the matter printed in the department in this issue.

Reports from theatres of every character and size, in every type of community are included.

Exhibitors in thirty-eight states and Canada have contributed accurate data on the drawing power of pictures played, disclosing a valid, nation-wide appreciation of the productions mentioned.

"What the Picture Did For Me" stands out as the most valuable service obtainable for the exhibitor and for the industry at large.
Radical Licensing System to Control Exhibition of Films Proposed by Illinois Women


A licensing system which would prohibit absolutely the exhibition of pictures considered objectionable by the censorate is proposed by the Illinois Federation of Women's Clubs.

Such a measure has been drafted by Mrs. Guy Blanchard, chairman of the motion picture committee of the federation, which met in Chicago last week.

Plan Springfield Headquarters

Headquarters of the censorate would be maintained at Springfield. All productions shown in the state would first be granted a license. Should a license be refused the picture would have to be shelved in this state.

In discussion on the subject of motion pictures Mrs. F. R. Moulton declared educational films more "fascinating" than productions starring Douglas Fairbanks, which, she declared, contain too much trick photography.

Want Films in Schools

"Now a film showing the evolution of a butterfly, its development from a caterpillar through the chrysalis stage until it emerges like a gorgeous fairy," she said, "is much more entertaining than a "leap for life." The entire process requiring several weeks is speeded up so that the metamorphosis takes place within fifteen minutes.

The federation also wants attention given to the exhibition of educational films in schools.

Small Boy" Agrees To Censor Pictures

(Special to Exhibitors Herald) SACRAMENTO, CALIF., March 1.—"I don't feel that I want to give all my time to censoring films. However, my small boy has agreed to relieve me of the full responsibility and serve for nothing."

This statement is made by Will C. Wood, state superintendent of public instruction. Under the provisions of the censorship bill in the legislature regulation would be controlled by the superintendent and the state board of education.

May Vote on Sunday Closing in Enid, Okla.

(Special to Exhibitors Herald) ENID, OKLA., March 1.—City commissioners, following a request of the Ministerial Alliance that show places be closed on Sunday, indicated that a referendum might be taken on the question. The alliance also asked that the board of censorship be revived.

House to Cost $400,000

(Special to Exhibitors Herald) NEWARK, N. J., March 1.—A new $400,000 theatre will be erected at 208 Ferry street.

Federal Censorship Proposed in South Dakota Legislative Action

(Washington Bureau Exhibitors Herald) WASHINGTON, D. C., March 1.—A national law providing for film censorship is favored in South Dakota, according to a resolution of the state legislature which has been received by the speaker of the house of representatives, the president of the senate and members of the state delegation in congress.

"There is a widespread agitation for a better supervision of moving pictures which are to be shown in places of public amusement," it is declared in the resolution. "There is now no government regulation for review and approval of such films to be transported in interstate commerce and shown to the public, and state review and legislation interferes with and makes a burden on the local exhibitor instead of correcting the subject at the source of production."

"Therefore, we petition the congress of the United States to enact such remedial legislation as will require the producers of all moving pictures calculated to be offered for transportation in interstate commerce and showing to the public to be reviewed by a legal board under authority of congress to the end that all such films may have legal approval for public showing uniformly in public places of amusement within the states and territories of the United States and not be subject to individual, local or state restrictions."
Solons Say Censor Bill "Impossible"
(Special to Exhibitors Herald)

DES MOINES, Ia., March 1.—The
cartel affairs committee which has been
considering the motion picture censor-
ship bill introduced in the house by Rep-
resentative John Olson declares the
measure is "impossible." The committee
holds the opinion that it would be im-
possible to redraft the measure.

Minneapolis Council
Opposes Censorship
(Special to Exhibitors Herald)

MINNEAPOLIS, Minn., March 1.—
Local censorship is opposed by members of
the city council license committee
which has considered the ordinance pro-
posed by Alderman T. O. Dahl. The
ordinance would have prohibited crime
films.

Militant Clergyman
Plans Competition to
Force Sunday Closing
(Special to Exhibitors Herald)

COKEVILLE, Wyo., Feb. 28.—Rev.
William Jobush, pastor of the Community
Presbyterian church, has issued an ultim-
atum to local theatre owners to dis-
continue Sunday shows or face competi-
tion in the line of motion pictures at his
church three times a week.

He states that his entertainments will
be free, the expense being met by taking
up a collection and selling ice cream after
the picture has been projected. He says
he is to be supplied with film by Church
Film Corporation.

It is believed that his entertainments,
if they materialize, will create new pa-
trons for the theatres instead of decreas-
ing their business.

Bill Would Prohibit
Nudity and Cruelty
(Special to Exhibitors Herald)

WHEELING, W. Va., March 1.—A
merciless measure introduced in the senate
by Delegate D. O. Foult would make it a
criminal act to present or aid in the
presentation of a picture which shows
nudity, cruelty or crime. Violation would
be punishable by a fine of $1,000, or six
months in the county jail.

Poster Bill Becomes
Law Despite Its Veto
(Special to Exhibitors Herald)

SEATTLE, Wash., March 1.—Despite
the veto by Mayor Caldwell of the coun-
cil, bill for regulation of motion picture
displays becomes a law. The corporation
counsel holds that as the veto was not
filed with the city clerk within ten days
it automatically becomes a law.

Build Concrete Theatre
(Special to Exhibitors Herald)

WELLSBORO, Pa., March 1.—A hol-
low tile and concrete theatre to seat 500
persons will be erected in Main street
by O. B. Roberts & Son. They now
manage the Bache auditorium.

Enforcement of Drastic Law
At Kalamazoo Requires That
Exhibitors Censor Own Film

"Howdy, Old Kid"

Theatre Men Contend That Its
Revival Will Mean Closing
of Some of the Playhouses
in the Michigan City
(Special to Exhibitors Herald)

KALAMAZOO, Mich., March 1.—Kalamazoo exhibitors are con-
fronted by a law which may mean the
closing of some of their theatres.

A state law governing the display
of posters has been so interpreted
as to include motion picture adver-
tising and film scenes. Chief of
Police Ben F. Taffee has announced that
the law will be enforced "dis-
cretely."

Exhibitors claim that there is a possi-
bility that enforcement may close a num-
er of houses. According to their inter-
pretation of the law, only travellers and
educational weeklies would be permitted
exhibition.

Chief Taffee has informed the theatre
men that they must legally censor their
films. He declared that every complaint
of violation will be investigated and
proper action taken.

The law specifies that "it shall be unlawful
for any person to post, place or display on any
sign board, billboard, fence, building, sidewalk,
or other object, or in any street, road, or other
public place, any sign, picture, printing, or
other representation of murder, assassination,
stabbing, fighting, or of any personal violence,
or of the commission of any crime, or any
representation of the human form in an attitude
or dress which would be indecent in the case
of a living person, if such person so appeared
on any public street, square or highway."

What action will be taken by the possi-
bility is not known. The difficulty they
see in censoring their own pictures is that
their viewpoint may differ from that of
some patron. The result of this might be
that they would be charged with viola-
tion of the law, although conscientious in
their work of censoring.

What Exhibitors Are Saying About
EXHIBITORS HERALD

"As one of your new subscribers, it affords me pleasure to write you
that I am most pleased with EXHIBITORS HERALD. It fills the bill in
every respect and after going over the pages, one certainly knows it all (for the time
being) in the film world."—William M. Drake, manager Strand theatre,
Newark, N. J.

"We think the different departments of your magazine are the best. We
must have EXHIBITORS HERALD."—Earl Bookwalter, manager Ideal theatre,
Halstead, Kans.

"EXHIBITORS HERALD is about the only motion picture publication which
permits the exhibitor to speak right out in meeting and tell the truth as he sees
it."—E. E. Sprague, manager Lyric theatre, Goodland, Kans.
Hodkinson Warns Producers to

Heed Signs of Time

Says Industry Must Pay Attention When Men With Unselfish Motives Demand Censorship

WHILE firmly opposed to censorship or other drastic regulation, W. W. Hodkinson, president of the W. W. Hodkinson Corporation, sees in the present situation a warning which every producer must heed at once.

Demands for censorship from professional reformers and jealous theatrical interests mean nothing, he says, but continues:

"When a demand for censorship or other drastic regulation is voiced by men and women who have no selfish motives, it is the plain duty of the leaders of this industry to pay attention."

"I want to suggest once more the need of immediate action," he declares, in his concluding statements, and points out where he believes there is need for care in production. His statement is as follows:

"A glance at the news columns of the trade press shows that censorship measures have been introduced in almost every state where the legislature is now in session. We are facing an extraordinary situation. Never before has there been such a widespread agitation for censorship of motion pictures, born, no doubt, of the anti-picture propaganda which has been packing a clever and systematically by the enemies of the industry. In a recent letter to the New York Times I have indicated some of the sources of this anti-picture propaganda and as far as this propaganda can be traced to the jealousy of theatrical interests, the seekers after notoriety there is no special occasion for alarm. There is, however, a new element in this agitation which cannot be dismissed lightly, and it is that great groups of sincere men and women who have hitherto been friendly and well-disposed toward the pictures but whom the greed and recklessness of certain producers are about to drive into the ranks of opponents of censorship."

"The industry as a whole has been remiss in performing its full duty to the public. When a demand for censorship or other drastic regulation is voiced by men and women who have no selfish motives it is the plain duty of the leaders of this industry to pay attention."

W. W. Hodkinson

Who says producers should give earnest thought to the nation-wide censorship movement.

The Worm Turns

NEW YORK, March 1.—Time was when producers of road shows defied their audiences and issued them with a Motion Picture. Now the worm has turned. The new D. W. Griffith twenty-four sheets on "Way Down East" was this line prominently displayed: "Not a Stage Play.

Exhibitors Predict

Censorship Beaten

In North Carolina

(Special to Exhibitors Herald)

NEW YORK, March 1.—The outlook for defeating censorship in North Carolina is hopeful, according to an optimistic telegram received at the headquarters of the National Association of the Motion Picture Industry from Percy W. Wells, president of the North Carolina Motion Picture Theatre Owners. In his wire Mr. Wells thanks the National Association for its aid in opposing the censorship bill, also praises the work of Thomas Dixon and E. F. Dardine, who represents the National Association in censorship matters in North Carolina. Mr. Dixon, well known as an author, went to Raleigh at the request of the National Association and appeared before the General Assembly in opposition to the censorship measure.

Northwest Advertiser

Enters Eastern Field

(Special to Exhibitors Herald)

MINNEAPOLIS, MINN., March 1.—J. L. Johnston has resigned as director of advertising for Finkelstein & Ruben. He will go East to enter a larger field, his future plans to be announced later. Mr. Johnston, called up by the Minneapolis exhibitors for nearly two years, was one of the first sectional exchanges. Publicity men have joined Universal in 1916. He has fostered cleaner and more legible advertising copy and during his two years with Finkelstein & Ruben he has demonstrated his ideas to a decided advantage.

Carmel Myers Makes

Her Marriage Known

LOS ANGELES—Carmel Myers, Universal star, has been married for a year and a half to J. N. Kornblum, a musical composer and impresario, it has just been made public.

Miss Myers and Kornblum guarded the secret carefully until a few days ago, when his latest musical comedy, "Blue Eyes," opened in New York. As soon as she heard of the success of the piece Miss Myers announced her marriage.

El Paso Theatre

Sold to J. C. Quinn

(Special to Exhibitors Herald)

EL PASO, TEX., March 1.—Winch & Campbell have sold their ownership of the Wigwam theatre to John C. Quinn, managing director of the Rialto theatre. The latter proposes to change the theatre's name to the Texas Grand and to book road shows for it. He will also close the Rialto.

W. A. Pastor Uses

Film With Sermon

(Special to Exhibitors Herald)

LOS ANGELES, March 1.—The Rev. James Whitcomb Brougher, a leading Baptist minister of Los Angeles, recently employed "The Inside of the Cup" to illustrate his Sunday evening sermon at the Temple Baptist church through special arrangement with Sid Grauman and Famous Players-Lasky Corporation.
Biggest Meeting in History Planned by N. Y. Exhibitors

Comprehensive Advertising Campaign Is Expected to Assure 100 Per Cent Attendance at the Rochester Convention

(Special to Exhibitors Herald)

ROCHESTER, N. Y., March 1.—Biggest exhibitors convention in the history of the state!

This is the announcement of the local organization of theatre men which is conducting a comprehensive advertising campaign heralding the convention of the Motion Picture Theatre Owners of the State of New York at the Seneca hotel here on April 5, 6 and 7.

Use Every Medium of Advertising and Publicity

Every possible medium of advertising and publicity is being used. All exchange mail going to the theatre men contains a reminder of the meeting. I. M. Salyards, chairman of the executive committee, has hung signs in every exchange in the state. He has prepared cartoon postcards for wide circulation. The cartoon depicts a man and his wife carrying a suitcase. Under the picture is printed this statement: "Wiley and I are going to the Rochester convention of exhibitors of the State of New York. Bring Yours!"

Something unusual in the way of advertising an exhibitors convention is being conducted by the Rochester newspaper. Through the activities of W. A. Calihan all of the papers have begun eight weeks prior to the meeting a teaser campaign which is expected to be effective.

Plan Dance and Banquet

In addition to the business sessions at which many important questions will be discussed a dance on Wednesday night and a banquet on Thursday are planned. Prominent members of the state legislature have been invited to attend the dinner.

The executive committee which is handling all details consists of Mr. Salyards of the Victoria theatre; W. H. Kelly, secretary, Victoria; George H. Caffery, treasurer, Clinton; George Kress, chairman of the entertainment committee. J. Greenstone of the Empire, is chairman of the committee on concessions; F. J. Koch of the Lyndhurst hotel; Chairman H. Whitaker, Stahler of the Rose Garden, chairman of the banquet committee, and John J. Farren of the Victoria is handling arrangements for the ball.

Would Regulate Slides And Views in Michigan

LANSING, MICH., March 1.—A bill introduced by Senator John W. Smith of Port Huron would place censorship in the hands of the superintendent of public instruction and two employees of his office. A fee of $1 for each reel not exceeding 1,000 feet would be charged for reviewing. One dollar also would be the fee for inspection of a set of views or slides. Fifty cents would be charged for reviewing church and educational films.

Association Wants Special Easter Films

ANN ARBOR, MICH., March 1.—The Parent-Teachers' Association has requested the local theatre exhibit during the Easter school vacation pictures of special interest and value to children.

Censorship Up in Missouri House Despite Its Defeat by Committee

(Special to Exhibitors Herald)

JEFFERSON CITY, MO., March 1.—By a vote of 98 to 19, after a spirited debate, the house of representatives placed on the calendar the bill creating censorship. The criminal jurisprudence committee had reported unfavorably on the bill. This is one of the few cases in the history of the state legislature in which a proposed law killed in committee was later engrossed on the house calendar.

The action was taken on motion of Representative Sunderewith of Bates county who declared there was widespread demand for film regulation. Representative Vandeventer of Christian county led the opposition, stating that the measure was an infringement on personal rights. He stated that operation of censorship would cost the tax payers $21,020 a year.

Exhibitors and other film men appeared this week before the senate judiciary committee in opposition to the censorship bills. Sidney Baker, representing the Film Board of Trade, and Fred Wenberg, vice-president of the St. Louis Motion Picture Exhibitors, made the principal arguments against the bills. Charles T. Sears, president of the state organization, also appeared to oppose the legislation.
Suggests Extending Censorship to Shop Window Displays

Texan Urges Reforming Advocating Picture Censorship to Go After Merchants Who Display Underwear and to "Cleanse" Public Library

Texas has often been spoken of as the state with "...en of iron and women of gold." Apparently it is also the home of many men with a sense of humor.

Lloyd B. Thomas, former editor of the Taylor County Times of Abilene, Tex., is one of these.

Abilene is now threatened with the creation of a local censorship of motion pictures, the leading advocate of which is B. A. Cox, a man who does not attend motion picture theatres.

Lloyd B. Thomas, who is anxious to defend Abilene's one remaining amusement, has taken a course which promises complete success. He is not advocating the defeat of the Cox measure. Instead, he is advocating its passage after it has been strengthened by six amendments he has prepared.

Here are the amendments to the Cox ordinance which Thomas proposes:

First: That it be deemed a pecuniary offense for any merchant to display in his shop windows any piece of women's wear of any description or any men's underwear, socks or shirts.

Second: That a fine of from $500 to $1,000 be the penalty for any Abilene merchant using the names of any part of the "intimate" feminine wearing apparel in any of his advertising matter or listing the same by name on a statement when presenting a bond to a customer for such articles.

Third: That the schools and colleges of the town be hereby commanded to not use Greek or Latin text books wherein are contained pictures of ancient and perhaps nude statues or paintings of historic value, or furthermore from using any history as a text book wherein is given an account of any case of murder, arson, murder, or any mention of any war, secession, rebellion or other fight or disagreement, and that a school found guilty of violating any provision of this ordinance be promptly closed by proper officers of the law.

Fourth: That a fine of $100 be imposed on any minister or Sunday school superintendent, public speaker or leader who reads from the Bible as now printed and furnished locally, any of the chapters, verses or portions thereof which either directly or indirectly mention wine or strong drink, whereby the minds of our people may become poisoned, and, further, that the council of Abilene appoint a committee of five with special police powers to collect all Bibles now in use and cut therefrom all mention of such occurrences as the drunkenness of Noah, murder of Abel, and all accounts of wars, plots, seditions and sudden deaths, whether by mortal or divine direction, and that as soon as possible a special edition of the Scriptures be prepared and posted for distribution in this city.

Fifth: That all newspapers, whether either printed, sold or distributed in this city, and all periodicals or magazines so distributed in this city, be prohibited if they contain any items or accounts of fights, brawls or murders, suicides or death from any but natural causes.

Sixth: That all public and private libraries of the city be immediately seized and held until therefrom may be removed every great masterpiece in literature, for no real masterpiece that we have ever heard of exists but contains some word or mention of some act of violence or deed of passion.

Production Rights in Peru Granted Ojeda

(Special to Exhibitors Herald)

LAX ANGELES, March 1.—Manuel Ojeda, Los Angeles film man, will produce in Peru. He has obtained from President Agusto R. Legula a patent of introduction giving him sole rights to introduce motion picture equipment, a concession of 100 acres of land, permission to import equipment without payment of duty, and permission to take pictures throughout the country.

It is also stated that he has made arrangements with the Empress De Teatro C. Cinneas, Ltd., to show pictures in 152 theatres on the West Coast of South America. Ojeda is enthusiastic over picture prospects in Peru.

Public Subscribes Fund

(Springfield, Mass., March 1.—Funds subscribed by local residents will erect a motion picture theatre and business block. The theatre will seat 700 patrons.

Acquires Venita Lyric

VENITA, OKLA.—The Lyric theatre has been purchased by L. W. Brophy from T. H. Slothower. Mr. and Mrs. Slothower are building a new theatre at Carthage.

Borah Would Protect Right of Free Speech

WASHINGTON, D. C., March 1.—Senator Borah has introduced in the senate a bill providing for immediate removal from office of any officer, agent or employe of the United States who unlawfully interferes with the civil rights of citizens or persons within the United States.

Drastic punishment provided includes a fine of $10,000, imprisonment for not more than five years, or both, and the right reserved to the person maltreated or his house or office searched without proper warrant, or denied lawful freedom of speech, to sue for personal damages, $10,000 being the least sum which can be recovered.

The Idaho senator charged there is an increasing disregard for the great civil guarantees of the constitution.

Goes Abroad

NEW YORK, March 1.—Samuel Goldwyn, president of Goldwyn Pictures, left last Saturday on the Aquitania for a six weeks' tour of Europe.

Capital to Regulate Storage of Prints

Picture Interests Offer No Opposition to Measure As Drafted

WASHINGTON, D. C., March 1.—New regulations regarding the storage of motion picture films in the District of Columbia probably will be made effective within six weeks.

A public hearing on the proposed regulations, drafted by the chief engineer of the fire department, was held by the District commissioners on February 23, at which no opposition was presented by the representatives of the industry.

The motion picture men told the commissioners that the changes in storage conditions proposed in the regulations would mean a great added expense to the exchange men, but that the requirements would be met as soon as possible. The regulations are now in the hands of the chief engineer for final consideration, after which they will be submitted to the commissioners for approval. After being approved they will be published and will become a law a month later.

Fire Damages Theatre

GRAND RAPIDS, MICH.—Slight damage was done by water to Powers theatre in Pearl street, N. W., during a recent fire in the building.
Protests Seizure and Sale
Of Films by Customs Agent

Cromelin States That This “High Handed Arbitrary Action Is Unjust and Unfair” to the Motion Picture Industry

(Special to Exhibitors Herald)
NEW YORK, March 1.—Paul H. Cromelin, chairman of the export division of the National Association of the Motion Picture Industry, has protested vigorously the seizure and sale of motion pictures by the collector of customs of New York. The protest was made to the secretary of the treasury.

The protest was based upon a notice advertising the sale of a miscellaneous lot of film consisting of approximately 171 reels which had been seized to the seizure room of the customs house on February 23. Mr. Cromelin, in a letter to the secretary of the treasury, states that it is not customary in the motion picture industry to sell films outright, but to lease them, and that the sale of any films by the customs officials for unpaid duties is a dangerous practice.

“There are a number of pirates in this industry who are watching every opportunity to get possession of films such as these, which they put out with disregard to the original owners and lessees,” wrote Mr. Cromelin in his protest to Washington.

Mr. Cromelin, who is president of the Inter-Ocean Film Corporation, was not notified of the sale until the day it took place. He immediately telegraphed a formal protest to the collector of customs as follows:

Action Is Unjust
“On behalf of the motion picture industry I protest emphatically against the sale of motion pictures notice of which dated February 21 has just been received signed Peter F. Bradley, acting deputy collector to take place at 10 o’clock today February 23 at the seizure room 941 Washington street.

“Regardless of whose property may be involved in this high handed arbitrary action practically without notice is unjust and unfair to a great industry whose representatives have been assured in Washington such a course would not be taken and we insist and demand that the property of motion picture exporters and importers be protected against such confiscatory action as is announced in the notice of sale complained of.”

Would Prevent Repetition

Mr. Cromelin states that he had no information as to the identity of the films and that the protest was made primarily to put the industry on record in opposition to the principle involved. In his letter to the secretary of the treasury, he requests that instructions be issued to prevent a repetition of such action which gave rise to the complaint.

Aeroplane Advertises
National Premiere of “The Perfect Crime”

(Special to Exhibitors Herald)
DAVENPORT, Ia., March 1.—“The Perfect Crime,” Allan Dwan’s latest production for the Associated Producers, was given its premiere showing here Sunday.

Unusual interest was aroused due to the fact that the print which was shown was brought from Chicago by aeroplane Saturday. Berger Tomte of the Chicago office of the Associated Producers accompanied the driver of the aeroplane on the trip.

Petitions Would Keep Tillson in Kalamazoo

KALAMAZOO, Mich., March 1.—Efforts to have LeRoy Tillson continue as manager of the Regent theatre instead of taking over the management of the new $600,000 Butterfield theatre in Lansing are being put forth by local friends of this popular theatre owner.

Local clubs and business organizations are sending petition and letters to Col. Butterfield, owner of the theatres, asking that Tillson be retained here.
Censorship Situation Inspired
N. A. M. P. I. Appeal

Says CARL LAEMMLE

THAT the invitation to exhibitors to join the National Association of the Motion Picture Industry published in the Moving Picture Weekly by Carl Laemmle, president of Universal, was made with a view to cementing producers and exhibitors together in a nation-wide censorship fight, according to a telegram sent by the Universal chief to Eugene B. McCurdy, president of the Motion Picture Theatre Owners of Maryland, whose organization took exception to his appeal for the National Association.

Mr. Laemmle assured Mr. McCurdy that he never has been a party to any attack on exhibitor organizations.

Mr. Laemmle's telegram is as follows:

"Article in Moving Picture Weekly inviting exhibitors to join National Association no reflection whatsoever on any other organization. Had no idea it would be taken as such by exhibitors. Was inspired solely by censorship crisis and our desire to cement industry and do everything possible for exhibitors and ourselves to counteract censorship. I was not present at meeting, but was advised by telegraph of all that took place. I have never been and never will be a party to attacks on exhibitor organizations. If I thought the National Association was doing this, which I know it is not, I would resign."

The Laemmle—Cohen Wires

N EW YORK, Mar. 1.—The Motion Picture Theatre Owners of America through Sydney S. Cohen, president, on Friday made public copies of the correspondence exchanged between the organization and Carl Laemmle, president of the Universal Film Manufacturing Company, over the night letter sent out by Mr. Laemmle urging exhibitors to join the National Association of the Motion Picture Industry. The wires follow:

Laemmle to Cohen

"Article in motion picture weekly inviting exhibitors to join national association no reflection whatsoever on any other organization. Had no idea it would be taken as such by exhibitors. Was inspired solely by censorship crisis and our desire to cement industry and do everything possible for exhibitors and ourselves to counteract censorship. I was not present at meeting but was advised by telegraph of all that took place. I have never been and never will be a party to attacks on exhibitor organizations. If I thought the national association was doing this I would resign. Think you must have misunderstood Universal's motives. Our record in past years should be guaranty of good faith. How can your joining national association for censorship fight possibly hurt your exhibiting association? Show me this and I will take decisive action."

Cohen to Laemmle

"Your wire convinces me that real evidence concerning attempts by politicians of national association of motion picture industry to wreck and disrupt Motion Picture Theatre Owners of America is kept from you. Talk of cooperation for purpose of combating censorship mere subterfuge to cloak Brady's real activities. Same insincere and hypocritical and so fault of Brady that attack resulted in failure and proved boomerang. We have evidence one of your employes on Universal stationary saucy insulting and inflammatory opinion against Motion Picture Theatre Owners of America.

"We cannot understand bow your representa-
tives in New York could permit you to be maneuvered into position of attacking independent exhibitors' organization by leading your support to producer exhibitors in their attempt to monopolize and control our industry. Our organization one of protection not for profit and is greatest bulwark you, your company and all independents can have. Universal only independent organization to solicit membership in producers' organization and exhibitors everywhere being successful action and move by your company despite camouflage excites alarm among all independents.

"Do you approve of Brady statement before judiciary committee of Chicago common council that he was opposed to children under sixteen going into motion picture theatres and would not permit his daughter Alice to see any motion pic-
ture until his wife or himself had reviewed and censored picture? This speech of Brady has done irreparable damage to exhibitors. Are you prepared to assist to making uniform and equitable contract as agreed upon in December conference in New York between committee Motion Picture Theatre Owners and manu-
facturers and producers?"

Church Attendance on Sunday Is Bigger Than Patronage at Theatre

(Special to Exhibitors Herald)

SIOUX CITY, IA, March 1—Agitation for the proposition that Sunday amusements make inroads on church attendance prompted a survey of the situation here.

An observer, making the investigation on a Sunday night recently, found that many of the people who attend the churches patronize the motion picture theatres. The results of the investigation show that 24,658 persons attended churches on the Sunday in question, whereas, only 17,950 persons paid for motion picture entertainment.

The investigation was made on a normal Sunday and the figures are considered a fair estimate of the general situation.

Baker Back From Trip

(From Staff Correspondent)

NEW YORK, March 1.—George D. Baker returned to New York after a vacation in Florida and immediately will prepare for the production of the second George D. Baker production for Sawy-Lubin. He has several stories under consideration.

Owen Moore Recovering

Owen Moore, Selznick star, who recently was admitted to New York Hospital, New York, for treatment for inflammatory rheumatism, is reported well on his way to recovery.
EXHIBITORS HERALD

France Relies on U. S. for 75 Per Cent of Its Films

European Republic Produces Approximately 10 Per Cent of the Pictures Exhibited in the Theatres of That Country

France relies almost wholly on American motion pictures for that form of amusement.

A recent survey reveals that 75 per cent of the pictures exhibited in that country are of American production. Producers of the European republic make only 10 per cent of the pictures required by the theatres. The remaining 15 per cent is furnished by Italy, England and Sweden.

English Pictures Show Increase in Sales

On the other hand an investigation of the market in England indicates a slump in American productions. English producers are enthusiastic with the progress they declare they are making. Various reports show that the new theatres springing up over the country are using between 60 and 80 per cent of English pictures.

The Stoll, Hepworth and Harma companies declare they are receiving many orders from foreign countries for productions with English locales. English productions have found favor especially in the Scandinavian countries.

Industry in Embryonic Stage

Some of the companies in England even claim that they are meeting competition in the foreign market on an even basis with American producers. This does not hold true, however, in France.

It is said that in France the motion picture industry has not reached the stage of development found in America several years ago. Prior to the war France was beginning to take the business manufacturing motion pictures seriously. The war, however, deterred this progress.

Produce Thirty Annually

Approximately thirty pictures are produced annually in France. As yet there are no recognized stars in the country. This is due partly to the lack of finances. The pictures made in the republic find a market in South America, the Balkans and in Egypt.

New York Bronx Will Have Two New Houses

NEW YORK, N. Y., March 1.—The Bronx will have two big new theatres to cost $750,000. The more expensive one, on which $400,000 will be expended, will be built on the block bounded by Brown place, Brook avenue, 137th and 138th streets. It has been sold to Har-ling and Blumenthal. The theatre will seat 1,700.

For the other house, a syndicate headed by Samuel Friedenberg, has purchased a site at the northwest corner of Burnside and Creston avenues. The theatre will seat 1,650. The cost will be $350,000.

Warners to Produce Educational Comedies

LOS ANGELES, March 1.—Warner Brothers have leased the Special Pictures studio in Santa Monica boulevard and La Brea Road and have assumed the contracts with Ford Sterling, Louise Fazenda, Charlotte Merriam, Chester Conklin, Reggie Morris and others. It is their intention to make one big two-reel comedy each month, using all the stars, to be published through Educational exchanges.

Wheeler Aids Spier
In Lesser Publicity

(Special to Exhibitors Herald)

LOS ANGELES, March 1.—Bartholomew Wheeler is the new assistant to Richard Spier, chief of publicity for Gore, Ramish and Lesser, succeeding John Jarmuth who has assumed Irving Lesser exploitation.

Relief Meeting March 2

(From Staff Correspondent)

NEW YORK, March 1.—The report of the accomplishments of the Greater New York committee of the motion picture division of the Hoover Relief Fund will be read by Samuel L. Rothaepfel, chairman, at a meeting to be held tomorrow at the Capitol theatre. The meeting was originally scheduled for February 25.

John E. Storey
appointed Sales Manager of reorganized Associated Exhibitors, Inc. He was formerly assistant to director of exchanges, Elmer Pearson of Pathe.
DENIES EXHIBITORS DINED BRADY

Charles H. Burkey takes issue with N. A. M. P. I. Over Announcement of Progress of Brady's Trip as Appearing in Recent Issue of "Exhibitors Herald"

Charles H. Burkey, well known Kansas City exhibitor, who is a member of the executive board of the Motion Picture Theatre Owners of America, has issued an emphatic denial of the N. A. M. P. I. statement that William A. Brady was the guest of honor at a banquet given by Kansas City exhibitors.

His statement takes the form of a communication to EXHIBITORS HERALD which printed the story given out by the N. A. M. P. I., under date of February 26.

The communication from Mr. Burkey is herewith presented in full:

"In your last issue under the caption of 'Brady Continues Trip For Closer Harmony,' the following statement appears:

In Kansas City he (Brady) addressed a gathering of 200 exhibitors and exchange men of Kansas and Missouri. This meeting was held at the Hotel Muehlbach and was preceded by a banquet in Brady's honor by the exhibitors.

"This statement is untrue and is a gross injustice to the 100 per cent exhibitors of Missouri and Kansas. In the first place, the exhibitors did not tender any dinner or give any entertainment whatsoever for William A. Brady. In the second place, there were about eight exhibitors at the dinner who were there at the invitation of members of the Film Board of Trade as individuals. The exhibitors did not endorse nor commend Brady nor what he stands for. In fact his visit here has been condemned by Kansas and Missouri exhibitors. The entire affair was purely an exchange managers' affair in every way.

"Mr. R. G. Luggett, president of the Kansas State Exhibitors Association, was at the banquet as a guest. In the course of the evening he was called upon for a short talk. He stated in very clear language the attitude of the exhibitors of both states. First, that before Brady or his National Association of Motion Picture Industry can ask for our co-operation, they must first show their good faith by performing their pledge at the international conference, which began on December 11th and lasted ten days, the result being that the producers agreed to establish a credit system and to agree to the equitable contracts; second, that in all events, all co-operation must come through the executive offices of the Motion Picture Theatre Owners of America.

"We deplore the statement printed as it puts our exhibitors in a false light. We do not believe that you printed it knowing of its falsity but that you were entirely mis-informed.

"We ask that you publish this statement in a prominent position in your next issue so that your readers may be correctly informed.

[EXHIBITORS HERALD, in printing the announcement of the N. A. M. P. I., indicated the fact that it was a statement emanating from the N. A. M. P. I.]

New Theatre for Detroit

DETROIT, MICH.—A new Cinderella will be erected on the northeast corner of Jefferson and Coplin avenues for Thomas B. Winshheimer and others. The theatre will have a seating capacity for 2,000 patrons.

Disagreement Ends Sunday Prosecution

Jury Fails to Agree When Exhibitor Is Tried Under Blue Laws

(PORTLAND, IND., March 1.—After being out more than twenty-four hours a jury in the circuit court here reported a disagreement in the case against Walter Schwier, charged with violating the Sabbath by operating a motion picture show. Schwier and Walter Hines, operator of another picture theatre here, were arrested several weeks ago on complaint of representatives of the Ministerial Association. The case was bitterly contested. It is said the state will ask for a new trial.

Jacob Denney, attorney for the defense, arraigned the prosecution in his remarks to the jury, saying that it was not so much an effort to do good, in closing the picture shows, the Ministerial Association sought, but rather the efforts of an ecclesiastical oligarchy.

Considerable discussion among the two factions has been engendered since the trial opened, and a fight was narrowly averted at the door of the courthouse when L. G. Sheehan, who favored the closing of the picture shows, and Phil Stachler, a jeweler, opposed to such action, engaged in a heated argument. A crowd of a hundred or more gathered around the men and the police were forced to disperse them.

Jury Disagrees In Blue Law Case

HUNTINGDON, IND., March 1.—A jury in a justice of the peace court, standing nine to three for acquittal, reported a disagreement in the case against L. G. Truxler, postmaster and president of the Huntington-Collins Ice Cream Company, charged with selling ice cream on Sunday in violation of the state blue law.

Dorothy Dalton Cast

In DeMille Production

LOS ANGELES, March 1.—Cecil B. DeMille, director-general of Famous Players-Lasky Corporation and producer of specials for Paramount, has announced he’s selected Dorothy Dalton to play the leading feminine role in his next all-star production.

Following her appearance in a number of society roles for Paramount, Miss Dalton recently completed "The Idol of the North" at the Long Island studio. In this she returns to her favorite character type, that of a Western mining camp heroine such as she played in "The Flame of the Yukon" and "Flare-Up Sal."

Gasnier Finishes First

Robertson-Cole Special

NEW YORK, March 1.—The first of the four specials produced by Gasnier for Robertson-Cole will be "Good Women." A print of the picture has been received at the Robertson-Cole offices here. C. Gardner Sullivan wrote the story. In the cast are Rosemary Theby, Hamilton Revelle, Irene Blackwell, Earl Schnec, William P. Carleton, Arthur Stuart Hall, Rhea Berg and Eugene Bennett. The picture is scheduled as a spring publication.

DIRECTOR AND LEADING MAN TAKE A SPIN

Capt. Cecil Van Auken (left), leading man in American Film Company’s production, “Payment Guaranteed,” and his director, George L. Cox, at the wheel.

March 12, 1921
Loew Says Good Ads More Effective Than Risque Title

Theatre Man Sounds Warning on Acute Censorship Situation In Address Before Advertisers Association in New York

(Special to Exhibitors Herald)

NEW YORK, March 1.—“Good exploitation will do the work of the suggestive title and of the suggestive advertisement, and do it far more effectively.”

Marcus Loew, in a talk before the Associated Motion Picture Advertisers, summed up his argument against salacious advertising in this statement.

Warns of Acuteness of Censorship Situation

A warning against the acuteness of the censorship situation facing the industry was sounded by the theatre magnate. This situation, he declared, was the result of the misleading use of titles and advertising in the presentation of pictures. He continued:

“It is not the man or woman who actually goes inside the motion picture theatre and sees a film who is clamoring for censorship. It is the person who has never or very seldom been inside a theatre and who judges the picture entirely by a certain, suggestive kind of title and poster which occasionally crops out. The individual who has seen the picture is, as a rule, well satisfied with the industry and is not clamoring for reform, because it is a fact that the average screen production today is free from objectionable features.

Fans Are Satisfied

“During a talk I had with a former state executive who is an ardent motion picture fan, he emphasized the point that the people who know the motion picture and follow it are satisfied with the product, but that it is the person who does not know the actual finished product, who never goes inside a theatre and who judges the industry from impressions gained from titles and advertising who clamors for censorship at every opportunity.

“Gentlemen, the censorship problem is not a very serious one and a very imminently one. It remains for the industry to do its own housecleaning. The big mistake that is still occasionally adhered to is that salacious titling and obscene advertising is often regarded as box office value.

Mr. Loew related an offer made to him in St. Louis to rent one of his theatres for a picture which he designated by title and which was declared to have an unusually suggestive name.

Film Is a Failure

“I emphatically told the gentlemen who approached me on this matter,” Mr. Loew continued, “that they could not have my theatre for such a picture under any conditions or at any figure. Personally, I have little faith in the box office value of a title that seeks to draw people in merely by suggestiveness. Such a picture may make a promising showing for a few weeks but will eventually fall flat because it is being sold on premises that are false and erroneous.

“The time is ripe now to approach the heads of all the big producing companies and engage them in keeping all motion picture productions clean. In fact, at a meeting of many of the biggest producers recently, it was unani-

Just a Coincidence!

According to the Chicago daily papers a lone bandit who had concealed himself in the theatre for three hours, surprised and robbed the watchman, Martin Marsi, of $9 on Sunday night. The theatre was Barbee’s on Monroe street.

Of course the fact that “Outside the Law” is playing there this week, and that Harry Reichenbach is exploiting the picture by various means, has no bearing on the case. It was just a co-incidence, that’s all.
ON THE SAND AT PALM BEACH, FLORIDA

Priest Answers A. M. P. A. Critics

President of The Film Market Challenges Members to "Allow Their Work to Speak for Them and Not Make Themselves Ridiculous" by Censuring Others

A CHALLENGE to members of the Associated Motion Picture Advertisers to "allow their work in the trade papers, etc., to speak for them, and not make themselves ridiculous by assuming a position in connection with an independent picture that the records of some of its prominent members will not sustain" is made by Robert W. Priest, president of The Film Market, Inc.

Censure by the A. M. P. A. of an advertisement appearing in connection with Mr. Priest's picture, "The Supreme Passion," prompted the president of The Film Market to issue his challenge.

"Why, Mr. President of the A. M. P. A.," asks Mr. Priest, "does your organization pick out especially an independent production for such an attack as this, when advertisements for which some of your members stand responsible are offensive and objectionable beyond any comparison? The circumstance is easily interpreted.

"If anything in the world is calculated to contribute to promote a general censorship of the screen, it is such advertising as that to which I have called attention, and not such as I have been responsible for. The tone of such advertising as I cite is reflected through all the work of these men, its influence extending to exhibitors and to the public mind. Its ultimate effect is public disgust.

"I would call attention to the fact that the illustration in my advertisement was an artistic creation drawn by an artist from a noted work of art, whereas the illustrations I have referred to, and for which members of the A. M. P. A. have stood sponsor, are mostly all photographs of girls and women, and men, made for a purpose too plainly apparent and with no thought behind them other than appeal to the sensational."

Referring to the advertising and illustrations which he says members of the A. M. P. A. have stood sponsor, Mr. Priest continues:

"These photographs and drawings of women half stripped in struggles against dishonor, of nudity with no appeal to real art, women naked in bathtub baths and bathing girls in vulgar postures revealing every line of their figures in the most suggestive and alluring way, are certainly a thousand per cent more suggestive and to be criticized than anything contained in my advertising."

In conclusion Mr. Priest says:

"As to my posters, when they are issued, they will compare more than favorably from the standpoint of decency with any made under the direction of my critics, and will be fully in consonance with the theme of my photoplay, 'the supreme passion' of human life—that love that survives the destruction of physical beauty and every vicissitude of fortune."

Advertisers Dinner Will Set Precedent

Additional Features to Make Event Greatest in History of Association

(From Staff Correspondent)

NEW YORK, March 1—"The Naked Truth" event, the formal annual function of the Associated Motion Picture Advertisers, which will be held at the Biltmore hotel on Friday night, promises to eclipse the anticipations of its promoters.

Reichenbach on Program

Last minute additions to the program have been made. Harry Reichenbach, entertainer par excellence at A. M. P. A. dinners, has arrived from Chicago. Harry is curtailing his country-wide tour in exploitation of a picture to return to New York for the dinner. In addition to providing extemporaneous entertainment, Harry will have a leading part in the headline act of the bill entitled "The Big Five."

Two additional acts have been announced on the program within the last week. Vivian Moses of Fox is responsible for the first one, which will be nameless, but which was written by Mr. Moses, Leslie Jordon and E. P. McMahon, who will take the principal characters in the sketch. This will be a travesty on putting over a "sure fire" road show flivver in limousine style.

Meyers in Sketch

"A Mere Detail" is the title of the sketch written by Dan Carson Goodman and described as an economic tragedy in one reel with a filler which will be enacted by Maurice Meyers, Claud LaBelle, Vincent Trottia, Fred Baer, E. P. McMahon and W. F. Eberhardt.

Events of the past week have pointed to "The Naked Truth" dinner as one of the biggest formal functions ever held within the motion picture industry and the most ambitious undertaking ever attempted by the publicity, advertising and exploitation men. All of the executives of the prominent distributing, producing and exhibiting interests have assured their presence as well as the editors of the trade papers.

South Bend Theatre

Has Formal Opening

(Special to Exhibitors Herald)

SOUTH BEND, IND., Feb. 29.—The new Blackstone theatre, seating 2,500 patrons and erected at a cost of approximately $500,000, was formally opened recently with a reception to the stockholders, city officials, clergy, the press and a number of out-of-town guests.

The musical program was given by the Blackstone symphony orchestra of seventeen pieces under the direction of Angelo Vitalé; selections on the pipe organ by Granville Tomssett, a local artist, and by Miss Esther Thisselton of Chicago, who sang.

Hosts at the reception were the following officers: C. E. Potts, president; John J. Weber, vice president; Donald McGregor, general manager; Frank C. Toepp, treasurer; Howard W. Yant, secretary; John G. Yeagle and G. A. Farbaugh, councilors. Beginning tonight, G. E. Berksen will serve as house manager. He comes to this city from Chicago.
Putting Atlanta, Mo.,
On the Hoover Map

Inkster, N. D., has a population of 300 people. H. G. Bemis of the
Gem Theatre raised a fund of $48.75 for the European Relief Council.

Now comes a report from At-
lan, Mo., a town less than twice
the population of Inkster. This is
what J. Greene Mackenzie of the
Picture House did.

"I really think we have him
(Bemis) beaten a little. We are
a little town less than twice the
size of Inkster, but we mailed a
check to the Hoover relief head-
quarters for an even $100. This
was the result of a Sunday night
picture of "The Storm," a Sunday night in our town up to that time was
an unheard of possibility. Of
course we raised a storm of pro-
test, since there are five churches
in the burg. Guess $100 wasn't so
bad, was it?"

New York Governor
Would Censor Films

Too Many Pictures, He Says,
Have Obvious Appeal
to the Morbid

(Special to Exhibitors Herald)

ALBANY, N. Y., March 1.—Advocacy of a state board to censor motion pic-
tures was made last week by Governor
Millner, but we mailed a
check to the Hoover relief head-
quarters for an even $100. This
was the result of a Sunday night
picture of "The Storm," a Sunday night in our town up to that time was
an unheard of possibility. Of
course we raised a storm of pro-
test, since there are five churches
in the burg. Guess $100 wasn't so
bad, was it?"

Father of Seven Girls

The governor's remarks were occa-
sioned by the introduction of Assembly-
man Clayton's bill for the appointment of a
board of censors consisting of three
members—note in Exhibitors Herald of
March 5.

The governor, who is the father of
seven girls ranging in age from 10 to
24 years, said:

"My children, as others, are all inter-
ested in moving pictures, and occasion-
ally prevail upon me to go with them.
With very rare exceptions it so happens
that, when I have gone with them, the
picture has not appeared to me to be
suitable for children, young people, or,
in fact, anybody else to see."

Would Censor Films

"Too many films have an obvious
appeal to the morbid and sensual. I
haven't any doubt they ought to be
censored, but have not yet given the
question as to how it should be done
any serious thought."

"I am pleased to see that the legisla-
ture is considering the subject."

The bill is now in the hands of the
ways and means committee. No
date has been set for a hearing.

Max Goldstine Goes
With Kohn to Coast

Max Goldstine of Chicago left on the
Santa Fe February 26 for Los Angeles,
accompanying Morris Kohn, president of
the Realart Pictures Corporation. Both
will remain on the West Coast several
weeks. Mr. Kohn is on a general in-
spection trip which will take him to most
of the key cities before he returns to
New York.

Senate Bill Proposes That
Famous Films be Preserved

Provisions Considered of Such Value Would Be
Retained by National Museum Director—
Phelan Sponsors Measure

WASHINGTON, D. C., March 1.—The saving of the most famous
motion pictures of our day for the benefit of posterity is the plan of
Senator Phelan of California, who has introduced a resolution in Congress
providing for the collection of such moving pictures as well as phonono-
graph records which are considered of sufficient value to be saved.

The only expressed objection to the plan is voiced by Herbert Putnam,
librarian of congress, who points out that five facts stand in the way of
the proposed collection, as follows: (1) They are fragile; (2) they fade
rapidly; (3) they are very combustible; (4) the cost to the copyright
proprietor of producing each copy is so considerable that the contribution
of them would be a heavy tax; and (5) contrasted with other material
—books, maps, music and prints—they could not render any useful
service except when reproduced with apparatus not now possessed.

These criticisms of the plan, however, which were voiced before the resolution
was introduced, did not deter Senator Phelan, but certain provisions were
incorporated in the measure, which reads in part as follows, to meet them:

"Whereas modern invention has made possible the recording of historical
events and the reproduction of speech and music in a manner capable of being
made permanent; and

Wants Picture Preserved

"Whereas such records will be lost to
the world unless adequate means are
taken to preserve them: Therefore be it
Resolved, That the librarian of congress
shall cause to be sent to the direc-
tor of the national museum, after regis-
tration, one copy of each motion picture
film registered under the provisions of the
copyright laws of the United States,
and, if, in the opinion of the director of
the national museum, a motion picture
film as a registered record is a historical or
otherwise noteworthy event, he shall
cause the same to be stored for the use
and benefit of future generations.

Motion picture films which, in the opin-
ion of the director of the national museum,
do not record such events shall be
screened by such director to the person,
firm, corporation or association
securing the copyright.

Will Renew Films

"In all cases in which motion picture
films are retained by the director of the
national museum under the provisions
of this resolution he shall have such films
renewed once every five years.

That motion picture film and phono-
graph, graphophone and talking-ma-
chine records preserved for the use and
benefit of future generations under the
provisions of this resolution may be
exhibited or rented for use and exhibi-
tion under bond for the safe return
hereof."

Irvin S. Cobb to
Write Titles for
"Peck's Bad Boy"

America's great humorist, Irvin S.
Cobb, has entered motion pictures. Word
comes from Irving M. Lesser in Los
Angeles that Cobb has signed to edit
and write the titles for "Peck's Bad Boy,"
reporting to Coogan. Cobb is now in
Los Angeles en route up the Pacific
Coast on his speaking tour. He plans to
return to Los Angeles within two
weeks and will immediately occupy a
desk in the Lesser's office.

That Cobb's entrance into the pictures
will not soon flutter away, is evidenced in
the fact that his family will probably
come to Los Angeles where they will
remain with the author while he wields
his pen in behalf of "Peck's Bad Boy"
and other silent drama products.

"Four Horsemen" Opens
In Los Angeles March 8

(Special to Exhibitors Herald)

LOS ANGELES, March 1.—Metro's
"Four Horsemen of the Apocalypse," will
be given its Los Angeles run at the Mis-
ion theatre, beginning March 8.
Woody Says Only Films Whole Family Can Enjoy Will Survive

REALART Official Declares Censorship Movement Indicates Resentment Toward Crime Films.

The only type of picture that will succeed and survive in the future will be the clean production, suitable for the whole family, according to John S. Woody, general manager of Realart.

There can be no doubt that at the present time there is a definite resentment against crime pictures and pictures playing up the sex appeal," stated Mr. Woody.

"That is evident from the present agitation for censorship. Such pictures are suggestive and furnish reformers with effective weapons with which to attack our industry.

"If this resentment, which is smoldering, bursts into flame, it will threaten the very existence of motion pictures. For it will affect not only the objectionable class of productions, but all others as well.

"In some sections this feeling is developing alarmingly. Governor Miller of New York has just come out in favor of state censorship. He objects to pictures because, as he puts it, "too many of them have an obvious appeal to the morbid and the sensual.

"Heretofore, censor boards, which have sprung up throughout the country, have many of them been smothered by the weight of public opinion. But now the tendency is to support these institutions.

"Furthermore, this tendency is growing, and will become much stronger unless immediate steps are taken to remove objectionable elements from pictures. The screen must be kept clean, and the cleansing process must be begun at once.

"Sex appeal, it seems to me, has long been accepted by scenarists and directors as love appeal, and acting with this belief they have given their pictures to the public. Today we know that the screen wants. It is the love appeal, and between these there is a vast difference.

"I firmly believe that the type of picture that is going to succeed is the clean, wholesome picture, suitable for presentation to the whole family. That is, and always has been, Realart's belief. It was the aim we had when we started producing pictures, and it is our aim now. Our slogan is, 'Clean entertainment for the whole family.'"

“The public, through its committees and welfare boards, is looking for good pictures—for clean entertainment. That is more than evident from the following letter sent us by the chairman of the better films committee of the Chicago Woman's Aid:

"'First of all, it says, 'I want to congratulate you upon the production of your latest picture, 'The Snob.' Such pictures bring a message of better things in motion pictures for children and I am sure there would be less agitation for censorship if producers would understand the worth of such pictures. . . .

Sincerely yours, Mrs. Harriet Michaels, chairman better films committee, Chicago Woman's Aid.'"

That clean entertainment pays is apparent. A recent committee picked at random from widely separated sections of the country:

"The Olympus (Wash.) Recorder says of Her First Loveage: 'Clean as a hound's tooth and sparkling with all the vim and vigor of the out-of-doors.'"

Leases Strand Theatre
(Special to Exhibitors Herald)
HARRIMAN, PA., March 1—J. M. Molan of Philadelphia has leased the Strand theatre.

“What the Picture Did for Me’
Aids Buster Keaton’s Success

Frank appreciation of the assistance rendered by the “What the Picture Did for Me” department of EXHIBITORS HERALD in shaping the production policies which have carried Buster Keaton to phenomenal success is expressed by Lou Anger, production manager of the Comique Film Company, sponsor for the Buster Keaton comedies.

“I always follow this department with interest for it expresses the unbiased opinions of exhibitors who know,” writes Mr. Anger.

“This department is the barometer by which we judge as to the success or failure of our comedies. Glowing testimonials from exhibitors, telling of the manner in which their audiences accepted our fun films, go a long way in shaping our future policies. When exhibitors, through this important department, praise a film, it can be accepted as an unprejudiced report. Consequently I never overlook scrutinizing the department weekly. I want to congratulate the EXHIBITORS HERALD on its department whose followers, I believe, are countless.”

Hoover Campaign at L. A. Nets Thousands
Screen Stars Make Personal Appearance at Twelve Hour Show

Thousands of dollars were added to the Hoover relief fund by receipts from the benefit performance held in Los Angeles at the Philharmonic Auditorium. The mammoth affair was arranged by Sol Lesser.

Through Mr. Lesser’s enterprise many screen and stage stars appeared on the program, which was continuous from noon until midnight. Among the many stars' photographs and personal belongings added several hundred dollars to the total receipts.

Auditorium Is Filled
The Auditorium seats 4,000 persons. It was filled to capacity during the twelve hours.

Stars who were introduced to the crowds by Charles Murray and Fred J. Butler were Carter De Haven, Harold Lloyd, Jackie Coogan, Ben Turpin, Wesley Barry, Walter Hiers, Maria Golden, Ora Cogan, Francisco, William Desmond, Wallace Reid, Bebe Daniels, Josephine McLaughlin, Jack Hoxie, Don Muller, The Campbell Sisters, Billie Rhodes, Ed Flanagan, Billie Burke, J. H. O. Hensley, J. C. Howard, John E. Yawaka, Johnnie Jones and his Ma, Dr. Carlos de Alva, Elinor Sutherland, Dorothy Roberts, Mayron Ayre, Ruth Foster, Virginia Fox, May Allison, Elvira Tennis, Julia DeWolff, Marion Morgan Dancers and many others of equal note.

Cobb Makes Talk
One of the features of the program was the introduction of Irvin S. Cobb, who was in Los Angeles on a speaking tour. Union stage bands, musicians, projectionists and ushers donated their services. Foster & Kleiser, the outdoor advertisers, gave one hundred 24-sheet stands to the cause, and printers offered all lithographs, heralds, programs and tickets printed gratis. The proceeds of the show consequently were net.

Valuable aid in putting the “big show” over was received through the Western Motion Picture Advertisers. Through their cooperation, stars, authors and producers were on hand when the curtain was raised for the opening of the show.

Frisco Collects Big Sum
Reports from San Francisco and Minneapolis indicate that the campaign is getting bigger in both territories. Exhibitors in Frisco raised $26,000, which was practically 10 per cent of the total collections there. In the Minneapolis territory more than $43,756.65 has been turned over to the Hoover fund.

Hodkinson Scores
Censor Movement
(Special to Exhibitors Herald)
LOS ANGELES, March 1—W. W. Hodkinson delivered a scathing address on censorship before the recent meeting of the Motion Picture Directors Association, presided over by William D. Taylor.

Oriental Film Man
Buys On West Coast
(Special to Exhibitors Herald)
LOS ANGELES, March 1—K. Makeda, Oriental film magnate, is in Los Angeles to purchase the Oriental rights to new film productions.
Pathe Exchange Again the “House of Short Subjects”
Associated Exhibitors Assumes Responsibility for Sales of Feature Pictures in Towns of Over 1,500 Population

(Special to Exhibitors Herald)

NEW YORK, March 1.—Pathe Exchange, Inc., again becomes the “House of Short Subjects.”

Under the reorganization plan of Associated Exhibitors that company assumes responsibility for the sale of Pathe features in towns exceeding 1,500 in population. In towns of less than 1,500 Pathe’s short subject salesmen will continue to handle Pathe and A. E. features.

Concentration Advisable, Believes Paul Brunet

Paul Brunet, president of Pathe, has long held that the best interest of Pathe would be served by concentrating all its activities and resources in the development of the tremendous possibilities of the short subject field, including serials.

Announcement of the reorganization of Associated Exhibitors was detailed last week by Exwramos Herian. This reorganization, in the opinion of Mr. Brunet, means a brilliant future for the company. Samuel Harding of Kansas City is president of the new concern and Arthur S. Kane is chairman of the board of directors.

Success Is Assured

“The selection of two such notable personages as Samuel Harding and Arthur S. Kane as the directing minds of this organization cannot fail to insure its success,” said Mr. Brunet.

“As an exhibitor Mr. Harding has long since gained the highest reputation for ability and resourcefulness. He typifies the leader in showmanship, and with his thorough knowledge of the problems of the exhibitor, he will be a prime mover in the further progress of the Associated Exhibitors.

Long a Dominant Factor

“Any organization would be proud to have as a leader a man of the calibre of Mr. Arthur S. Kane. In the producing and distributing end of the industry Mr. Kane has for years been a dominant factor. He possesses, too, the fullest confidence of the exhibitor, a reputation gained through square dealing and honest efforts on behalf of the motion picture theatre owner.

“Mr. Kane, from his entrance into the industry, has been an influence for good in this business of many ramifications. Withal, he has a keen picture perspective. His judgment of the merits of production is outstanding. He is also a forceful organizer, and I am happy to be associated with a man of his calibre in the directing of what we all hope will be a bigger and better Associated Exhibitors.

Admirer of Gustonovic

“I have ever been an admirer of Mr. Paul Gustonovic, the vice-president. Like Mr. Harding, he has been a moving factor in the field of motion picture showmanship. He will be an able leader in the coming affairs of the Associated Exhibitors.

“Elmer Pearson, director of exchanges of Pathe, who will sit on the board of directors, is a shrewd judge of pictures and of selling conditions. Mr. Pearson will advise with the Associated Exhibitors sales force on all matters in which his opinion will be of value.”

The first week of March will be signalized by the issuance by Pathe of a series of one-reel pictures, “The Adventures of Bill and Bob.” These boys are 11-year-old twins who actually trap before the camera the wild animals that infest the West and upon whose capture bounties are placed by state and nation.

Another noteworthy March event will be the issue of Ruth Roland’s next serial, “The Avenging Arrow.”

Sennett’s Aid Is In New York City

(Special to Exhibitors Herald)

LOS ANGELES, March 1.—Ephriam Asher, Mack Sennett’s personal representative, left last week for New York.

Plans Morrison Theatre

MORRISON, ILL.—Morrison is expected to have a new theatre to be built on the site of the present Lyric. Manager Burkitt has been in Chicago making arrangements for the building of a structure to cost between $35,000 and $40,000.

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Promotions Made in Famous Organization

S. R. Kent, general manager of distribution, recently announced the following promotions in the Paramount sales organization:

Herbert Elder, branch manager at Cleveland and formerly at Pittsburgh, is promoted to the position of assistant sales manager at the home office, succeeding John W. Hicks, Jr., who goes shortly to Australia as managing director of Feature Films, Ltd. Elder is succeeded as branch manager at Cleveland by P. A. Bloch, Philip Reisman, branch manager at Minneapolis, is promoted to the position of district manager in charge of the Minneapolis, Omaha and Des Moines offices, R. C. LiBeau remaining in supervision of the Kansas City and St. Louis offices.

Samuels and Levy Are Visitors on Broadway

(Special to Exhibitors Herald)

NEW YORK, March 1.—Col Fred Levy of Louisville, and Sig Samuels of Atlanta, each paid one of their periodic visits to Broadway last week. The former inspected pictures while the latter dwelt on the subject of the new theatre and office building he is building in Atlanta.

Buys Lebanon Princess

LEBANON, IND.—The Princess theatre has been sold by Hornebeck Amusement Company of Lafayette to Mr. Pickens of South Bend.

Buys Lonet in Carey, O.

CAREY, O.—W. J. Powell of Wellington has purchased the Lonet theatre, trading for it his interest in the Strand theatre, Wellington.

Samuel Harding

Of the Liberty theatre, Kansas City, Mo., elected President of Associated Exhibitors, Inc.

Sennett’s Aid Is In New York City

(PAUL GUSTONOVIC

of the Strand and Orpheum theatres, Cleveland, who was elected vice-president of Associated Exhibitors, Inc.)
"Black Beauty"

Five scenes from Vitagraph’s eight-reel feature, adapted from Anna Sewall’s famous classic. Jean Paige appears as “Jessie;” James Morrison as “Blomefield;” George Webb as “Beckett” and Black Beauty as himself. David Smith Directed.
VITAGRAPH has one of the prize pictures of the year in "Black Beauty."

The translation to the screen of a book as universally loved and known as this story, involved the difficult two-fold task of keeping the book's trend as closely as possible and of incorporating all the elements of the popular picture drama. This, in "Black Beauty," has been masterfully achieved.

The picture, both for the familiarity of its story and for its intrinsic artistic value, should, sweep the exhibiting world not only in near months, but for years to come. For "Black Beauty" is a picture made as much for the years distant as for those at hand. It should outlive many, many pictures as carefully produced, but, by the variance of their nature, lacking its elements of appeal.

** * **

This story of the horse, whose fictional history has been written so closely into that of the childhood of the greater part of the living race of English-speaking people, and into that of the several nations into whose language it has been translated, plays upon the human heartstrings to an extent that even the most elaborately and lavishly staged productions lacking its points of appeal will never reach. Even its own romantic trend is subordinated and one's sympathies are made to follow primarily the incidents in the life of the animal star.

Helplessness is always touching, be it of human or beast. Present it to the American heart that warms so kindly toward the dumb world, add to it as sweetly told a tragedy of love as that of Jessie Gordon's and Harry Blomefield's in "Black Beauty," and the success is certain. "Black Beauty" is a novelty in manner of presentation. Its titles tell the story in first person by the horse, Black Beauty, and they faithfully follow the book's wording. Mr. and Mrs. George Randolph Chester have gracefully and effectively added enough to the story to make stronger its slight thread of romance and have transformed it into charming screen entertainment by adding to, rather than subtracting from its charm.

The film has all the required elements of screen appeal: comedy, suspense, drama and pictorial beauty. There is naturalness about the characters as the cast portrays them that makes them live as really to the beholder as one's animate friends and associates. In their bereavement one suffers with the Gordon family as with one's living neighbors, and the same disgust is aroused by the cowardly Beckett and the vain Lady Wynwaring as that engendered by human weakness.

It is vividly human and in its manner of presentation is stripped to the absolute artistic essentials. Every scene and every movement is made to count, and the interest is so closely held that there is a tendency to weariness by the time eight reels have been rolled off. For this reason the picture could be improved by further cutting even at the sacrifice of parts of its excellent footage.

* * *

Little folks, as well as adults, will enjoy every foot of the feature and gather unto themselves the lesson of kindness to dumb animals that it teaches. David Smith, the director, has made much of its opportunities in the making of "Black Beauty" from Anna Sewell's book.

The heroine, Jessie Gordon, is made a delightful person by Jean Paige. James Morrison makes a decidedly likable Harry Blomefield, and George Webb is a handsome scamp in the role of Beckett. The part of the latter's underling, Darby, is made one of the compelling points of the production by Bobby Mack. The remainder of the cast merits high praise as individuals and in unit.

Photography and lighting are excellent indeed. Shots in which hunters are seen from the Gordon windows, scenes in a smithy wherein an effective lighting of half the film, representing the forge's glow, is achieved, are among many, sets and locations of beauty.

The dramatic sequence results from the attempt of Beckett, ne'er-do-well, to force Jessie, the daughter of the lord of Birtwick Manor, to marry him. Despite her love for Harry, Jessie consents to marry Beckett in order to save the honor of her dead brother, who has been made a victim of his villainy. Interwoven with this plot is the story of the horse Black Beauty.

From the exhibitor's standpoint "Black Beauty" should be one of the greatest money-makers of the year. It should go over big in both the first-run and the neighborhood houses.

—L. F. D.
First Run Theatres
Book Single Reelers

Educational Reports Demand
Far Greater Than First
Estimated

Although the two brands have been available to exhibitors less than three months, Educational Film Exchanges, Inc., reports that the demand for the Vanity and Gayety series of single-reel comedies has far passed first estimates. The company reports also that they have received bookings in first-run theatres of importance that have set a new mark for pictures of the length.

Distribute Four Series

Although the four series of two-reelers distributed by Educational were booked on practically every big circuit solid, Educational states that the same organizations almost without exception have also taken the single-reelers and that these big chains now are showing its whole product. The single-reelers have been especially welcomed by the big houses in cases where they have had unusually long features and were still unwilling to omit a comedy from the bill.

Among the theatres showing all of these single-reelers are the Stanley houses in Philadelphia; the Jensen and von Herberg houses in the Pacific Northwest, the Parkway group in Baltimore, Tom Moore's houses in Washington, the Rowland and Clark chain in the Pittsburgh district, the Libson theatres in Cincinnati, the Ascher houses in Chicago, the Skouras theatres in St. Louis, the A. H. Blank theatres in Nebraska and Iowa, the Ruben and Finkelstein theatres in Minneapolis and Loew theatres in Cleveland and a number of others.

Assign Special Directors

Educational has arranged to have special directors devote their entire time to these pictures and the players will appear in no other pictures. The Vainys which are now ready for showing are "Tea for Two," "Without a Wife," "His Four Fathers," "Mind Your Business," "Quit If You Think You Can," "Naughty Mary Brown," "Dead Easy," "Hubby Behave," "Take Your Time," "Best Temporary Route" and "Rocking the Boat." The completed Gayetys include "Ain't Love Grand?" "Sand Witches," "Rest in Peace," "Blondes," "His Bitter Hall," "Mixed Bedrooms," "Turkey Dressing," "Dummy Love," "Zero Love" and "Money Talks."

Beban in Chicago

To Stage Feature
At Three Theatres

George Beban, star of "One Man in a Million," which is being distributed by Robertson-Cole, is in Chicago for a period of three weeks which is to be apportioned over three week-stands. The first of these will be at the Riviera theatre and the second at the Tivoli theatre, both of which houses are managed by Balaban and Katz.

In Milwaukee, the last city in which Mr. Beban appeared, his production was shown at the Merrill theatre. In Detroit he made three personal appearances daily in connection with "One Man in a Million."

From Chicago Mr. Beban will go to Minneapolis, and thence will continue his tour which is to end at the Pacific Coast in May. Meanwhile, in leading cities all over the country "One Man in a Million" has become available from Robertson-Cole exchanges and has started to be shown.

Dolores Cassinelli to
Appear at Barbee's
"The Hidden Light" Goes Into
Theatre in Loop on
March 27

As a special attraction in connection with the showing of "The Hidden Light" at Barbee's Loop theatre, Chicago, which goes in there March 27 for an indefinite run, the management through Gollos Enterprises has arranged for the personal appearance of Dolores Cassinelli, the star of the picture.

Miss Cassinelli is a Chicago girl, having been educated at the Holy Name Convent, and entered upon her screen career at the old Essanay plant. "The Greek Singer," "When Soul Meets Soul," and "Do Dreams Come True" were some of the pictures made for this company.

Miss Cassinelli is supported by an all-star cast in "The Hidden Light" and the production, which was written and directed by Abraham Schomer, is said to give her unusual opportunities for displaying her talents as a screen artist. Gollos Enterprises has obtained the rights to "The Hidden Light" for the Central West territory and has outlined an exploitation campaign that will make the picture a by-word in every household. Irving Mack is handling the exploitation. The Lubliner and Trinz theatre circuit has obtained "The Hidden Light" for an extended run.

Form Brooklyn Company

BROOKLYN, N. Y.--Gates Amuse-
ment Corporation has been formed here with a capital stock of $10,000 by D. Bloom, S. Kottler and B. Solomon. Its address is 1258 Forty-third street.
Nine Companies Locate in Chicago's Exchange Center

Other Branches Now Having Offices in the Loop Will Transfer to South Wabash Colony At a Later Date

Chicago's new exchange center is becoming populated. Nine companies now comprise the film colony in South Wabash avenue. With one exception—Famous Players-Lasky Corporation—all companies are newcomers in the district. Approximately fifteen other concerns are yet to transfer from the loop.

District Begins at Van Buren Street

The new exchange center extends down Wabash from Van Buren to Tenth street. Eight of the companies are located within a radius of three blocks, Pathe being the only one somewhat removed from the district. This company is located permanently at 418 South Wabash.

The Fox building is an attractive one-story structure 55 by 165 feet. The face of the building is in brick, set off by semi-circular windows of arch. Every facility for capable and effective operation has been proved in this building.

Expansion Is Possible

In planning the Fox offices Manager Clyde Eckhardt took into account the future as well as the present. The spacious quarters will permit great expansion, every department being given ample room for the performance of efficient service.

The interior, in addition to its serviceable and commodious aspect, is very agreeable to the eye. The offices are finished in walnut with walls in light tan. A sunken roof provides window space and plenty of light. Steam and hot air keep the offices at a moderate temperature at all times.

The Exchange Locations:

<table>
<thead>
<tr>
<th>Path</th>
<th>Office</th>
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<tbody>
<tr>
<td>South Wabash</td>
<td>418 South Wabash</td>
</tr>
<tr>
<td>Super Screen Service</td>
<td>35 East Seventh</td>
</tr>
<tr>
<td>Associated Producers</td>
<td>106 South Wabash</td>
</tr>
<tr>
<td>United Artists</td>
<td>103 South Wabash</td>
</tr>
<tr>
<td>Pioneer Film Corp</td>
<td>103 South Wabash</td>
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<tr>
<td>Vitagraph</td>
<td>105 South Wabash</td>
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<tr>
<td>Paramount</td>
<td>910 South Wabash</td>
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<tr>
<td>Robertier-Schaefer</td>
<td>900 South Wabash</td>
</tr>
<tr>
<td>Fox</td>
<td>900 South Wabash</td>
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inspection and shipping rooms are heated entirely by air, the apparatus for this system being located on the roof. A modern sprinkler system provides fire protection.

Six Vaults Installed

Six vaults and six inspection rooms constructed in accordance with city regulations are located in the rear of the building. In this part of the structure and up a flight of stairs is the projection room.

The passageways and offices are so arranged that the booking, poster and shipping rooms and other departments located in the rear can be reached without interference with office business.

The new Vitagraph building is two stories high, having a frontage on Wabash of forty-two feet and a depth of 102 feet. The entire first floor is devoted to the receiving room, shipping department, poster room, vaults and inspection rooms.

Offices on Second Floor

On the second floor are the executive offices. Vitagraph occupied its new home on February 7. Two vaults and five inspection rooms are located in the building. On the third floor is the projection room. The building makes an imposing appearance in Wabash avenue.

The building at the corner of Eighth which is being converted into exchanges already is occupied by Associated Producers, United Artists and Pioneer. The three companies have approximately 2,300 square feet of floor space each.

Associated Producers has two vaults and one inspection room, while Pioneer has one vault and one inspection room. Six thousand square feet of floor space gives Robertson-Cole spacious quarters. There are four vaults and three inspection rooms in the building and a projection room seating 100 persons.

In March Wabash Film Exchange will open offices at Eighth street. Other exchanges now located at 5 and 207 South Wabash, 8 South Dearborn and in the Orpheum and Consumers buildings will take their place in the new exchange center at a later date.

Would Buy Urbana House

URBANA, ILL.—Alger & Cruzen of Paxton, owners of a string of motion picture houses, are negotiating for the Colonial theatre in North Market street. August Bosson has been the recent owner of the local house.

Rush Eastern Rebuilding

MECHANICSVILLE, N. Y.—The rebuilding of the Minik theatre is being rushed with enlarged forces of workmen in the prospects of having the house ready for opening about April 1. The theatre will seat 1,400 people.

Plan March 24 Opening

LANSING, MICH.—March 24 is the tentative opening date of the Strand Arcade theatre, Roy Tibbons of stone masons, for the last two years in charge of the Regent, Kalamazoo, has been named the new manager.

Sell Civic Theatre Stock

CLEMENTON, N. J.—Local business men have subscribed for the $50,000 to $60,000 worth of stock to back the building of a new theatre here.
“Big Four” Members May Produce in Mexico

Whether or not members of United Artists will produce at least one picture each in Mexico rests upon the report to be made by Robert Fairbanks, brother of Douglas, and Ted Reed, the director, who now are investigating conditions in the southern republic.

If conditions are found to be favorable, there is a possibility that at least three of the United Artists may make one production each in Mexico. The information obtained by Robert Fairbanks and Reed will be available not only to Douglas Fairbanks, but to Mary Pickford, Charlie Chaplin and D. W. Griffith, the other members of the Big Four.

It is thought by the company that through motion pictures a new medium is offered to cement more solidly amicable relations between the United States and Mexico.

The suggestion has been made at various times to the members of the United Artists, especially to Douglas Fairbanks, that much can be done to destroy forever any feeling of ill will that may exist by producing in Mexico a number of motion pictures with Mexican settings. The report furnished by Doug’s brother and his director will supply information that will determine the advisability of attempting to produce in the southern republic.

For a considerable time Douglas Fairbanks has had under consideration a plan for making pictures in foreign countries. It was his intention originally to make “The Three Musketeers” in France. This idea was abandoned, however, when investigation showed that at least six months would be required to do the picture abroad. Doug believes that a picture can be made in Mexico in a much shorter time.

“The most important thing to ascertain in connection with the making of a picture,” said Robert Fairbanks, “is the availability of facilities. No matter how beautiful a country may be scenically, or how different, unless it is accessible and unless the materials with which to work are easy to get, it is not advisable to undertake picture production.”

Independent of Missouri
Buys Standard Company

ST. LOUIS, MO.—Standard Film Company, with offices at 3317 Olive street, has been purchased by Independent Film Company of Missouri, headed by F. J. Fegan. J. E. Callahan and J. Ray Weinbrenner are associated in the purchase. L. J. Bona will remain as manager. A branch office will be opened in Kansas City and the company will distribute films throughout Missouri, Kansas and Southern Illinois.

Plan Wheeling Addition

WHEELING, W. VA.—Plans have been drawn for the new theatre to be built by local capital on the present site of the Senator theatre and the lot adjoining it. Work is expected to start April 1.

Organize Duluth Company

DULUTH, MINN.—Proctor Theatre Company, capitalized at $50,000, has filed articles of incorporation. The directors are Peter Charrier, Ella Charrier, J. B. Clinton and Charles P. Meyers.

Battle Creek Theatre Man Plans Purchase in Albion

ALBION, MICH.—W. S. Butterfield of Battle Creek, well known theatrical man, is planning to purchase a theatre here.

Finish Muskegon Strand

MUSKEGON, MICH.—The Strand theatre building is expected to be completed in the near future.

A scene from “A Small Town Idol,” starring Ben Turpin, and a group of Sennett players, which include Phyllis Haver, Marie Provost and Charlie Murray, made by Mack Sennett for Associated Producers, Inc. Right—Portrait of Mack Sennett, the comedy king.
Mr. J. F. Gloom etc.

J. FULLER GLOOM, A FICTITIOUS PERSONAGE adequately described by that name, was buried with great ceremony in DeFuniak Springs, Fla., recently, 3,000 persons, more than double the listed population of the little city, attending. A special newspaper was published in celebration of the event, which came at the end of a widely advertised week of "Gloom Days" during which, according to report, "calamity-howling, crane-hanging and dire prophesying" was declared officially in order.

Read the complete story of the event on page 44 of The Literary Digest for February 26. Excerpts from The Joy Special, the newspaper above mentioned, disclose the details of the enterprise and the magnitude which it assumed.

Any progressive newspaper should consider favorably a suggestion for adaptation of the idea. The exhibitor who advances the suggestion, possibly in connection with a motion picture of suitable nature, should profit greatly.

THE GENERAL INCREASE in newspaper advertising rates reported during the past year has had at least one important beneficial result. Exhibitors have used better advertising than ever before. It cost them more. Men are more critical of what they write in telegrams than in letters. The same tendency has brought about general improvement in the theatre advertising of the nation. The increase in patronage due to better advertising doubtless has more than compensated for the increase in rates. Another good reason for the intervention of Mr. J. Fuller Gloom.

THE UNIVERSAL FILM Manufacturing Company announces that in future Universal short subjects will be given publicity and exploitation equal to that accorded feature length productions. That is in line with the trend of picture popularity. Individual exhibitors will do well to adopt like methods.

A THIN LINE DIVIDES THE spectacular and the ridiculous in exploitation and presentation. Keen showmanship might be defined as the ability to determine with nicety the exact position of that line. To be laughed at is much more disconcerting, and disastrous in the advertising sense, than to be ignored. The nearer the line is approached the more effective the exploitation becomes, but it is better to advertise not at all than to overstep. A delicate work, exploitation and, like most delicate work, rich in reward to the capable workman.

CHICAGO NEWSPAPER critics have included in reviews and comments published in recent weeks reference to the damaging influence of censorship as applied to the productions in discussion. That amounts to advertising censorship as a matter of direct concern to everyone. A few motion pictures may gross a slightly smaller total in Chicago theatres because of such comment. But the motion picture, in the general and permanent sense, will be benefited in the end.

HUNT STROMBERG, INCE exploitation expert, has experienced gratifying results following distribution of stills showing members of the "Lying Lips" cast in automobiles, lingerie, etc., to retail dealers in the various products. The "fashion stills" are used in the retail dealers' newspaper advertising as illustrations, the name of Thomas H. Ince, the player or players whose pictures are used and the title of the picture being included in the copy. The stunt permits of unlimited development and may be used as effectively by the individual exhibitor as otherwise.

EVERYBODY UNDERSTANDS simple English. The Harvard graduate reads the grade school textbook easily. So does the man in the street. But the man in the street does not readily grasp the meaning of the Harvard graduate's polysyllables and complex sentence structures. The advertising writer wants everybody to read and understand his copy. By artifice he can make everybody read it, but only by using simple English exclusively can he make everybody understand it. And the simplest English is the best.

TWO HUNDRED CITIZENS of Washington, D. C., participated in "Griffith Night" at the Shubert-Garrick theatre, where "Way Down East" is in engagement. The invitation was a general one issued to all whose surnames were the same as that of the man who produced the picture. A simple stunt that got voluminous publicity due to the fact that many prominent families of Washington were of that name. A stunt that can be duplicated by any exhibitor using the name of any star, director or other figure in a current feature.

CHICAGOAN WHO ATTENDED the opening of the Senate theatre, newest and greatest of the Lubliner & Trinz chain of seventeen, sought out Sam Trinz and warmly congratulated him upon the firm's accomplishment. He concluded his remarks with, "Yes, it's the greatest nickel-show I ever saw," spoken with utmost sincerity. The patron is one of a vanishing type. The "nickel-show" period is safely past and practically the universal public realizes the fact. Superior entertainment, advertised in superior manner, has raised the theatre standard immeasurably in the last few years. And the end is not yet.
Showmanship Suggestions in the Stills

**NOVELTY** exploitation and presentation of exceptional character may be based upon the above still from "Edgar's Feast Day," next in the Goldwyn series of Edgar comedies taken from Booth Tarkington's stories. Papier mache may be used in constructing the required figures, and children of the neighborhood will gladly lend their services in street and stage work. The important identification of exploitation with attraction may be effected by means of throw-away literature or by banner, the former means being preferable. An arrangement with merchants by which they will supply the required materials in return for space upon the printed matter will reduce the expense of the work.

THE "Izajinx" idol figures importantly in the plot of "The Outside Woman," Wanda Hawley's Realart production, being represented as of fabulous value and diligently searched for after its loss. A "Lost Idol" exploitation stunt, conducted with newspaper or other cooperation, should produce excellent results for the exhibitor who uses the attraction.

"**MAN VS. WOMAN**" Christie Educational comedy, may be advertised effectively by street work in which characters attired similarly to those seen in the still participate.

**EXHIBITORS** who have not utilized the fashion show in connection with the past attractions of suitable nature are given another opportunity with the publication of "Extravagance," a Metro production starring May Allison, a still from which is reproduced above. The spring styles are now engaging the attention of the feminine patronage. This interest will increase as Easter approaches. Showmen who can arrange to use the attraction on Easter Sunday or shortly before will undoubtedly find it a simple matter to persuade merchants and newspapers to enter with enthusiasm into the promotion of the enterprise.
CONSIDERABLE space in this department of the March 5 issue of Exhibitors Herald was devoted to a discussion of the feature-length slapstick comedy as an advertising problem. In that discussion was pointed out the necessity for plainly indicating in all representation of such an attraction the fact that it is not drama nor anything other than what it is. The obvious advantage of bringing the theatre an audience composed wholly of patrons who like that form of entertainment need not be commented upon further.

With the publication of the pictures presented herewith, showing two instances in which feature-length comedies produced by Mack Sennett and distributed by Associated First National Pictures, Inc., were so plainly labeled as to make misapprehension as to the nature of the production practically impossible concrete demonstration of the abstract statements made is rendered possible.

The lobby display for “Married Life” arranged by R. E. Bamberger at the Bleich theatre, Owensboro, Ky., made it all but impossible for a patron to enter the theatre without knowing that the picture is a comedy of the Sennett type. At the same time it made it impossible for a pedestrian favoring that form of entertainment to pass the theatre without knowing that such a picture was being shown thereat.

The Bleich audience, it was thus assured, was made up of patrons who like comedy. That is just about the best assurance of satisfaction that can be had.

When “Love, Honor and Behave,” which followed “Married Life” on the First National publication schedule, was shown at the Alhambra theatre, Los Angeles, no less positive results were accomplished. Here two distinct novelties were introduced, the flatiron cutouts and the humorous slate stunt adding to the effectiveness of the display as a label and as an attraction.

In both instances the management took steps to eliminate from their audiences patrons who might be disappointed to learn that the feature of the program was of comic nature. In doing that very important thing they likewise increased their total attendance by attracting particularly those who prefer the lighter form of entertainment.
Chinese Orchestra Feature Of "First Born" Prologue

Edward L. Hyman, managing director of the Strand theatre, Brooklyn, N. Y., conducted one of the most thorough advertising campaigns of recent months in behalf of "The First Born," Sessue Hayakawa's Robertson-Cole production, following through as is his custom with a prologue and supporting program of exceptional unity and forcefulness. The photograph re-

A genuine Chinese orchestra was employed by the Strand theatre, Brooklyn, N. Y., in presentation of "The First Born"

produced herewith shows the Strand stage with the prologue in progress.

The advertising campaign was started a week in advance of the opening, toy balloons bearing the theatre trade mark, the name of the picture and the playing dates being distributed to the youngsters of Brooklyn. In the house organ for the previous week an insert was used to call especial attention to the attraction.

The publicity drive was launched after Mr. Hyman had procured a real Chinese orchestra to participate in the presentation. That provided foundation for a number of news stories in which due mention was made of the

The presentation opened with a Lincoln program used as overture by the orchestra. This was followed by a scenic photographed in Canton, China, and the the prologue set was disclosed.

A Chinese soprano sang "The Chinese Lullaby," and toward the end of the number the Strand quartette joined her. Red and blue lights then emphasized the Chinatown setting and the orchestra played a number. A characteristic dance followed, and the tenor of the quartette repeated "The Chinese Lullaby," a little Chinese boy appearing as the crowning touch of realism.

Exhibitors throughout the country are experiencing marked success in the exploitation of the Fontaine Fox Toonerville Trolley cartoons distributed by First National, due to the readiness of newspapers carrying the cartoons to cooperate in publicity. The Kinema theatre, Los Angeles, is one of many institutions reporting excellent results following proposals to editors that news mention be made of the theatre engagement in return for screen allusion to the newspaper strip. The same suggestion should meet with like favor in connection with other cartoon comedies, the service used by local newspapers determining results.

Freckle Contest Given New Twist At Sandusky, 0.

The freckles contest which has been used with considerable success in various parts of the country as exploitation for "Dinty," Marshall Neilan's First National attraction, was given a new and decidedly effective "twist" by George Schade, of the Schade theatre, Sandusky, O., during the recent engagement of the film in that city. The photograph reproduced herewith is that of the youngster who won the contest.

Mr. Schade startled readers with his simple advertisement for colored boys with freckles, and with the additional information that the one who proved to have the most freckles would be employed throughout the showing of the picture at the Schade theatre.

The natural assumption was, of course, that colored boys do not have freckles, but this was demonstrated unfounded, in fact, when the winner of the contest was announced.

Aside from the voluminous comment caused by the advertisements great publicity was gained through the news columns of the newspapers, where the reporters wrote humorously which term in newspaper writing is generally synonymous with "at great length," of the contest.

A new twist, it has been said, is as good as a new idea. Be that as it may, there cannot be too many twists, and the Schade addition to the original stunt is a worthy one.
**Parsons Stresses Value of Simplicity**

**In Talk on Motion Picture Advertising**

P. A. PARSONS, Pathé advertising manager, in an address to the Associated Motion Picture Advertisers on February 16, touched upon points that are of great interest and practical value to all who advertise the motion picture business. Though prepared for and delivered to the advertising representatives of the various film companies, the facts brought out are benefit materially by reading the following extract from the views expressed by a man equipped by experience and study for discussion of the subject.

The subject which I have chosen for this paper is "Simplicity." I feel that with such a subject I can make no better introduction than to read from a speech which better illustrates that quality than any descriptive words that I can use, and that must remain a shining example as long as the English language endures. For more than seven years ago, our fathers brought forth upon this continent a new nation, conceived in liberty and dedicated to the proposition that all men are created equal.

"Now we are engaged in a great civil war, testing whether that nation or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this."

"But in a larger sense, we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note, nor long remember, what we say here, but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have so nobly advanced. It is rather for us to be dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom and a regeneration of the people, by the people, and for the people shall not perish from the earth."

FIFTY-SEVEN years ago, the man whose birthday we celebrated February 12, delivered, on the battlefield of Gettysburg, the speech of which I have read a portion. If great thoughts, perfectly expressed and uttered at a time when men need to hear them and be influenced by them, have within them the seed in immortality, then Lincoln's Gettysburg speech is deserving and will receive the admiration and respect of uncounted generations to come.

What was there in Lincoln's speeches that gave them the power to burn into men's understanding, that make them so easy to remember and quote, that made them so potent in their argument that opposition crumbled and scoffers heard and were convinced?

We have it on the authority of a venerable man whose story appears in last week's Collier's, that he heard the Gettysburg speech and ever since has been able without study to repeat it almost word for word. Ida Tarbell, one of Lincoln's biographers, in compiling the facts of his life, interviewed many persons who had known him and found that with many of them it was very easy to quote word for word from his sayings and speeches. Analyze his speeches and you will find one unvarying characteristic common to them all. It is simplicity, the rare power to so clothe his thoughts that a child may read or hear and understand. There is no excess baggage of wordage, no redundancy, few words of more than two syllables, and most of the words used are of good, honest Saxon ancestry, the same kind that John Bunyan used, the kind that were used in the King James version of the Bible. Counting the words in the extract from the Gettysburg speech which we have read, we find that there are some 260 and of the 260 there are less than a dozen adjectives.

We advertising men in the motion picture business stray far from the paths which Lincoln has amply demonstrated are the "fitting and proper" ones to follow. Two hundred and sixty words with only ten adjectives, and those inconspicuous! Would any of us ever write an ad of that length and so far repress ourselves? Would we not comb the thesaurus for little-known adjectives; for sonorous-sounding synonyms?

We are in the amusement business and we all unconsciously write and plan our ads on a 24-sheet basis, viz., striving to attract attention with loud yells when our whispers can be heard, if we whisper—something worth while. Instead of giving the exhibitor a good, solid diet of meat and potatoes, we cloy him with the cake of adjectives and with the pastry of elaborate art. Here is an excerpt from an ad that appeared a month or two ago:

"A glittering and gorgeous fantasy, poetic in conception, tremendously dramatic in its development, and illuminated with the histrionic genius of so and so, the star." There was a lot more of it, but I will spare you. In a sentence of 23 words, the writer used five adjectives, one-half the number that Lincoln used in over 260. Do you think that that style of advertisement writing is going to be read?

Personally, I don't, and yet I have offended along the same lines as the writer of that ad. Competition is so keen in this field that it is a natural tendency to over-praise and to over-write. We forget that the exhibitor has been seeing the same sort of adjunctive parade year after year on hundreds of pictures and is absolutely cold to its appeal.

A NOTHER error that I think we have fallen into is the one of over-emphasis on art. Art is of very real value in advertising, but it is also true that in a business such as ours it should be secondary in importance to the sales message itself. A staple commodity that has proven itself, one that everyone knows, does not have to be re-sold with every advertisement. Advertising keeps it in the minds of the dealers and the public.

Three focal points dominate the lobby display used by B. F. Keith's Eighty-first Street theatre, New York, for "The Devil," the Associated Exhibitors production. An interesting illustration of an important point brought out by P. A. Parsons, Pathé advertising manager, in his address to the A. M. P. A.
A very short message with the balance of the advertisement taken up by a good art display may therefore be used to good advantage.

But in this business the only standardized picture that I know of is the Pathe News, and that is standard by reason of very unusual circumstances; an uninterrupted history of over ten years, priority of kind, an exceedingly well established name, and unchanging high quality. You will pardon, I hope, this mention of a release which, as it happens, is the property of the house with which I am connected, but were it the property of a competitor I would have as willingly paid it tribute.

We have, therefore, in this field, an advertising problem which is unique and I think unparalleled in any other business. We must sell our product over and over again. Past successes mean little. Each picture must be taken and advertised upon its own valuation. Therefore, straight out-and-out sales talk, couched in simple language, and telling the truth, should be, and I believe, is the best way for us to advertise.

* * *

You have, all of you, noticed the advertising on Big Ben clocks. It has impressed you and you have thought it good, and the whole advertising world has given it unqualified approval. That expression, "big honest face," as applied to a clock impressed me when I first saw it and gave a clock personality for the first time. Read those Big Ben ads. They are always simple in design, type and text. The writer delivers a message that all can understand.

He does not say, as we perhaps would, "Here is the greatest clock of all time, magnificent in appearance, absolutely in-fallible in its time-keeping qualities, an adornment for the parlor, an essential in the kitchen and a necessity in the boudoir, characterized by ninety per cent of the population of this country and Europe as a crowning achievement in clock making, and as an innovation which advances civilization." Oh no. He writes two or three simple sentences in simple words of one or two syllables; he gives to his ads personality; he makes his clocks and his messages human. He seems to be conscious of the great example of Abraham Lincoln. He doesn't talk down, he talks to.

Daniel Webster was probably the greatest orator that America has produced. His speeches will always live in the school books as examples of perfect oratory and splendid diction. But who quotes Webster? Who remembers his speeches save those who have studied them? Webster has gone into the school books and the libraries of the world's best orations, while Lincoln has passed into the hearts and minds of men. Does not the difference lie mainly in simplicity?

* * *

Every advertisement has, or should have, a focal point. Multiplying of the focal points, if confusing, makes it difficult for the reader to get the message, and practically eliminates the casual reader, who is a mighty important personage and should be catered to. Seven or eight illustrations and badly scattered text are pretty frequent in the advertisements in our trade. In other words, there is a multiplication in focal points and the ad suffers. We are talking to busy men. Make it easy for them to stop at our ads!

The same principles apply to general advertising. Why waste money on non-essentials, with too much cake and too little good white bread, with a plethora of adjectives and a paucity of that good common sense—simpleness?

Takes Options on Windows For Poster Display Right

Frank A. Cassidy, Paramount exploitation representative at the Cincinnati, O., exchange, set an important precedent when he obtained from real estate dealers of Columbus, O., options giving him sole right to display posters in a number of prominent windows vacant at the time. That is an innovation with promise.

The occasion for the unusual step was the approaching exhibition of "Forbidden Fruit," Cecil B. DeMille's Paramount production, at the Majestic theatre. Special posters were being prepared for the advertising campaign and Mr. Cassidy wished to be absolutely sure that ample space for their display would be available.

The special posters used are photographically reproduced here with their composition is such, obviously, as to warrant the measures taken in their behalf. Few more effective compositions have been received in recent contributions. With the color of the original the effect undoubtedly was excellent.

The option idea admits of elaboration.

An arrangement which assures to the theatre man the right to display his advertising material in given locations at any and all times is one worth making.

The Columbus options applied to windows which were vacant at the time, but it should not be difficult to reach an agreement whereby posters or other advertising matter of sufficiently high grade might be used in the most prominent locations in any city.
BERNARD DEPKIN, manager of the Strand theatre, Baltimore, Md., used a special matinee for children in the engagement of “The Last of the Mohicans” and experienced the gratifying results seen in the above reproduction of a photograph taken just prior to the performance.

Theatres Gain Local Prestige Following Exploitation of “Last of the Mohicans”

Some pictures are money-makers. Others make for theatre prestige. Occasionally the qualities of both types are found in a single production, which circumstance sets that picture apart from the pictures of its time.

Reports from many quarters indicate that in “The Last of the Mohicans,” Maurice Tourneur’s Associated Producers, Inc., production, exhibitors have found such an attraction.

The photograph reproduced at the top of this page shows the crowd of children that attended a special matinee performance of the production given at the Strand theatre, Baltimore, Md. It is typical of many photographs and more reports received from practically every section of the country.

Exhibitors have used the picturization of James Fenimore Cooper’s novel to excellent advantage. They have interested educators, club officials and municipal officials in the engagement, with the result that co-operation of unusually beneficial and productive character has been experienced.

Box office receipts have shown the monetary profit of this work.

They have not shown and cannot definitely show the even greater profit gained in the form of heightened prestige for the theatres using the attraction in this manner.

Pictures that bring the exhibitor into direct contact and harmonious co-operation with local personages of importance are comparatively rare. When one is available the exhibitor who gives proper thought to the permanency of his local standing does not ignore the opportunity at hand.

He enters into the work with enthusiasm. He acts unselfishly in the business of bringing the juvenile population to the theatre. He does all in his power to make such an engagement an unqualified success in point of patron satisfaction.

Friends for the theatre are made in this way. And the motion picture theatre needs friends today as never before. The civic elements interested in such an engagement are the elements ordinarily most active in censorship and kindred agitation.

The home office of Associated Producers, Inc., has shown marked willingness to aid the exhibitor in promoting cooperation of this type. Chief Little Bear, an Indian actor, has been employed for presentation and exploitation of the picture. In addition to this and other aids given, the distributing organization provides exhibitors playing the picture with detailed accounts of past campaigns which have netted desirable results.

The work is decidedly worth while. The exhibitor who uses the production and does not make the most of it for his own permanent benefit is overlooking a valuable opportunity.

A young lady in obviously expensive attire, blindfolded and bearing a nearly lettered banner paraded the streets of St. Louis, Mo., in behalf of the Liberty theatre engagement of “Blind Wives,” the Fox production.

E. C. Gary, Paramount exploitation representative at the Omaha, Neb., exchange, established what is regarded as a world’s record by selling space for a double truck advertising “Something to Think About,” showing at the Auditorium theatre, Holdredge, Neb., in two hours.
Stock Paper Serves Istrione In “Stealers” Lobby Display

A. B. Cook, manager of the Istrione theatre, Jackson, Miss., reports big results obtained with his street representation of “The Stealers.”

A. B. Cook, manager of the Istrione theatre, Jackson, Miss., demonstrated effectively the possibility of combining economy and advertising when he constructed with stock material and one special banner the lobby display for “The Stealers,” the Robertson-Cole production, which is photographically reproduced herewith. Study the illustration.

Mr. Cook’s report to Robertson-Cole regarding the engagement states that “matinees were well attended and the evening business was capacity.”

The most expensive campaign could not have produced a much better report. “Capacity,” the term applied to the evening attendance, is commonly interpreted as meaning that the theatre accommodated the greatest possible number of patrons. More than that no amount of exploitation or advertising could have made possible.

Greater exploitation might have increased the matinee business, possible to such an extent as to warrant the additional expense, but the Istrione engagement, as reported, cannot be judged as other than satisfactory.

The present trend in theatre advertising is along the line indicated. Exhibitors are giving greater thought to the very important matter of making every expenditure in exploitation produce commensurate results.

So long as zeal in this endeavor does not result in too stringent control of the theatre exchequer the tendency is a commendable one. The keen business judgment that has brought the theatre to its present state of security as regards its business foundation will, in all probability, prevent any detrimental result.

Aside from this possible danger, the policy in practice is altogether desirable. Under any circumstances, the exhibitorial dollar should be made to produce the greatest possible return. Intensive advertising invariably raises the ratio of productivity. The man who learns that big results may be had with comparatively slight expense learns simultaneously that greater expense can be made to bring greater results than formerly.

That knowledge is of value. It leads to better advertising, which is the one thing more desirable than the frequently advocated “more advertising.”

More and better advertising, an admirable combination, is obviously the thing which the theatre needs most, today as ever.

Material advance is being made toward this goal. The attainment of the designated end will bring about a general enrichment of the industry, the importance of which cannot be overemphasized.

An amateur sceneriavist contest was conducted by the “San Francisco Bulletin” for 18 days prior to the California theatre showing of Selznick’s “The Wonderful Chance,” contestants being required to describe their most wonderful chance in scenario form. H. H. Ian Loan, author of the picture, contributed a special article in connection with the contest and the theatre reported capacity business as a result of the enterprise.

Programs That Pay

The theatre house organ is important or unimportant as an advertising instrument in proportion to the care or lack of care with which it is prepared. Ideas for improvement are of great value, each innovation which increases the reader’s interest in the theatre publication adding indirectly but surely to the box office sales report. The features of various programs here listed are especially worth while. They may be combined in a single program.

THE PALACE THEATRE, HAMILTON, O., a sixteen-page booklet, contains an editorial page devoted to theatre news and subjects of general interest, an invitation to readers to contribute being included with the sole restriction drawn against politics. A prize is offered by Fred S. Meyer, managing director, to those who own complete files of the house organ since initial publication.

THE NEWARK, NEWARK, N. J., sixteen pages, four in two colors, carries the following week’s program on the front cover, the present program on pages 8 and 9, and a star portrait on the back cover. Other pages carry advertising and novelty text matter. Four-page insert, miniature reproduction of pages 1, 8, 9 and 16 of the following program, carried weekly.

THE CALIFORNIA, LOS ANGELES, sixteen pages with cover of heavy stock, devotes an entire page to neatly set musical program giving names of selections which accompany picture, house musical conductor’s program being used.

THE SAENGERETTE, published for all the Saenger theatres in New Orleans, La., consists of sixteen pages and cover of special stock. A compactly made up fund of general picture information. One page devoted to “Puzzle Corner” presenting genuine puzzles for correct answers to which box candy or admission tickets are given.

THE NEW GARRICK, MINNEAPOLIS, MINN., publishes a four-page folder of coated stock, giving entire front cover to star portrait and name of theatre. Excellently chosen type admirably displayed set forth program on inside pages. Back cover carries advance notice for other theatres of Finkelstein & Ruben chain.
New York Strand Prologue for “The Kid” Produced With Quartette and Simple Set

“The Kid” is a box office picture. The records established by Charles Chaplin’s “First National” feature in Chicago and elsewhere are ample proof of that statement.

The natural tendency, unfortunately, is to “let down” on exploitation in such cases. Too many exhibitors take the stand that a real box office attraction doesn’t require presentation or other special endeavor in its behalf.

There are interesting exceptions to the rule.

JOSEPH PLUNKETT, managing director of the Strand theatre, New York, was familiar with the records established with the picture prior to the opening of the Strand engagement. He proved himself an exception to the exhibitorial rule in giving it full benefit of his demonstrated presentation ability. Accompanying illustrations show the stage setting used at the Strand and the players employed in the prologue.

The Strand quartette and one additional player were used in the prologue. The two views of the stage feature presented herewith serve amply for purposes of adaptation.

Adaptation is the important thing. It is to show American exhibitors how the picture was presented at the Strand, in order that they may see the wisdom of using like methods, that this story is written.

The Strand setting was such as the majority of exhibitors will have little difficulty in duplicating. Many of them now have stock scenery which may serve as it is or with slight alteration.

The prologue may take whatever form is commensurate with the talent available. A straight musical program by a male quartette attired in keeping with the atmosphere of the play will be found effective. Whatever elaboration may be possible under local conditions will, of course, heighten the value of the presentation.

In whatever manner the prologue is staged, the picture will impress more forcibly because of its use. A production which drew big business to the Randolph theatre, Chicago, a downtown house, for seven weeks, without presentation of any sort other than organ accompaniment, unsupported by short subjects, may be expected to surpass even that enviable record by a considerable margin if given the benefit of the best auxiliary features at the exhibitor’s command.

“The Kid” can carry the burden of entertainment unaided. But that is not a valid reason why it should be forced to do so.

Every exhibitor should extend himself in its behalf. If presentation heightens the effectiveness of a mediocre feature, how much more worth while must it be in connection with a feature of demonstrated merit.

The point is one that should be missed by no showman who attaches proper importance to the progress of the motion picture theatre as an entertainment institution.

Old keys to which were attached red cards reading, “Front Door Key—Majestic Theatre,” were distributed about Davenport, Iowa, and an advertisement appeared offering free admissions to “The Devil’s Pass Key” as reward for their return. F. L. McNames, Universal publicity man, directed the stunt and reports big returns in the form of comment publicity.

The Strand quartette and one additional actor were used in Joseph Plunkett’s presentation of “The Kid” at the Strand theatre, New York.

Harold F. Wendt, publicity director for the Rivoli theatre, Toledo, O., employed telephone operators at two hotels to devote their idle time to calling up subscribers and asking if they were going to see “A Child for Sale” at the Rivoli. Packed houses and waiting lines were experienced.

A house organ of just about ideal size is published by the Wyckoff theatre, Brooklyn, N. Y., the four pages containing not a line of paid advertising but a veritable encyclopedia of valuable information concerning coming attractions.

Lawrence Beatus, manager of the Palace theatre, Washington, D. C., entertained the children from 14 charitable institutions during the recent run of Mary Pickford’s United Artists production, “The Love Light.”
Exploitation Stories
Recorded by the Lens
Showing the Trend of
Advertising Activity

LOUIS K. SIDNEY, manager of the William Fox theatres, Denver, Colo., has made of the Rivoli lobby a national institution as regards exploitation. The above display, used for "Dangerous Business," Constance Talmadge's First National attraction, is typical of the Rivoli standard.

A SLIGHTLY more elaborate combination of cutouts and straight matter was employed for another First National attraction, "The Master Mind," starring Lionel Barrymore. Both displays are of the style consistently maintained throughout the year.

A STRAIGHT florist display was converted by cutouts into an advertisement for the showing of "The Life of the Party," Roscoe Arbuckle's Paramount picture, at the Bijou theatre, Decatur, Ill.

NIGHT view of the Palace theatre, Wichita, Kan., showing the heart cutout border used by Stanley Chambers, manager, for Charles Ray's First National production.

CARDS placed in store windows of all classes served the Strand theatre, Laredo, Tex., as exploitation for the showing of "Go and Get It," Marshall Nellan's First National attraction.
A N atmospheric prologue embodying the ideas suggested before publication date in this department was used by the California theatre, Los Angeles, in behalf of "Hold Your Horses," the Goldwyn production featuring Tom Moore. The characters used in the prologue, it is obvious, may be employed also for exterior exploitation. Every well-equipped theatre has in stock the street drop necessary for the staging of the presentation.

STRAIGHT advertising methods brought stand-out crowds to the Pantheon theatre, Toledo, O., during the engagement of "Passion," the First National attraction starring Pola Negri.

GRACE CLARK DE GRAFFE, prominent in musical circles of Des Moines, Ia., sang at the Garden theatre in connection with the showing of Universal's "Once to Every Woman."

THE FAITH HEALER," George Melford's forthcoming Paramount production, is to be advertised with the three sequence posters reproduced above, the posters to be displayed one each week for three weeks preceding the opening. Each is in three colors and contains only the lettering shown in the reproductions. The Famous Players-Lasky exploitation department is now distributing the posters to the various exchanges.
Riesenfeld’s “Buried Treasure” Prologue Adaptable for General Theatre Purposes

The exhibitor who introduces a new production to the screen public of the world assumes a responsibility which can be shared with no one.

His handling of the premiere is a matter of great interest to every theatre man in the country. Upon the success or failure of his presentation depends in great measure the degree of enthusiasm with which showmen who subsequently use the attraction enter into the work.

Perhaps because of their demonstrated ability in handling new and untried attractions, a limited number of American exhibitors are commonly entrusted with national premieres.

Hugo Riesenfeld, managing director of the Criterion, Rialto and Rivoli theatres, New York, is one of this number.

“Buried Treasure,” the Cosmopolitan production featuring Marion Davies, to be distributed by Famous Players-Lasky, will doubtless be given in many of its subsequent showings the benefit of presentation modeled in some degree after that accorded it by Mr. Riesenfeld at the Criterion, where it is now in engagement. Accompanying illustrations give convincing evidence as to the magnitude and quality of the Riesenfeld presentation.

Josef Urban, who designed settings for the motion picture, prepared the Criterion stage setting. It consists of a garden wall, in which is set a barred window, back of which is seen a hill country background, contributing detail carrying out the atmosphere of “Old Spain.”

The orchestra plays “The March of the Toreadors” as the ensemble sings for a quartette of dancers in characteristic measures. This is followed by “Serenade de Murica,” a Spanish folk song, sung by a baritone soloist to mandolin and guitar accompaniment, a dance duet accompanying the closing bars of the number.

The entire prologue, so far as talent is concerned, was produced by the New School of Opera and Ensemble, an organization in the founding of which Mr. Riesenfeld actively participated, and to Josiah Zaro, director of the organization, Mr. Riesenfeld gives the major portion of the credit for the results obtained.

But the managing director’s generous disposal of credit detracts in no degree from the importance of his accomplishment in the estimation of those who have watched his work.

Hugo Riesenfeld, managing director of the Rialto, Rivoli and Criterion theatres, New York, established an important precedent for American exhibitors who will use “Buried Treasure,” the Cosmopolitan-Paramount production starring Marion Davies, when he conducted the national premiere of the picture at the Criterion. The above scene shows the stage with prologue in progress, setting being the work of Josef Urban, who designed the settings for the motion picture. Below is seen a night view of the theatre front during the first week of the indefinite engagement.
STUNTS

A local benefit staged at the Majestic theatre, LaCrosse, Wis., was capitalized by William Freise, assistant manager, who obtained a front page story of Justine Johnstone’s entry into motion pictures, Realart’s “Blackbirds” being the feature in engagement.

* * *

The print of “Passion,” First National attraction, supplied to John A. Schwalm, manager of the Rialto theatre, Hamilton, O., was supposedly kept in a safety deposit vault specially engaged for the purpose. A deftly imparted “tip” to a Hamilton reporter resulted in a story prominently displayed on page 1.

* * *

Front page position was also given a story describing the special showing of “The Mark of Zorro,” Douglas Fairbanks’ United Artists production, at the Strand theatre, Fremont, O., at which five companies of Boy Scouts were present. Not the least important statement in the story, from the theatre viewpoint, was one to the effect that the boys cheered the picture so lustily that the management had decided to hold it over for another day’s showing.

* * *

C. B. Woods, manager of the Palace theatre, Fort Smith, Ark., gave a press showing of “Go And Get It,” Marshall Neilan’s First National production, on the Sunday before the opening of the engagement. Theatres are not permitted to operate on Sunday in Fort Smith. The press enjoyed the picture. They wrote reviews for the Monday issue—and editorials advocating Sunday opening.

* * *

The Howard theatre, Chicago neighborhood house, announces on the screen throughout the week “Attend Community Church Services Here Every Sunday Morning at 11:45.” It is not logical to believe that a theatre devoting hours which might be used for profitable exhibition of motion pictures to the cause of religion is likely to be singled out by that type of agitator who advocates a Blue Sunday.

HARRY REICHENBACH, exploitation specialist in charge of the campaign introducing “Outside The Law,” Universal feature, to Chicago, used many novelties of adaptable nature prior to the opening of an indefinite engagement at Barbee’s Loop theatre on February 27. Not the least interesting of these is the dodger reproduced in two illustrations presented herewith.

The front of the dodger is reproduced above. It carried at the top the instructions essential to the intelligent reading of the copy. When held to the light the characters printed upon the back of the dodger, reproduced below, merged perfectly with those printed upon the front, forming the text, “Barbee’s Loop Theatre, Commencing Sunday, February 27. Priscilla Dean, in the greatest melodrama of all times, Outside The Law.”

The attention compelling power of the affair is conveyed in the reproductions. Undoubtedly the dodgers distributed were read by persons to whom straight advertising matter of the sort appeals vainly.

Comparatively little expense is involved in the composition of the dodger. An ordinarily resourceful job printer should duplicate the job with little difficulty.

That the idea is adaptable is obvious. It follows that exhibitors everywhere will make use of it.

Reichenbach Designs Novel “Outside the Law” Dodger
DIRECTS PICTURE WHILE ON CRUTCHES

Louis B. Mayer and Edwin Carewe, on location, directing Anita Stewart in her latest Mayer-First National production. Mr. Carewe was injured while directing Miss Stewart, but he doesn't let that interfere with finishing the picture on schedule time.

Small Town Patrons Are Most Critical

Bruce Kixmiller of Bicknell, Ind., Declares That "Lots of Pictures Get by on Broadway That Die of Neglect in Communities With Population Between 5,000 and 10,000"

WHEN it comes to knowing exactly what they want in the way of entertainment—down to the sixth decimal point, if you please—and insisting upon getting it, the theatriers of a small town have Broadway, New York, the Loop, Chicago, and Market street, Philadelphia, lashed to the mast. Such is the contention of Bruce C. Kixmiller, who operates the Colonial theatre, Bicknell, Ind.

"You can't monkey with the tastes of small town theatriers; they are the most fastidious people on the face of the earth," said Mr. Kixmiller. "New Yorkers and the people in any large city will stand for a lot that no small town would put up with for a minute. Lots of picture 'get by' on Broadway that die of neglect in towns of five and ten thousand population. *

"Of course it works both ways. The Colonial's patrons, for instance, are quick to complain about something they don't like, but they're equally ready to stop on the way out and tell you emphatically about something they've seen that they do like. No exhibitor in a town like Bicknell need ever complain that he doesn't know what his patrons want or that he can't find out. He can't help finding out, because they make it their business to see that he does."

"Bicknell is a town of about 6,000, and the Colonial, which seats about 640, is the holder of the Associated First National sub-franchise. "The town is the center of a prosperous coal mining district, and the mines are being operated on a basis of five days a week. So you see there is plenty of money in the town, and it is spent liberally, although discriminately, on entertainment. In spite of the fact that 85 per cent of my patrons are of the laboring classes, I have to be careful in the selection of my programs. They are the very people who have precise ideas about what appeals to them and what doesn't. And they love no time in making their likes and dislikes known."

"Each attraction plays the Colonial two days. "I'm a firm believer in higher prices for out-of-the-ordinary attractions," went on Mr. Kixmiller, "and the people of Bicknell will pay more for an exceptional picture without hesitation or complaint. Of course it's got to be 'Triple X,' but if it is they'll buy. It's been my experience in Bicknell that the folks there would rather have a first-rate picture at a first-rate price than a cheap picture at a cheap price. And I'll bet the same thing is true of scores of other small towns just like Bicknell. I've tried it and I know."

"It is interesting to know that Mr. Kixmiller, in addition to being a successful exhibitor, is also a coal operator. And though he would not admit to having legislative ambitions, it is not at all unlikely that some fine day may find him sitting for his district in the Indiana legislature."

Goldwyn Books Into Three Big Circuits

Contracts Just Signed Call for Eleven of Latest Productions

Goldwyn has just closed contracts with three more important chains of theatres for the showing of Goldwyn's recent productions, in addition to the contract recently entered into with the Poli Circuit calling for three and four-day showings of six new Goldwyn productions in theatres in New England and Pennsylvania.

The three most recently concluded bookings are for the following eleven productions:

**Loew Books Pictures**


These pictures have all been booked in the Loew theatres for showings totaling several hundred days in scores of the airies all over the country. In the Stanley Circuit, embracing nearly all of the motion picture theatres of Philadelphia and the neighboring territory, and in twenty theatres of the Black Circuit, covering the New England territory.

**Arrange Big Exploitation**

Goldwyn is arranging for more than the usual amount of exploitation in connection with these showings.

The same group of Goldwyn pictures are booked on the Ascher circuit in Chicago. They are also booked to play at the Capitol theatre, New York; the California theatre, Los Angeles, and the Merrill theatre, Milwaukee.

**Paramount to Have Kent Week in March**

Interest of New York and New Jersey exhibitors over Paramount's "Kent Week," which runs from March 27 to April 2, has so far exceeded expectations that Famous Players-Lasky Corporation and Arthur Kober, the head of the studio, have decided to extend the "Kent Week" to the southern part of the country and have scheduled a "Kent Week" for the first week in April in southern cities.

This is a major exploitation move by Paramount, and it is designed to head off any rival exploitation moves by independent exhibitors or producers, and to give Paramount a clear advantage in a market where it has traditionally had a strong position.

**Ziegfeld's New Feature**

Reported Well Received

W. K. Ziegfeld's first independent production, "The Big House," is said to have excited enthusiastic comment as a result of its single professional showing which was held at the Times Square theatre, New York. The photodrama has a cast including Florence Reed, Norman Trevor, Tyrone Power, Henry Stephenson, Earle Foxe, William Roselle, Paula Shay, and Mlle. Dazie.
Albert Smith Arrives in West to Carry Out Big Feature Program

Albert E. Smith, president of Vitagraph, has arrived at the Vitagraph studios of that company with a schedule of special feature plans which promise a busy year for the company. Reaching the West simultaneously was George Randolph Chester, who personally will direct his latest story, "The Son of Wallington." It will be in seven reels.

Mr. and Mrs. Chester recently completed the new story, which is in no sense a sequel to any of the previous Wallington creations of Mr. Chester. Its publication in Collier's Weekly will be completed simultaneously with the publication date of the motion picture version. "The Son of Wallington" will be the first of the big specials to be undertaken in 1921 at the Western Vitagraph studios.

To Adapt Curwood Story

Upon his arrival, Mr. Smith announced that "The Son of Wallington" would be rapidly followed by James Oliver Curwood's "Flower of the North" which is to be directed by David Smith. Plans for these two big productions and the numerous other pictures scheduled by Mr. Smith are keeping the complete staff of Vitagraph's Western studio busier than it has been for years.

Earle Williams has started his new production, "The Secret of the Silver Car," from Wynnham Martyn's novel of the same title. The continuity is being prepared for Antonio Moreno's newest feature to follow "Three Sevens."

Announce Semon's Next

Larry Semon is starting his second special comedy of the year, "The Rent Collector," which will follow "The Hick."

William Duncan is finishing his chapter play, "Fighting Face," and his next production is being prepared and will soon be started.

Capital Reports Sales of Late Lester Cuneo Films

The following sales of territorial rights on the Lester Cuneo features, being made for Capital Film Company, are reported this week:

Sol Lesser, All Star Feature Distributors, Los Angeles; California, Nevada, Arizona and the Hawaiian Islands; P. O. Olesker, Associated Film Exchange, Baltimore; Maryland, Virginia, and the District of Columbia; W. G. Underwood, Specialty Film Company, Dallas; Texas; Oklahoma and Arkansas; E. M. Niggel, Apex Pictures, Pittsburgh; Western Pennsylvania and West Virginia.

Improves Aledo Theatre

ALEDO, ILL.—Manager J. C. May has installed a new modern projection screen in his Empire theatre here.

Butler Will Star in Irving Lesser Films Series of Five Part Comedy Dramas to Be Produced at Brunton Plant

Irving Lesser has closed a deal whereby David Butler will star in a series of 15 reel comedies which will be made under Lesser's banner. The pictures will be known as David Butler Productions. Studio space has been leased in the Robert Brunton Hollywood studios. Exterior sets are being built on the Brunton lot.

The first production will be adapted from "Sophie Semenoff," by Wallace Irwin. Fred J. Butler, young Butler's father, has written the story in which his son in all his theatrical and screen endeavors, will take charge of the production.

George W. Stout, who has been identified with Keisel & Baumann, Mack Sennett and Haworth Productions, has been appointed business manager of the Butler organization.

Mr. Lesser, with this new acquisition, has added a third production unit to his name. His second, "Perils of Rene," starring Jackie Coogan, is now completed, with Irvin S. Cobb writing the title paragraphs. This coming soon to the first of the stories. Cobb completes the captions the Peck film will be published.

Byron to Get New House

BYRON, ILL.—Frank Spoor is planning the erection of a motion picture theatre to seat 350 patrons.

Work Will Begin Soon on Snowy Baker Productions

Preparations are under way for the filming of the first of the series of Snowy Baker Productions at the Selig studio.

Reg. L. (Snowy) Baker, millionaire sportsman, will be the star of these pictures which will be produced by Col. William N. Selig and Sam Rork. The first story has been selected and the cast is being assembled.

Christie's "See My Lawyer" to Be Published Soon by Robertson-Cole

Robertson-Cole announces the publication in the near future of "See My Lawyer," a special production directed by Al Christie and starring T. Roy Barnes. It is an inimitable Christie comedy-drama played on the camera type which is expected by the company to establish wonderful box office records and hang up another mark for producers to shoot at.

Barnes a Stage Favorite

T. Roy Barnes has long since been a favorite on the legitimate stage. He probably is best remembered in the leading role of "See My Lawyer" when Max Marcin's comedy was produced on Broadway by A. H. Woods. In adapting the play to the screen Al Christie added a little pep and Barnes, appreciating the fact that the camera gave him a wider scope, outdid himself.

In the supporting cast are Grace Darmond, Lloyd Whitlock, Jean Acker, J. P. Lockney, Tom McGuire and Bert Woodruff. All are familiar known throughout the country.

Lloyd Whitlock is practically established as a star in his own right. He has a leading part in "One Man in a Million," with George Beban. J. P. Lockney has appeared in a dozen pictures turned out of Hollywood within the last year.

Sets Are Gorgeous

"See My Lawyer" is a photographic masterpiece. There are many big and gorgeous sets both exterior and interior. The story is worked out in a perfectly logical manner with the entire cast working hard all the time to produce dramatic and humorous effects.

Of especial interest to the exhibitor are the exploitation possibilities. These are taken full advantage of in the extensive campaign being laid out in the "See My Lawyer" press book, which is shortly to be published by Robertson-Cole. For the mailing list are contrived a number of teaser schemes which are calculated to stir up a maximum of interest in any community if rightly carried on.

Chatburn Buys Four Jans Features for Southwest

Herman F. Jans of Jans Pictures, Inc., has closed a deal with D. W. Chatburn Enterprises of Los Angeles for California, Arizona and Nevada.

Chatburn Enterprises has been negotiating for a considerable time for the four Jans productions: "Love Without Question," "A Woman's Business," "The Wings of Pride" and "Madonna's and Men," but did not conclude negotiations until February 3. This deal is to practically close the entire territory of the world for all four pictures.

Aschers Contract for Paramount Productions

Aschers Brothers have signed a contract for the next six months product of Famous Players-Lasky Corporation. Joseph Gilday, new district manager for Paramount, handled the deal.
Single Reeler Shows Perils Faced
By Bruce in Photographing Scenic

Educational Film Exchanges, Inc., is calling attention of its sales forces this week to a single-reel Robert C. Bruce scenic which the company regards as one of the most remarkable pictures that it has ever published. It is uniquely titled "The Man Who Always Sat Down" and records what is said to be the first motion picture camera flight ever made over the Matterhorn and Mount Blanc. During the making of the picture the lives of Bruce and his pilot were several times in grave danger, and the film record is said to strikingly illustrate this.

Will Publish in April

This picture will be issued in April as the first of the seven Scenes Beautiful which Bruce made on his recent visit to Europe and which he has just finished cutting and titling. England, Scotland, France, Italy and Switzerland were the countries visited.

A remarkable play on nationalities marked the making of the picture, for it was taken from a German airship (a Fokker) which was built by a Hollander and piloted by a Swiss who could speak only French for an American who could speak only English. The pilot was Lieut. Max Cartier, one of the most daring aviators in Europe, and his skill was needed as the machine hit the air pockets about the two peaks.

Not Issued As Special

During the flight the machine circled and went over the top of the Matterhorn, which reaches 14,700 feet, and Mount Blanc, which is 800 feet higher, and the highest peak in Europe. Splendid views not only in panoramas, but of the sides of the peaks, are found in the picture, including several in which the machine was driven straight at the snow-clad mountains. The views are declared to be so completely out of the ordinary and the peril of the aviators so evident that the picture will bring a thrill to every audience.

Although the picture will be published as the first of the Bruce European Scenes and not among the special list, Educational has asked its sales forces to call attention to the fact that though exhibitors will not have to pay an increased rental for this film, it is worthy of being featured as they have rarely exploited a single-reel before.

"Hearts of the Range"
Gets Wide Distribution

To cope with the demands of state rights buyers throughout the country, J. Joseph Sameth, producer of "Hearts of the Range," has perfected arrangements by which he will be able to send thirty more prints to various parts of the United States immediately.

Officials of Forward Film Distributors, 110 West Forty-first street, New York, who are in charge of the distribution of this Western drama, promise much for "Hearts of the Range."

"Wealth" Will Be Next
Ethel Clayton Feature

Herbert Rawlinson has been signed to play the leading male role opposite Ethel Clayton in "Wealth," which is to be a William D. Taylor production for Paramount, the story by Cosmo Hamilton.

The supporting cast will include also Larry Steers, J. M. Dumont, Claire McDowell, George Periolat, Jean Acker, Richard Wayne and Peggy Prevost, sister of Marie.

May Yohe to Appear
On Serial Program
Arrangements Already Made
With Author of "Hope Diamond Mystery"

Arrangements have been made to have May Yohe, formerly Lady Francis Hope, make personal appearances at the premiere screening of "The Hope Diamond Mystery," the new fifteen episode serial to be published by the Howells Sales Company, Inc., being shown.

Given Sensational Publicity

It is probable that May Yohe has had more sensational publicity than any actress in the history of the theatre. Starting out as the daughter of a poor dressmaker in Philadelphia she rose to fame almost overnight as the star of a musical comedy; then the wife of Lord Francis Hope, and possessor of the famous Hope diamond. But she was not satisfied with this. Putnam Bradley Strong came across her path and deserting fame, fortune and position she left Lord Francis and eloped with Strong. She had a tempestuous time with him until her fortune of jewels amounting to over $1,500,000 had been wasted in riotous living by her wastrel lover.

Diamond Cause of Misery

Finally in dire poverty and fighting for her daily bread she was forced to take a job as scrub woman in the office of a San Francisco shipyard. She worked at this all during the war barely making enough to keep body and soul together. She believes that all of this misery was brought upon her by her intimate association with the Hope diamond.

"Outside the Law"
Breaks Precedent

Tom Moore, manager of the Rialto and Garden theatres in Washington, D. C., has just broken one of the oldest precedents of his Washington houses. He has booked a picture for a week's run in the Garden, which has just completed a week's run at the Rialto.

The picture is "Outside the Law," the Tod Browning Universal-Jewel production starring Priscilla Dean. During its recent run at the Rialto it was an unusual success, it is said. Manager Moore watched many thousands turned away from his doors. Every available inch of room in the Rialto was occupied. For this reason he rebooked the picture for the Garden.
Storey Sales Chief of Associated Exhibitors

E. Eschmann Succeeds Him as Pearson's Assistant

With Pathe

John E. Storey, for the past year assistant to Elmer Pearson, director of exchanges of Pathe Exchange, Inc., has been named sales manager of the reorganized Associated Exhibitors, Inc.

Eschmann Is Promoted

E. A. Eschmann, feature sales manager of Pathe, succeeds Mr. Storey as assistant to the director of exchanges.

Mr. Storey is one of the oldest members of the Pathe sales force, which, incidentally, has been purchased nearly four years ago as manager of the Kansas City branch. From that post he was named manager of the Pacific Coast division, and his work in that capacity was noteworthy that almost exactly a year ago he was brought to the home office as assistant to Director of Exchanges Pearson.

Entered With Vitagraph

Strangely enough, it was under the guidance of Mr. Pearson that the Associated Exhibitors made his entrance into the film industry. It was in April, 1916, that Mr. Storey made his debut as a film salesman, operating out of the Kansas City office of the Vitagraph company which at that time was managed by Mr. Pearson. It was only shortly after that his success was hastened by the managerial reins of the Kansas City office of the George Kleine system. Subsequently Mr. Storey became allied with the Pathe forces and he has worked for that organization consistently since.

Charles Ray Makes Bow as a Director

In his next picture for First National issue, an adaptation of the late Charles E. Van Loan's "Scrap Iron," Charles Ray makes his debut as a director.

This feature, like "The Old Swimmint Hole," has another novelty in title presentation. The public is looking always for something new in Ray pictures, something that represents an honest effort to further the art of picture-making. And, it is said, Ray has yet other ambitions and other new thoughts to give the world.

"Out of the Dust" Has Been Bought by Pioneer

Pioneer Film Corporation has purchased the rights to "Out of the Dust," the John P. McCarthy production, which has been the subject of comment in film circles for some time and which was inspired by the paintings of Frederick Remington. Russell Simpson and Robert McKim have the important roles, while little Pat Moore has a part in the picture.

Open Utica, N. Y., De Luxe

UTICA, N. Y.—The formal opening of the new De Luxe theatre took place recently. The house is operated by Ribbins Amusement Company.

Buys Rochelle Property

ROCHELLE, ILL.—Rochelle Theatre Company has purchased an interest in the Venetian block.

Third Week of Schallenberger Month Indicates Record Period for Arrow

During the absence of W. E. Schallenberger, president of Arrow Film Corporation, from the home office, a sales campaign designated as "Schallenberger Month" is being conducted. Mr. Schallenberger is in California.

Three weeks of the drive, which is limited by the dates February 7 and March 6, indicate that it will be a record month for Arrow sales. The campaign is under the directorship of W. Ray Johnston, vice-president.

New Contracts Received

New contracts have been received at the home office within the last week from Dallas, Tex., Oklahoma City, New Orleans, Atlanta, Charlotte, N. C.; Washington, D. C.; Pittsburgh, Cleveland, Cincinnati and Detroit, also from New York and New England.

These contracts were all obtained by Arrow's special representatives and in addition to these, there have been a number of sales made by mail.

During the first week, the following sales were recorded:


Frank of Chicago Buys

The two De Remer features for northern Illinois and Indiana to Louis Frank of Chicago.


Ten features starring Dustin Farnum, Gladys Hulette, Kitty Gordon, Gladys Leslie, Charlotte Walker and Kathryn Adams for Texas, Oklahoma and Arkansas to the Independent Film Service Company of Dallas.


Other Contracts Signed

Other sales were made to Tucker Brothers Amusement Company for Texas, Oklahoma and Arkansas; Ohio Film Classics Corporation of Cleveland; Liberty Film Exchange of Washington, D. C., for Delaware, Maryland, District of Columbia and Virginia; Arrow Exchanges, Inc., for New York City and northern New Jersey; Greater Features, Inc, for Minnesota, North and South Dakota; for Greater New York and northern New Jersey, to I. E. Chadwick of Merit Film Corporation, New York City; eastern Pennsylvania and southern New Jersey to New Film Exchange of Philadelphia.

Orpheum Company Adds To Theatres In Beloit

BELOIT, WIS.—The Rex and Strand theatres have been sold by Jacobs, Fleckles & Stern of Chicago to Orpheum Picture Company, which controls and operates six other theatres in neighboring towns. Thomas M. Ellis of this city is secretary of the Orpheum company.

Acquires Madison Theatre

MADISON, NEB.—Oscar Boettner, who recently purchased the Crystal theatre, has also acquired the picture business formerly conducted by Phil Walken at the Madison Auditorium.

"LET ME SETTLE THIS THING"

William Russell in a scene from "Bare Knuckles," his latest Fox production, directed by James P. Hogan, from a story by A. Channing Edington.
"Bury Old Man Gloom" Is Slogan Of Salesmen During Pathe Drive

The sales forces of Pathe and Associated Exhibitors plan to inter "Old Man Bloom" during March, the month designated as "Brunet Optimism Month," in honor of the president of Pathe. The slogan for the month is "Bury Old Man Gloom." Prizes ranging from $100 for salesmen of the winning branches to $720 to the successful branch staffs will be awarded. In every instance where a tie might result, the capital prize will be awarded to each of the contestants.

Includes A. E. Salesmen

The Associated Exhibitors sales force will be included in the competition, as much as they will be selling virtually all Pathe product. Each Associated salesman in the winning branches of each of the four divisions will be included in the list of $100 prize winners. These prizes will be equally borne by Associated and Pathe.

In each instance where there is an assistant branch manager, he will receive a prize equal to that of the cashier and branch booker, which is 20 per cent of the $600 award going to the winning office. This is exclusive of the $100 prize going to every salesman on each winning team.

Award Special Prize

A special prize of $100 will be awarded in each of the four divisions to the salesman showing the greatest percentage of increase in new business written on a basis of his record for the previous two months.

Theatre for Colored Folk

CINCINNATI: O. — Approximately $1,000 will be spent in the construction of a motion picture theatre for colored patronage, to be built at the north-west corner of Lincoln avenue and Alma place. Walnut Hills Gray & Johnson will be the owners.

Fox News Claims to Have Beat on Pictures of Bergdoll in Germany

The first big news reel beat of 1921, showing Grover Cleveland Bergdoll, the fugitive millionaire draft dodger in Germany, has been achieved by Fox News, according to an announcement by the Fox offices. Published in the issue of Vol. 2, No. 42, it ranks in news interest with the famous pictures of D'Annunzio's entry into Fiume, the pictures of the Thanksgiving Day riot in Fifth avenue and the signing of the articles for the Carpenter-Dempsey fight.

The Bergdoll pictures were taken in the village of Eberbach, Baden, where the Philadelphia slacker is living in luxury and where an attempt to kidnap him was made recently by United States secret service men.

Miller Takes Scenes

Chief credit for the enterprise which made the pictures possible must go to Capt. Paul Miller, Fox News staff cameraman stationed at Berlin. He joined Fox News a year ago, after his discharge from the army. His knowledge of German helped him induce Bergdoll to pose, for the draft ducker had refused to meet any American cameraman.

The pictures show Bergdoll sitting at the wheel of his $10,000 Benz car with Eugene Stecher, his Philadelphia chauffeur, who escaped from America with him and now is his bodyguard. It was Stecher who bore the brunt of the fight with the Americans who attacked Bergdoll in the attempt to take him to the occupied zone. Bergdoll's cousin, Friedenberg, who took part in the fight, also is shown in Fox News.

Lives With Grandfather

Bergdoll is living with his grandfather, Herr Behmann, a millionaire. Behmann is shown with him in some of the Fox News pictures. According to Miller, Bergdoll is having a royal time and seems to be abundantly supplied with money. The news interest is increased by a series of shots of Bergdoll made in America at the time of his arrest and trial.

Kinograms on Program

At Ambassador in L. A.

The Ambassador, the new Los Angeles theatre in the Ambassador hotel, has selected Kinograms, which are being published through Educational Exchanges as its news weekly.

The selection was personally made by S. Barrett McCormick, its managing director. The Ambassador is showing only feature pictures at their initial showing, and for a single week. After their run they are transferred to one of the other Los Angeles houses. McCormick has booked many of the Educational short subjects, including "In Dutch," one of the World Wanderings series which was used the second week of the opening.

Acquire Albion Property

ALBION, MICH.—American Amusement Company has closed a deal for the Pryor site in Michigan avenue for the erection of a new theatre.
Big Growth of Selznick Interests
In Australia Is Noted in Reports

Three Branches at Melbourne, Sydney and Adelaide Are in Full Operation. According to Executives in Charge There

Several announcements of interest have been issued from the New York offices of Selznick.

Louis Brock, foreign manager, announces that he has received reports from D. J. Selznick and John Corbett Jones, managing director and general manager respectively of the Selznick headquarters in Australia, stating that the growth and influence of Selznick interests throughout Australia during the last twelve months has been little less than phenomenal.

Three Branches Operating

Three branches are now in full operation at Melbourne, Sydney and Adelaide. Officials there are confident of bigger and greater business this year.

Another announcement is of the appointment of William Stoetmer as general business manager, of the Selznick News Weekly. Mr. Stoetmer may go to Europe to organize a foreign camera staff.

In announcements concerning current publications and new productions, the statement that Eugene O'Brien's latest, "Gilded Lilies," will be issued on March 20. With the completion of Mr. O'Brien's last picture Martha Mansfield will begin work on her first starring vehicle, "The Fourth Sin." Alan Crossland will direct.

Plays Opposite Tearle

In the forthcoming Conway Tearle picture, "The Man of Stone," Winiord Westover will play opposite the star. Henry Kolker will direct, according to Myron Selznick, production manager. The first interior scenes for the new Elaine Hammerstein picture, "Handcuffs and Kisses," have been under the direction of George Archainbaud.

Praises Miss Hammerstein

One of the many instances that are constantly proving the popularity of Miss Hammerstein came to light this week in the form of a letter from J. J. Cavanaugh, manager of the Opera House-Piedmont, W. Va., who declares that "Pleasure Seekers," starring Miss Hammerstein, is the best production he has ever shown at his theatre.

"During my experience in the show business," he says, "I have never offered to my patrons a picture that gave as much satisfaction as 'Pleasure Seekers,' which I used on February 14. I have paid big money for a great many pictures and have shown the best of them, but never have I heard on any other picture the commendation from my patrons that was inspired by 'Pleasure Seekers.'"

Betty Compson Signs for Five Years With Famous

Betty Compson, whose performance in George Loane Tucker's "The Miracle Man" scored great favor, has signed a contract for five years as a star in Paramount pictures.

Miss Compson, who arrived in New York recently for the purpose of affixing her signature to the Lasky contract, has returned to Hollywood. She will begin work April 1 on her first Paramount starring picture.

DRAMATIC SCENE FROM "EAST LYNNE"

Mabel Ballin in a touching scene from the Hugo Ballin production of the famous stage classic. It is being distributed by W. W. Hodkinson.
DIGEST of PICTURES of the WEEK

WHAT kind of pictures do you buy, Mr. Exhibitor? Do you buy those which have unique high lights that may be advertised and are likely to be talked about, or the other kind. Do you buy pictures with "punch," "action," "class?" These are points that are considered by every producer and director when making a picture because they know in advance it must be disposed of to the distributor and thence to the exhibitor.

Photoplays with "punch" sell easiest, film salesmen tell us, and the exhibitor finds them easiest to sell to the public, but it is equally true that they are not the only ones that can be made profitable. Very often a well-made little feature can be exploited and put over with considerable profit and credit to a theatre that comes along unheralded by the producers.

Along this line it has been suggested that if distributors and exhibitors would get together as to the market's requirements, perhaps there would be fewer failures and better pictures. Be that as it may, there has been marked improvement in the features offered of late and the present week's output numbers several high-class productions.

"BLACK BEAUTY" (Vitagraph) will score as one of the year's pacemakers and will be as good for years to come as at the moment. A completely artistic translation of one of the most popular books ever written, with the screen portrayal enhanced in charm. One of the best pictures of screen history. Should go tremendously big everywhere. (Review appears on page 43 of this issue.)


"STRAIGHT IS THE ROAD" (Paramount) is a lightly treated crook reformation story with Matt Moore as the featured player. Gladys Leslie appears in his support. The picture has moderate entertainment value.

It was directed by Robert G. Vignola.

"IF ONLY JIM" (Universal) is a western drama with Harry Carey cast as the lazy, indolent miner, who would work if only other things didn't interfere. He presents a fine character study, but the story lacks incident and is incoherent in development. Jacques Jac-card directed and it has splendid photography.

"WHEN DAWN CAME" (Producers Security) is the story of a physician's fall from grace and his ultimate regeneration through the love of a blind girl. The story has its appealing moments and is well presented by a cast headed by Colleen Moore and L. C. Shuman.

"THE AVENGING ANGEL." (Pathe) presents Ruth Roland in a stirring and interesting serial, the scenes of which are laid amid the romantic splendor of Old California. It is bound to please followers of the continued picture play.

"THE CONCERT" (Goldwyn) taken from a popular stage play in which Leo Ditrichstein starred, is a pleasing picture. The well-written subtitles and general high tone of the production are a credit to the Goldwyn organization.

"WHILE THE DEVIL LAUGHS" (Fox) stars Louise Lovely in a story of the underworld, in no way lurid nor offensive, but weak of plot. Moderate entertaining value, the best scene a graphic reproduction of a tenement fire with the star's rescue of her screen sweetheart.

"THE MISTRESS OF SHENSTONE" (Robertson-Cole) is Pauline Frederick's latest offering and one that is exceedingly good. Should be received with favor everywhere. Star plays with great skill and wears many stunning gowns. An English love story adapted from the book by its name. The problem of a woman who learns that the man she expects to marry was responsible for her husband's death.

"THE PRICE OF POSSESSION" (Paramount) presents Ethel Clayton in a highly pleasing role. Theme built upon a woman's determination to hold an English manor with her title disputed by a man. A love story smoothly and pleasantly told and an artistic picture.

"CHICKENS" (Paramount) is a Thomas H. Ince comedy-drama featuring Douglas MacLean in likeable role. The story of a city youth's attempt to run a chicken farm to reimburse himself after losing a fortune. A trend of romance and "down-on-the-farm" comedy touches that are appealing. Should be generally liked.

"THE PLAYTHING OF BROADWAY" (Real-put) offers a very pretty star in a spiritless and stilted feature. A story of the settlements and a romance between a doctor and a dancer who turns volunteer nurse. Moderately entertaining. Good photography and direction.

"THE TIDAL WAVE" (Stoll) is the picturization of a popular story by Ethel M. Dell, widely read English writer. A love story with slight melodramatic tinge that includes the rescue of a girl infatuated with a worthless artist, by a sailor lover. Beautiful coast and sea scenes.

"SUNSET JONES" (American) is a five-part "Flying A" special with unusual Western development. A high grade feature skillfully played by a cast of favorite players, including Irene Rich, Kathleen O'Connor, Charles Clay and James Gordon. Good plot and picturesque scenic effects. The story of a gang leader's bringing to retribution by his wife's former sweetheart following a train robbery and his life as a "bad" man.
PAULINE FREDERICK IN  
THE MISTRESS  
OF SHENSTONE  
(ROBERTSON-COLE)  
Screen's foremost artiste in a superiorly played role widely different from her past performances. A society drama with the star wearing stunning gowns and hats. Story charmingly told pictorially with an excellent cast and superb artistry. Direction was in the hands of Henry King. 
A play that is far better in comparison with the screen production than the book from which it was taken. Florence Barclay's story has been turned to excellent advantage to meet Miss Frederick's requirements for the picture. 
The plot is one that will be generally interesting, for it concerns a compelling problem of the heart. The star appears as Lady Myra Ingleby, the widow of an English officer who was killed in war by the terror of a comrade. Preferring not to be told the name of the latter, fearing that she might meet him and recall from his touch, under an assumed name, she retires to a Cornish coast inn and marries Airth and loves him. Even when she learns, following their return to town, that he is Lord Airth and the man responsible for the death of her husband, she rises above her resentment in her love for him. It is not so easy for him and he refuses to marry her. There comes a false report of her husband's safety that is temporarily disconcerting, but in the end love triumphs over doubt in the mind and heart of Airth and renews them. 
Miss Frederick's skill is that of the qualifying mistress of her art. It is tremendously good. She gives just the proper balances of emotion, poise, grace and beauty and makes of the role a vividly real and living personality. In fact, the same vivid virility which she brings to her part tinctures the entire feature. It is played with appealing naturalness and graceful artistry by a cast which has admirably modulated its skill to accord with the dignity of the whole. Roy Stewart is thoroughly the artist in the role of Airth. 
One of the outstanding remembrances of the play is the trio of maiden ladies who seem to have stepped from pages of Dickens to the screen. Scenes at the inn and along the coast that include an exhausting and perilous rescue from the tide of Lady Ingleby by Airth, are wonderfully impressive in their beauty and forcefulness. The picture can be praised with lavishness of enthusiasm in advertising and the exhibitor is wise who particularly calls it to the attention of the discriminating patronage.

BUSTER KEATON IN  
THE HIGH SIGN  
(METRO)  
Buster Keaton again rings the bell with "The High Sign," in which he displays his ability by playing the combined roles of murderer and lifeguard. Credit must be given to Keaton and his director, Edie Cline, for their successful attempt in introducing novelty in their comedies. In "The High Sign" Buster is supported by his old teammate, Al St. John, and Bantine Burkett. The picture which is in two reels is far ahead of the usual slapstick.

SPECIAL CAST IN  
THE TIDAL WAVE  
(STOLL)  
A picturization of a story by Ethel M. Dell, widely read English writer, produced with English settings and cast. A story of the sea coast, with a graphic rescue from tidal dangers, a good-looking heroine and hero and many picturesque backgrounds. Moderately entertaining. 
Aside from the entertainment value of this feature, which is strong enough to interest and compel close attention from start to finish, it has an asset in its English coast settings that is worthy of emphasis in advertising. 
Excellent scenes of the sea during the lashing of a tidal wave along the coast, endangering the lives of a young lady and an artist who has coaxed her to pose in a perilous place, supply the majority of picturesque backgrounds. The struggle in the water and along the cliffs when the girl's sweetheart rescues the cowardly artist, provide the most compelling action. They are well portrayed, the work of the sweetheart Matt, played by Sidney Brewster, being particularly good. The feminine lead, Carmen, a spirited young woman of Spanish-English ancestry, is given appealing personation by Poppy Wyndham. Annie Esmond and Adam Nelson and Pardee Woodman are others of the excellent supporting cast. 
The play has a suggestion of the melodrama peculiar to the English novel and Drury Lane drama, but this is not so forceful that it in any way detracts from the merits of the production as a smoothly played, romantic story of peasant people. 
The girl Carmen in the story becomes infatuated by the artist, Gerald Knight. Her lover, Matt, knowing him to be a rascal, saves her from danger in the tidal wave and saves the artist because of her intercession for him. Following the latter's failure to reappear, Carmen is suspicious of Matt's report that he followed her wish. In the end he convinces her of his honesty and she finds complete satisfaction in their mutual love.

Pauline Frederick in a scene from the Robertson-Cole production, "The Mistress of Shenstone."
EXHIBITORS HERALD

March 12, 1921

RUTH ROLAND IN
THE AVENGING ARROW
(PATHE)
Ruth Roland is presented in a thrilling new serial laid amid the romantic splendor of Old California. In addition to an interesting story and beautiful scenery, the star's work is bound to please the thousands of Ruth Roland fans.

The new serial in which Pathe presents its star, Ruth Roland, is one calculated to appeal to that portion of Americans specially interested in dashing action, the hair-rising climax, and the teasing "Shown at this theatre next week" sign.

The first three episodes give promise of an enthralling finish. The suspense is capably handled by Directors William Bowman and W. S. Van Dyke, and the cameraman, whose name is not given, deserves honorable mention for his beautiful shots, practically all of which are exteriors.

"The Avenging Arrow" is a serial that measures up to the old-time box office attraction that goes with the name, Ruth Roland.

JUSTINE JOHNSTONE IN
THE PLAYTHING OF BROADWAY
-REALART
A very pretty star in a mediocre picture with stilted plot and titles, but not altogether unattractive. A story of the settlements with a romance between an actress and a doctor. Directed by Jack Dillon. It is fortunate that Justine Johnstone is possessed of the attractiveness of face and figure that are hers if she is to be supplied with no better vehicles than this. The play is the first Realart issue in months that has fallen below the superior standard to which it has so successfully clung. The titles and plot are mediocre and the entertainment value is reduced considerably by reason of these shortcomings.

The story is that of a popular Broadway dancer, the pet of the "Thirty Club," a New York organization of bachelors. Certain of its members make the bet that she, for all her wide popularity, cannot conquer the heart of a doctor which is apparently invulnerable to feminine charms. She follows him into his field of work in the slums. As a volunteer nurse she proves a valuable aid to him and eventually falls genuinely in love with him. To gain funds for the emergency house that is his ambition for the neighborhood, she goes back to dance for the "Thirty Club." The doctor, seeing her there, is shocked and disillusioned, but misunderstandings are ultimately cleared and both return to the work in the neighborhood where they are loved, pledging their lives to one another and to its aid.

ETHEL CLAYTON IN
THE PRICE OF POSSESSION
(PARAMOUNT)

There is a distinctly and dainty feminine charm about Ethel Clayton, and the choice of the role of Helen Barston, given her in "The Price of Possession," is happy opportunity for her to make the most of this appeal. Ethel Clayton is one of the women stars well ahead in the popularity van and

the exhibitors who book her pictures are meeting the tastes of fans in legion.

There is no shade of doubt as to the universal success to be scored by this feature. It is high class romantic drama presented in dignified and elegant settings in and about a great English manor house.

The star plays the role of a charming young widow whose claim to ownership of the manor is challenged by a cousin and a man by his own name. She clings with tenacity to her holdings and relinquishes her claim only after a series of stirring developments that make her yield, really in love for the cousin. She is about to give up the estate when the real heir avows his love and the heart is won.

Miss Clayton as the young widow is altogether gracious, graceful and artistic in her performance. Followers of an uncommonly good choice for the cousin and plays with great attractiveness. He has a dual role for a brief time in the picture and who, for that matter, is the Australian bush. Maude Gordon Turner, Reginald Denny, Isabel West and others are also in the cast.

SPECIAL CAST IN
STRAIGHT IS THE ROAD
(PARAMOUNT)


"Straight Is the Road," based on a magazine story by Ethel Watts Mumford, is the familiar plot of a pair of unlikely crooks who make their way to the country to rob a house that has every outward indication of being a gold mine, and who, for that matter, are the most unpretentious, remained at the place to eventually fall under the influence of the motherly aunt and the sweet country maid, thus achieving reformation. The story has a flavor, though not the charm, of the stage success, "Turn to the Right," and embodies all the tried elements of sentimental appeal.

Due to its frequent tellings, the outcome is never in doubt, and the continuity within and director evident together, realizing the handicap of the story, have treated it more as a romantic comedy. There are innumerable comic touches, some simple and irrelevant and some of good values, as, for instance, the scene wherein the heroine, while in the act of picking some valueless trinkets from the jewel case sees the commandment, "Thou Shalt Not Steal" on the wall. He replaces the trinkets, but turning sees the motto, "God helps those who help themselves." Forthwith he follows the suggestion of the latter proverb.

Many of the titles written in a punning fashion successfully strive for laughs. These titles, together with the comedy touches, keep up a moderate interest in the picture.

The story will not bear critical analysis. The action is at times arbitrary and implausible. However, the comedy treatment is apt to disarm some of the criticism that would otherwise be directed at the picture. It will hold it accepted for what it is, romantic entertainment. As such the picture has moderate entertainment value.

Matt Moore is the hero and Gladys Leslie, the country maid. Mabel Bart, George Parsons, Henry Sedley and Van Dyke Brooke are the remaining principals.
WHILE THE DEVIL LAUGHS
(FOX)

A story of the underworld, given the touch of human appeal and interesting action. The struggle of a girl thief to go straight against great odds that almost bring about her yielding to temptation. Weak story, but presented in entertaining way. George William Hill directed.

Aside from a spectacular tenement fire in which Louise Lovely risks her life to rescue her sweetheart—a really stirring and remarkable bit of stage business—this feature has little to recommend it. It has one glaring shortcoming in the introduction. A wealthy home is shown, probably for the purpose of comparison, which is thereafter in no way connected with the plot's development, except that it belongs to a man who buys a patented dishwasher from the young lover. This latter incident appears inconsistent when one recalls the previous indifference of the buyer towards the machine. His sudden decision to buy it at any price is in no way accounted for.

Louise Lovely is playing the part of Mary, does creditable work. William Scott plays the part of a Billy, her sweetheart, and there is a dishwashing machine, the sale of which they hope will take them to "where the raisins grow." Mary has an invalid mother, who dies; a father who leaves, and a younger brother. From then with his love for the brew, which finally brings a disaster by fire, and a little boy who is fatherless. It is when the lad's life is despised that Mary makes her vow to "go straight." Adversity pursues them with the loss of the mother, and then with the brother. Then the boy persists to win her back into her old life. The faith of the young lover in his patent is at last rewarded, when things look the darkest, and Mary is saved from disgrace.

WHEN DAWN CAME
(PRODUCERS SECURITY)

This is a Hugh Dierker production, made from an original story written by Mrs. Dierker, and directed by Colin Campbell. It has its appealing moments and carries a powerful lesson back of it.

When Dawn Came tells the story of a physician's rapid rise to fame; his degeneration into a tramp, through the faultlessness of a woman, and his ultimate regeneration through the love of a little blind girl. The story shifts rapidly from the slums of New York to Fifth avenue, thence to an old mission in lower California. Very effective bits of photography in the last half of the picture, taken around the retreat at San Juan Capistrano add to the picture's value. There is some fine character drawing in the role of Mary Harrison, as played by Colleen Moore, and Father Michael Farrell, as portrayed by James O. Barrows. L. C. Shumway is cast as Dr. Brandon.

Louise Lovely and support in a scene from "While the Devil Laughs," a new Fox Picture.
Douglas MacLean in a scene from "Sunset Jones" (American)

Douglas MacLean in a comedy-drama with a rural locale and the ignorance of a city chap who exposes to operate a chicken farm. Youth and romance supply its entertaining trend. MacLean "fans" will derive much pleasure from it. A Thomas H. Ince production directed by Jack Nelson.

MacLean, as spick and span-sartorially as if he stepped along Fifth avenue of an Easter Sunday, wanders the highways and byways of country places in this latest of his features. He seeks the rural haunts possessed of a fortune and a neat little motor car, but he loses both. However, he wins a girl: a pretty one and one with enough good sense to take unto herself the mortgage that the lad's rival for her affections holds upon his chicken farm. It is this rival, a tight-fisted country swain, who gets the motor car and who, the observer fears, for a while, will get the girl. It is a perennial delight to picture patrons to have the conditions of "ignorance" exchanged from country to city people, and the vast amount of innocence and ignorance with which MacLean, as Dennis Stanwood, of the metropolis, tackles the chicken business, will inspire many a hearty laugh. The picture is of the wholesome, clean-cut sort of "The Rookies Return," and it is safe to prophesy that it will score even wider favor than did that feature.

The administration of rat poison in an astonishing quantity to the chickens by the colored "valet" of Stanwood's, has amazing results in the laying line. Things typically small-town according to cellulosic interpretation have an artistic and mirth-provoking appearance in this picture. The village church, the sewing society, a hasket social and the like are included in these. Types are well presented by a cast doing good work. It includes Gladys George in the role of the sweetheart. She makes a satisfactory substitute for Doris May although of different type. The photography is excellent and backgrounds of country scenes are very attractive.

SPECIAL CAST IN

THE CONCERT

(GOLDWYN)

Well written titles and general high tone of production make pleasing this picturization of Herman Barr's stage play. Victor Schertzinger directed.

Making an attractive picture from Herman Barr's stage play, "The Concert," must have presented its difficulties. The play was successful largely because of fine stars in the principal roles and material of this sort is difficult to transfer effectively to the screen. But thanks to cleverly written titles, for which Rupert Hughes is said to be responsible, and a workmanlike production of fine tone done under the direction of Victor L. Schertzinger, the picture has been most satisfactory made. "The Concert" is a pleasing picture.

The theme is that we savor things but that we are seldom satisfied with these things after we obtain them. Delphine Hart craves the love of Augustus, an erratic fiddling musician, who is the love object of scores of other women. She induces him to go to a mountain retreat with her. They become wed. Augustus and the trusting husband of Delphine follow them and give the adventurers a taste of their own medicine, with the result that Mrs. Hart is forced to return to her husband and Augustus to his wife.

Much slender in plot, the story holds the interest throughout for reasons noted. Lewis Stone, Myrtle Stedman, Raymond Hatton and Mabel Julienne Scott have the principal roles, and each gives a most creditable performance.
“What the Picture Did For Me”

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

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TELL US WHAT THE PICTURE DID FOR YOU and read in the HERALD every week what the picture did for the other fellow, thereby getting the only possible guide to box office values. Address “What The Picture Did For Me,” EXHIBITORS HERALD, 417 S. Dearborn St., Chicago.

American

The Week-End, with Margarita Fisher.—Very good picture. Beautiful photography and well directed, as all Americans of business.—F. E. Walton, National theatre, New Bedford, Mass.—Neighborhood patronage.

Six-Foot-Four, with William Russell. —sold out. Eighth day run. Think this one of Russell’s best so far. You can boost it.—William Thacher, Royal theatre, Salina, Kans.

Associated Producers

Lying Lips, a Thomas H. Ince production.—This is about the best thing on my screen in over a year. Some beautiful photography. Clean story well done. Business good. One cannot ask more. Advertise it big.—John Hafner, Princess theatre, Donora, Pa.—Neighborhood patronage.

Homespun Folks, a Thomas H. Ince production.—One of the best and cleanest pictures I have ever run. Gave 100% satisfaction. No need for censors on a picture like this.—C. S. Ford, Princess theatre, Reinbeck, Ia.—Neighborhood patronage.

Lying Lips, a Thomas A Ince production.—Worthy of all your efforts. An excellent and extraordinary Ince production indeed. It is a knockout for the box office.—F. M. Davidge, Queen theatre, Durant, Okla.

First National

Unseen Forces, with a special cast.—This proved to be a very fine production. Pleased them all, business poor. Didn’t seem to draw them.—Pucifer Bros., Opera House, Kenton, O.—General patronage.

Not Guilty, a Sidney A. Franklin production.—Very good production, but did not average business.—P. R. E. Malon, Crystal theatre, Flandreau, S. D.

Unseen Forces, with a special cast.—A splendid picture and pleased.—Peter Krauth, Opera House, Denison, Ia.—Neighborhood patronage.

Maid of Speed, a Mack Sennett production.—A picture that will please the better class of people and one with a strong appeal to the church element.—F. D. Hall, Wonderland theatre, Madelia, Minn.—Neighborhood patronage.

The Scoffer, an Allan Dwan production.—A picture that will please the better class of people and have a strong appeal to the church element.—F. D. Hall, Wonderland theatre, Madelia, Minn.—Neighborhood patronage.

Ten Plays My Patrons Liked Best

(Jan. 1, 1920, to Jan. 1, 1921)

1. Daddy Long Legs.
2. Intolerance.
3. The Flame of the Yukon.
4. In Old Kentucky.
5. Back to God’s Country.
6. The Hoodlum.
7. The Fall of Barby Coast.
8. Heart o’ the Hills.
9. Carmen of the Klondyke.
10. The Miracle Man.

Let’s hear from another exhibitor—W. H. Gilfillan, Lotus Theatre.

Red Lake Falls, Minn.

Pucifer Bros., Opera House, Kenton, O.—General patronage.

Back to God’s Country, with Nell Shipman.—Exceptionally good picture. Well trained animals. Credit is due Nell Shipman. Pleased 100%—Paul Dahlstrom, Bungalow theatre, North Powder, Ore.—Neighborhood patronage.

Nomads of the North, with a special cast.—A wonder. Good business.—The kind.—W. D. Uglow, Crystal theatre, Burlington, Wis.—General patronage.

The River’s End, a Marshall Neilan production.—A fine picture. Big business two days. One of the shows that you can go the limit on. You can’t go wrong. Book it and boost it.—T. Henry Hartley, Border theatre, Rock Island, Ill.—Small town patronage.

The Turning Point, with Katherine MacDonald.—Very good MacDonald. Has not caught on to The Beautiful Market or The Thunderbolt standard. That is it. Did not please my patrons as well.—B. L. Hubbard, Hub’s theatre, Bishop, Tex.—Neighborhood patronage.

The Thunderbolt, with Katherine MacDonald.—A good production that will please anywhere. Drew well and pleased all. Book it for a good program.—W. F. Baker, Boone Way theatre, Mt. Vernon, Ky.—General patronage.

Peaceful Valley, with Charles Ray.—Fine. People like pictures of this kind and it pleased every one. Charles Ray is a favorite here.—F. D. Hall, Wonderland theatre, Madelia, Minn.—Neighborhood patronage.

Even as Eve, with Grace Darlington.—A good picture. Pleased 100%—M. Danits, Dixie theatre, Winona, Minn.—Neighborhood patronage.

A Perfect Woman, with Constance Talmadge.—One of the cleverest comedies Constance Talmadge has made. 70-25c.—Bert Norton, Kozy theatre, Danforth, Ill.—Neighborhood patronage.

The Turning Point, with Katherine MacDonald.—Fine picture. Settings superb. A trite slow in action but pleased well.—Charles Haltz, Princess theatre, Danforth, Ill.—Small town patronage.

Wrong, with Jack Pickford.—Good picture. Will please majority wherever shown. Best Pickford we have shown here.—Smith Brothers, Patrician theatre, De Kalb, Tex.—Small town patronage.

Twin Beds, with Mr. and Mrs. Carter DeHaven.—The best box office attraction for some time.—Mrs. C. L. German, Royal theatre, Bonner Springs, Kans.—Neighborhood patronage.

Twin Beds, with Mr. and Mrs. Carter DeHaven.—A better than ordinary comedy that drew very good crowd. Clean picture. 10-30c.—Bert Norton, Kozy theatre, Eureka, Ill.—Neighborhood patronage.


The Devil’s Garden, with Lionel Barrymore.—Poor comments. Personally think Barrymore a wonder. Average business.—W. L. Uglow, Crystal theatre, Burlington, Wis.—General patronage.

Two Weeks, with Constance Talmadge.—Good picture. More than pleased. Everyone spoke highly of it.—Charles Haltz, Princess theatre, Danforth, Me.—Small town patronage.

Don’t Ever Marry, a Marshall Neilan production.—This is without doubt the best comedy I ever played. If your business is slack book this one and get some pep in your audience. Bill it big.—C. E. Hippler, McCloud theatre, McCloud, Calif.

Go and Get It, a Marshall Neilan production.—A great production from every angle. Everybody loud in their praise. This picture was the talk of the town for two days. Business big.—
One of the humorous incidents from Paramount's "Brewster's Millions," adapted from George Barr McCutcheon's novel and Winchell Smith's play, in which Roscoe Arbuckle is starred.

House, Denison, Ia.—Neighborhood patronage.

The Jack-Knife Man, a King Vidor production.—Although this is a good production, it only pleased about 90% of our patrons. Business fair.—Pfeiffer Bros., Opera House, Kenton, O.—General patronage.

Back to God's Country, with Nell Shipman.—Great picture. Please 100%. Played this two days at 10 and 3:30. If you have not played this be sure and play it. It will make you money.—P. G. Hefel, Sterling theatre, Patmont, Neb.—Neighborhood patronage.

Dinty, a Marshall Neilan production.—This is a carking good picture. One that everyone will like and tell you so. Everybody will enjoy it.—F. Zimmerman, Rex theatre, Aurora, Minn.—Small town patronage.

The Romance of Tarzan, with Elmo Lincoln.—Big business. Picture went over fine. Lincoln a good card for us. Splendid cast, elaborate production.—A. C. Evans, Opera House, Greensboro, Ala.—Neighborhood patronage.

Virtuous Wives, with Anita Stewart.—The best picture we have had of this star in a long time, but she gets the crowd and that is the kind we want.—William G. Atkinson, Star theatre, Rockingham, N. C.

The Yellow Typhoon, with Anita Stewart.—Plenty of action in this production. About as good as any Stewart to date. Comments from the patrons all good. Business good.—Pfeiffer Bros., Opera House, Kenton, O.

The Family Honor, a King Vidor production.—A splendid, clean picture. Lots of good comments. Our first regular program number from First National and surely pleased the house.—C. H. Thomas, Community theatre, Galva, Ia.—Small town patronage.

The Mind the Paint Girl, with Anita Stewart.—An unusual picture. Characters portrayed are very different from the usual make up of present day pictures.

One of the humorous incidents from Paramount's "Brewster's Millions," adapted from George Barr McCutcheon's novel and Winchell Smith's play, in which Roscoe Arbuckle is starred.

A clean play with real men and women as they are, with not the slightest thing suggestive.—Smith Read, Patriot theatre, Dekalb, Tex.—Small town patronage.

Go and Get It, a Marshall Neilan production.—Very good picture well liked. Lost money, due to weather mostly.—Majestic theatre, Reedsburg, Wis.—Neighborhood patronage.

Forty Minutes from Broadway, with Charles Ray.—A dandy comedy drama that was enjoyed by all. Ray does splendid work in this one. Sure to please.—F. Zimmerman, Rex theatre, Aurora, Minn.—Small town patronage.

Fox

The Big Punch, with Buck Jones.—Buck Jones is always good. This picture is a good one. Play it.—James A. York, Auditorium theatre, Monroeville, Ala.—Neighborhood patronage.

The White Wolf, with Pearl White. Just a fair picture. Run better program pictures. Please 50%. This was the first time I had played this star for two years.—T. Henry Hartley, Border theatre, Rock Island, Que., Can.—Small town patronage.

The Plunger, with George Walsh.—A knockout. Pleased large crowd from start to finish. Believe Walsh is getting better all the time though after each succeeding picture we think it is his best. Lots of punch to this one. Book it.—Smith Read, Patriot theatre, Dekalb, Tex.—Small town patronage.

Tiger's Cub, with Pearl White.—We heard quite a number of favorable comments from our patrons on this picture but followers of Pearl White want to see her in something with the old time serial fire—something with lots of action. This is a good picture however.—Harry M. Palmer, Liberty theatre, Washington, Indiana.—General Patronage.

Tiger's Cub, with Pearl White.—Did not go very well here. Star not a favor-
EXHIBITORS HERALD, Chicago, Ill.

Gentlemen:

I have been "mooching" off the "What The Picture Did For Me" department for some time, and feel that I should reciprocate with a little information myself. It is about the only motion picture publication which permits the exhibitor to speak right out in meeting and tell the truth as he sees it.

BIG HAPPINESS (Robertson-Cole), with Dustin Farnum.—Just fair. If your patrons like a dual role and a heavy dramatic story, you may get better results from it than I did. I was overwhelmed with congratulations because I showed this picture. Never have made a cent with a Robertson-Cole picture yet.

GO AND GET IT (First National), a Marshall Nellan production.—A real audience picture away from the beaten track and has plenty of pepper, thrills and comedy. Stood up well two nights and a matinee.

PART II (Fox and Jeford), O M AND BATH (Metro), with a special cast.—I decided some time ago that our brother in crime, Jenkins, of Neligh, Neb., was a pretty good "picker" of first aid to the box office, so I decided to string along with him on this picture and let him do the exploitation. I put on an advance teaser campaign that packed the house like a can of pre-war sardines. The seats were all filled thirty minutes before the show started, the audience being made up of many a brother and sister who had never gone to the theatre by stepping into my theatre before, and on each face was an eager expression of "Here I am—now go on and shock me." As the little flashed out, it had been thought of Mr. Jenkins' tribute and set myself to receive many words of praise after the show, but—O Tempus, O Mores! Bro. Jenkins did you really see this picture or were you out of town when you ran it? Can it be possible that—? But no Ibraks has been dry as a prohibition enforcement officer for seven years. This picture starts like a gentle zephyr in June, with a "whiff" of fresh air, and eventually blossoms out into a wet firecracker. My patrons say that they always thought I was a liar but here they know better.—E. E. Supplee, Lyric theatre, Goodland, Kansas.

"Darned-hard-to-please" patronage.

March 12, 1921

Sprague "Speaks Right Out"
EXHIBITORS

Hodkinson

Riders of the Dawn, with a special cast.—Another good Western. Lots of action, plenty of scenery. Westerners coming back in favor or Riders of the Dawn and The U. P. Trail are exceptional. They both drew well and satisfied the patrons.—John Hafner, Princess theatre, Donora, Pa.—Neighborhood patronage.

Riders of the Dawn, with Roy Stewart.—A good program, but I had hard luck getting the money for me.—J. L. Naiman, Lyric theatre, Alexandria, Neb.—Neighborhood patronage.

Love, with Louise Glau.—Fairly entertaining; Glau is losing her popularity with each picture.—T. M. Davidge, Queen theatre, Durant, Okla.—General patronage.

No. 99, with J. Warren Kerrigan.—You can make no mistake in booking Kerrigan's pictures as they sure are good ones, and he will sure get you the money.—A. E. Berlin, Grand theatre, Rock Falls, III.

Riders of the Dawn, with Roy Stewart.—Advertise big. Raise your admission and rest assured that your patrons will be pleased.—Nelson H. Floyd, Princess theatre, Okolona, Miss.—Neighborhood patronage.

The Westerners, with Roy Stewart.—Good picture to fair business. Book it.—E. E. Galley, Crystal theatre, Wayne, Neb.—General patronage.

The Best Man, with J. Warren Kerrigan.—This is one of the best Kerrigan pictures I have ever played. You can book this one and raise your prices.—A. E. Berlin, Grand theatre, Rock Falls, III.

The Lord Loves the Irish, with J. Warren Kerrigan.—Not a picture to rave over, but will get by.—C. S. Ford, Princess theatre, Reinbeck, Ia.—Neighborhood patronage.

Metro

Someone in the House, with a special cast.—A very satisfactory entertainment for the average person.—G. W. Yeaton, Ioka theatre, Exeter, N. H.—Neighborhood patronage.

A Mistfit Wife, with Alice Lake.—Pleased. Makes a coking good regular program picture.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

A Chorus Girl's Romance, with Viola Dana.—Good program picture.—Jaspar theatre, Reddings, Wis.—Neighborhood patronage.

Dangerous to Men, with Viola Dana.—A great little picture and star made a hit in this. Boost it as it will please all.—G. W. Johnson, Mystic theatre, Marmarth, N. D.—General patronage.

The Price of Redemption, with Bert Lytell.—Wonderful picture. Could not be better. Acting was great. He sure is a real actor. My people ask for more like it. Book this one. You would not make a mistake by booking it because it is a wonderful picture. Boost it, boys. Make good on it.—P. Cazzara, Happy Hour theatre, Cresson, Pa.—Neighborhood patronage.


The GREAT REDEEMER, with a special cast.—A very good picture for a Sunday night. Book it, and give the preacher a free pass. He will be a booster from then on.—B. E. Hippler, McCloud theatre, McCloud, Cal.

Blackmail, with Viola Dana.—Very good picture.—L. M. Kuhns, Gibson, N. M.—Mining camp patronage.

The Best 'o Luck, with a special cast.—Fairly good player.—O. R. Nation, Strand theatre, Davis, Calif.—Small town patronage.

The Price of Redemption, with Bert Lytell.—Title does not fit the picture. Story is not weak and will hold your audience. Play it as a special.—T. M. Davidge, Queen theatre, Durant, Okla.—General patronage.

Lombardi Ltd., with Bert Lytell.—Can't say much for the picture for it was pretty soft, but one thing it did was to show that Bert Lytell is a real actor and can do any sort of a part given him. It was not his fault the picture was a fizzle.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—Small town patronage.

The Brat, with Nazimova.—A decided disappointment after seeing Revelation. Raised admission. Good attendance but no boosters for second night.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Neighborhood patronage.

The Willow Tree, with Viola Dana.—Not so good as this star usually offers. The effect was good, but I don't think that these oriental pictures take in my theatre.—T. Henry Hartley, Border theatre, Rock Island, Que., Can.—Small town patronage.

The Cheater, with May Allison.—Did not please and star no pull for me. Lost money on it.—G. W. Johnson, Mystic theatre, Marmarth, N. D.—General patronage.

A Chorus Girl's Romance, with Viola Dana.—Will entertain any normal American. If anybody gets out of your theatre dissatisfied he is simply a fit subject for the bug house. If you are in need of some extra cash, now is the time to get it. You will not have a single complaint. Viola Dana is just spunky enough to be delightful.—Mrs. Wm. Kimbro, Greenland theatre, Greensboro, Ga.—Small town patronage.

Daring Hearts, with Francis Buschman and Beverly Bayne.—While not a new picture, was one that pleased a small house. While we are not booking war pictures, this one had just enough incidents of the world war to form an excellent acting piece.—Mrs. Robison & Lewis, Gaiety theatre, Starke, Fla.—Small town patronage.

The Right of Way, with Bert Lytell.—A little too long, but interesting and picturesque.—W. L. Openin, Ioka theatre, Manito, Ill.—Small town patronage.

The Willow Tree, with Viola Dana.—Just ordinary program picture. Not a special. My people did not rave over it.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

Please Get Married, with Viola Dana.—Boys, you got to hand it to Viola. She gets them all with her smile and real acting. Hackett has a jewel in this actress, and they seem to be holding on to her.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—Small town patronage.

Hearts Are Trumps, with a special cast.—Better than the average feature picture.—G. W. Yeaton, Ioka theatre, Exeter, N. H.—Neighborhood patronage.

Burning Daylight, with Mitchell Lewis.—This pleased the majority, but did not compare with the book as so much was left out. Took well.—G. W. Johnson, Mystic theatre, Marmarth, N. D.—General patronage.

Fair and Warmer, with May Allison.—About the best comedy we have had. Sure pleased a big crowd.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—Small town patronage.

The Right of Way, with Bert Lytell.—Well directed drama, and went over big. Book this picture and clean up.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

Nothing but the Truth, with Taylor Holmes.—Just an average picture.—Jaspar, Majestic theatre, Mauston, Wis.

A Chorus Girl's Romance, with Viola Dana.—Some picture. Viola always gets them in for us. This had a real sung to it but a lot of good picture in it for good measure. The window cards on this gives one the wrong impression of.—L. G. Guffey, Bonner Springs, Kans.—Neighborhood patronage.

Shore Acres, with a special cast.—Put this on with One Week. Splendid program. Everybody likes it.—Mrs. Wm. Kimbro, Greenland theatre, Greensboro, Ga.—Small town patronage.

Alias Jimmy Valentine, with Bert Lytell.—Disappointed.—No good for average patronage, failed to register. Poorly acted drama and dragged. Hands off.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.
Held in Trust, with May Allison.—I want to say May Allison is surely a first rate star and this story was fine from beginning to end.—New Cozy theatre, Winchester, Ind.—Neighborhood patronage.

Dangerous to Men, with Viola Dana. Miss Dana is about the cleverest little actress in the business and this was a fine picture.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—Small town patronage.

Paramount

The Prince Chap, with Thomas Meighan.—Well and played about 75 per cent.—L. M. Kuhns, Gibson theatre, Gibson, N. M.—Mining camp patronage.

Midsummer Madness, with a special cast.—No wonder poor cobblers are rampant in every state when such pictures as this are shown. The producers and scenario writers are to blame. Here is a picture that will help Dr. Wisher Crafts to gain his fight against objectionable films.—George H. Cook, Hub theatre, Mill Valley, Cal.—Neighborhood patronage.

The Round-Up, with Francis Arbour. While a good picture it did not please the Arbour fans. In fact, it is hard to see where “Fatty” is the star in this.—Raymond Dana is Gert, Mayflowerest litre, Florence, Kans.—General patronage.

The Toll Gate, with William S. Hart.—Played Hart in The Money Currall at 30 and 15 and lost money, so on The Toll Gate I secured special music, raised admissions to semi-special prices 40 and 15 and got safely by with larger attendance. Picture pleased.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

Why Change Your Wife? a Cecil B. DeMille production.—With this very excellent picture we demonstrate to ourselves that we simply cannot make any money on such productions. The picture is the talk of the town. Those who saw it said it was the best ever with the exception of The Miracle Man. If you figure that it is worth while to play a feature like this once in a while to bolster up the reputation of your theatre, then by all means get your name on a contract.—Harry M. Palmer, Liberty theatre, Washington, Ind.—General patronage.

The Toll Gate, with William S. Hart.—The biggest Hart picture I ever played. Advanced admissions to poor business.—W. L. Uglow, Crystal theatre, Burlington, Wis.—General patronage.

The Frisky Mrs. Johnson, with Billie Burke.—Picture very disappointing. A regular fluffer, Star drew good business for one day.—A. C. Evans, Opera House, Greensboro, Ala.—Neighborhood patronage.

Huckleberry Finn, with a special cast.—Good picture and follows the story well. Book this subject.—Hackett & Krauss, Hackett’s theatre, Port Gibson, Miss.—Neighborhood patronage.

The Misleading Widow, with Billie Burke.—This is a good comedy drama that will please 100 per cent.—W. A. Forsyth, Temple theatre, Standish, Mich.—Small town patronage.

The Sea Wolf, with a special cast.—First day good, second day fair. Third day weak. Fourth day terrible. Fighting all the way through. Too gruesome. Would have been better.—R. C. Stueve, Orpheum theatre, Canton, O.—Transient patronage.

Crooked Straight, with Charles Ray.—A crackin’ good picture. Please the ma-


Johanna Enlists, with Mary Pickford.—Very good patronage on this picture. Everybody pleased.—H. S. Henderson, Family theatre, Eagle Rock, Va.—Small town patronage.

The Third Kiss, with Vivian Martin.—Best Vivian Martin picture I have ever played. Good program picture. Many said they liked it.—W. F. Baker, Boone Way theatre, Mt. Vernon, Ky.—General patronage.

Something to Think About, a Cecil B. DeMille production.—Good picture although a little too sad. Reel after reel of nothing but tragedy.—L. M. Kuhns, Gibson theatre, Gibson, N. M.—Mining camp patronage.

23½ HOURS LEAVE, with Douglas MacLean and Doris May—Dandy comedy. One of the audience became so enthusiastic that he insisted on going to the screen and shaking hands with MacLean.—J. B. Endert, Endert theatre, Crescent City, Cal.

Greasied Lightning, with Charles Ray.—A riot for me. Every time I show Charlie I dust off the S. R. O. sign and hang it in the lobby before the first show starts. More power to him.—E. N. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

The Lottery Man, with Wallace Reid.—Made a big hit. Packed the house and everybody showed that they enjoyed the picture immensely.—J. Herbert Talbert, Legion theatre, Norwich, Kans.—Small town patronage.

His Wife’s Friend, with Dorothy Dalton.—Poor picture. Dalton is “ougsagged” with us. We have run all of her pictures and with but few exceptions the pictures were not liked.—J. B. Endert, Endert theatre, Crescent City, Cal.—General patronage.

Little Miss Rebellion, with Dorothy Gish.—Pleasing but platy. Very light, but full of clever situations. A very satisfactory program picture.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Ghost in the Garret, with Dorothy Gish.—Here is a good picture. If you want to please your patrons book this. Good clean comedy. My patrons certainly enjoyed this picture. The best this little star has made in a long time.—George H. Cooke, Hub theatre, Mill Valley, Cal.—Neighborhood patronage.

Alias Mike Moran, with Wallace Reid.—A wonderful picture that gets the business and pleases 100 per cent. Walley always good here. One of Walley’s best.—W. F. Baker, Boone Way theatre, Mt. Vernon, Ky.—General patronage.

Jack Straw, with Robert Warwick.—Warwick is well liked here. It is a good picture. You can’t go wrong on it.—M. Danits, Dixie theatre, Winona, Miss.—Neighborhood patronage.

All-of-a-Sudden Peggy, with Marguerite Clark.—Ordinary program picture. Her’s are nearly all along the same line.—C. H. Thomas, Community theatre, Galva, la.—Small town patronage.

Everywoman, with a special cast.—Had more favorable comments on this picture than any we have ever run. It was the talk of the town. Advertised extensively and 25 per cent of the attendance came from 3 to 15 miles to see the show and no kick from any of them.—J. Herbert Talbert, Legion theatre, Norwich, Kans.—Small town patronage.

The Valley of the Giants, with Wallace Reid.—Pretty good, but not up to the standard of Double Speed.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

Wanted, a Husband, with Billie Burke.

Charles Ray in one of the amusing bits from ‘The Old Swimmin’ Hole’; his latest First National attraction.
EXHIBITORS HERALD
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Blaming Films for Crime Ridiculous

The "Omaha Bee," one of the leading newspapers of the central west, brands the belief that censoring motion pictures is needed and the present crime wave as "ridiculous." Here are a few of the things that it brands as "Great American Myths":

1. There is a painless way to raise $4,000,000,000 in taxes.

2. That if the pictures are censored the crime wave will subside.

3. That if hick pockets are abolished liquor drinking will end.

4. That farmers wear whiskers and have their mattress stuffed with $100 bills.

5. That spending money for useless things gives someone a job and hence makes the nation wealthier.

The editorial has been quoted by scores of other newspapers.

—A light comedy drama. Just a fair program picture, and entertaining.—Raymond Schneider, Midget theatre, Metamora, Ill.—Neighborhood patronage.

The Roaring Roan with Wallace Reid.—Best Reid I have run to date. Pleased 90 per cent. Some auto races. Plenty of action. Reid always pleases my patrons.—B. L. Hubbell, Vertis theatre, Bishop, Tex.—Neighborhood patronage.


A Girl Named Mary, with Marguerite Clark.—A pleasing cast and picture. Wonderful story. Would be fair for a feature. I have run pictures that got lots more money for me.—W. E. Baker, Boone Way theatre, Mt. Vernon, Ky.—General patronage.

Scarlet Letter with Robert Harron.—Old timers like it, but failed to please the ladies. Too hard boiled.—E. F. Salon, Majestic theatre, Eureka, Mont.—Neighborhood patronage.

Pathe

The Girl in the Web, with Blanche Sweet.—Very pleasing. One of the best of the Blanche Sweet comedies. See results.—E. Hejtmaneck, Opera House, Clarkson, Nebr.—Small town patronage.

The World and His Wife, with Alma Rubens.—Presentation is good. Liked by my people.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

The MONEY CHANGERS, with Roy Stewart.—Thank God a few honest film salesmen still sell pictures. The story of one that sold me this one told me to go the limit on advertising, and I did it and cleaned up. A mighty good story that is full of action.—H. W. Poole, Liberty theatre, Klamath Falls, Ore.—Neighborhood patronage.

Tarnished Reputations, with Dolores Casanelli.—This is a dandy picture and pleased everyone. Pathe programs with me have been 99 per cent good.—Bill Leonard, Mystic theatre, Cedarville, Kan.—Small town patronage.

A Broadway Cowboy, with William Desmond.—I overcame bad conditions last night by playing this corking good cowboy feature. It is doing a good business and is increasing by playing Pathe features.—H. W. Poole, Liberty theatre, Klamath Falls, Ore.—Neighborhood patronage.

The A. B. C. of Love, with Mae Murray.—An old one that went over good to house below average.—O. R. Nation, Strand theatre, Davis, Cal.—Small town patronage.

The Little Cafe, with Max Linder.—The worst yet. This is French comedy and did not appeal to me. I was ashamed of it and hid while the people were leaving.—Mrs. Wm. Kimbro, Greenland theatre, Greensboro, Ga.—Small town patronage.

Dollar for Dollar, with Frank Keenan.—This is a good picture. Pleased them all.—L. E. Hasse, Majestic theatre, Mauston, Wis.—Small town patronage.

Smoldering Embers, with Frank Keenan.—Great and will please all.—G. W. Johnson, Mystic theatre, Marmarth, N. D.—General patronage.

Carolyn of the Corners, with Bessie Love.—Can be compared with any popular child picture, and not suffer from it. Impressive story of_holder.—H. W. Poole, Anderson, Cal.—Small town patronage.

Her Unwilling Husband, with Blanche Sweet.—Keeps them watching Good program picture. Everyone seemed to like it.—Watt & Simmons, Bijou theatre, Cerron, Minn.—Neighborhood patronage.

The Web of Deceit, with Dolores Casanelli.—Fair program picture. Pleased about 75 people.—W. A. Hass, Majestic theatre, Mauston, Wis.

Brothers Divided, with Frank Keenan.—Keenan in one of his best roles. This picture pleased all.—Joseph R. Sullivan, New Orpheum theatre, Ada, Minn.—Neighborhood patronage.

Passers-By, with Herbert Rawlinson.—Good feature. It is natural. It will satisfy any audience.—E. Hejtmaneck, Opera House, Clarkson, Nebr.—Small town patronage.

Realtart

The Plaything of Broadway, with Justine Johnston.—This is a very good picture, but some scenes are not for the family circle.—Peter Krauth, Opera House, Denison, Ia.—Neighborhood patronage.

Food for Scandal, with Wanda Hawley.—Six reels of good entertainment. You can't do a better than Hawley to deliver the goods.—Mrs. Wm. Kimbro, Greenland theatre, Greensboro, Ga.—Small town patronage.

The Snob, with Wanda Hawley.—Clean and wholesome. No slapstick and a spellbinder. No matter what sort of an audience it will more than please. Go strong on this. It's there.—A. B. Anderson, Pastime theatre, Stratford, S. D.—Neighborhood patronage.

The New York Idea, with Alice Brady.—A little better than most Realtart pictures, but Alice is not the girl she used to be. Business fair.—Pfeiffer Bros., Opera House, Kenton, O.—General patronage.

The Soul of Youth, with Lewis Sargent.—Good business. Excellent picture. Clever cuts cut pictures gives a thrill.—A. C. Evans, Opera House, Greensboro, Ala.—Neighborhood patronage.

The Judy of Roger's Harbor, with Mary Miles Minter.—Minter has always pleased my patrons. Only wish she made more pictures.—S. E. Brooks, Bell theatre, Kaukauna, Wis.—Neighborhood patronage.

Miss Hobbs, with Wanda Hawley.—Pleased all. Have not played a poor Realtart yet.—O. R. Nation, Strand theatre, Davis, Cal.—Small town patronage.

—JAMES KIRKWOOD

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Blackbirds, with Justine Johnstone.—This is the first picture of this star to be played here. Drew well and seemed to please the majority.—H. F. McBeth, Gen theater, Ord, Neb.—Neighborhood patronage.

You Never Can Tell, with Bebe Daniels.—Believe me, Bebe knows how to wear a bow and they are, rather splendid. Gailey, Sheriff, a splendid rather my this beautifully staged production. Bebe Daniels is a screen beauty. You may look your patrons squarely in the face when you put this on because you may rest assured they will thank you for this picture.—Mrs. Wm. Kimbro, Grand theatre, Greensboro, Ga.—Small town patronage.

All Souls’ Eve, with Mary Miles Minter.—A very good and interesting picture. Miss Minter well liked here—Peter Krauth, Opera House, Denison, Ia.—Neighborhood patronage.

Soldiers of Fortune, with a special cast.—Splendid picture worthy of the name special.—J. B. Endert, Endert theatre, Crescent City, Cal.—General patronage.

Art of Green Gables, with Mary Miles Minter.—This is my first Realart and must say it was wonderful. Sure is “real art.”—L. A. Hasse, Majestic theatre, Mauston, Wis.

The Deep Purple, with a special cast.—Seemed to please all. Poor business. Did not draw.—E. E. Gailey, Crystal theatre, Wayne, Nebr.

Robertson-Cole

The First Born, with Sussew Hayakawa.—I think this is Hayakawa’s best. At times tears come to your eyes and at other moments Hayakawa’s comedy touches make you laugh.—T. M. Davidge, Queen theatre, Durant, Okla.—General patronage.

Bright Skies, with Zasu Pitts.—This was a good comedy-drama. My patrons were sure well pleased.—E. T. Craftts, Pastime theatre, Seelyville, Ind.—Small town patronage.

The Temple of Dusk, with Sussew Hayakawa.—This was certainly a good picture. I think this Jap a fine player.—J. A. Wright, Lone Star theatre, Ovalo, Tex.—Small town patronage.

The Gray Wolf’s Ghost, with H. B. Warner.—Very good. Warner is new here. He made an immediate hit with our audience.—J. B. Endert, Endert theatre, Crescent City, Cal.—General patronage.

So Long, Letty, with a special cast.—Production of stage play very good. An attraction like this makes you forget everything but the picture. A crowd getter.—T. M. Davidge, Queen theatre, Durant, Okla.—General patronage.

The Third Generation, with a special cast.—This was a rather good picture. I didn’t hear any complaints about it.—E. T. Craftts, Pastime theatre, Seelyville, Ind.—Small town patronage.

Man’s Desire, with Lewis Stone.—Splendid picture of the Northwest. The kind that 90 per cent like. I sure have to report favorably on this one.—J. B. Endert, Endert theatre, Crescent City, Cal.—General patronage.

Selznick

The Greatest Love, with Vera Gordon.—A picture almost the equal of Humoresque but does not have the drawing power.—Raymond Gear, Mayflower theatre, Florence, Kans.—General patronage.

His Wife’s Money, with Eugene O’Brien.—This is a very pleasing program picture. Was well satisfied with this feature.—A. E. Berlin, Grand theatre, Rock Falls, Ill.

The Woman Game, with Elaine Hammerstein.—Good program picture.—W. C. Whitt, Home theatre, Anderson, Cal.—Small town patronage.

The Daughter Pays, with Elaine Hammerstein.—Plot runs one reel too much. Rather drawn in places. Hammerstein is very pleasing.—T. M. Davidge, Queen theatre, Durant, Okla.—General patronage.

Darling Mine, with Olive Thomas.—Here is a splendid picture. You will make no mistake in booking it. Many complimentary remarks.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Neighborhood patronage.

Picadilly Jim, with Owen Moore.—Clever. Everybody pleased.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Neighborhood patronage.

She Loves and Lies, with Norma Talmadge.—Fine. Many patrons said this was the best I ever had and I have played some good ones. Personally I did not consider it great, but it certainly is good all the way through. Bock it. Select is always good.—W. F. Haycock, Star theatre, Callaway, Nebr.—Neighborhood patronage.


Everybody’s Sweetheart, with Olive Thomas.—Not quite up to the other pictures of Miss Thomas, but a very pleasing picture after all. Star is popular and this being her last picture it drew a good house.—B. Plavich, Orpheum theatre, Converse, Ind.—Small town patronage.

A Regular Girl, with Elsie Janis.—Ideal picture for American Legion or patriotic programs. Circus stuff not much. Don’t advertise it specially.—J. Christensen, Star theatre, Sandusky, Mich.—Small town patronage.

She Loves and Lies, with Norma Talmadge.—This is one of the best Select pictures I have ever run and I have had a good many. Book it and boost it.—Geo. Eberwine, Auditorium theatre, Marblehead, O.—Small town patronage.

Just a Wife, with Roy Stewart and Leatrice Joy.—A fine picture. Interest well sustained and shows splendid direction. Pleased a good sized crowd.—Mrs. Lloyd Junkin, Queen theatre, Aspermont, Tex.—Small town patronage.

The Probation Wife, with Norma Talmadge.—Good and pleased them all. Ran Chaplin in The Floorwalker with it and it went over big.—L. A. Hasse, Majestic theatre, Mauston, Wis.

Love and the Woman, with June Elvidge.—A good average program picture that will please this star’s admirers.—H. Daspit, Atherton theatre, Kentwood, La.—Neighborhood patronage.

She Loves and Lies, with Norma Talmadge.—First two reels rather slow and the next four reels make it a good comedy-drama. Good enough.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

The Gift Supreme, with Edythe Sterling.—If you want a good special feature that will sure go over big and send your people out of your house saying, “That is sure a good one.” I played this on my poorest night and did fine with it. Prices 2c.—A. E. Berlin, Grand theatre, Rock Falls, Ill.

Universal

Honor Bound, with Frank Mayo.—Mayo’s all good. This is a dandy but his pictures won’t pull in my house for some reason. Had Human Stuff booked and they sent me this one. Put my business on the bum for two days.—William Thacher, Royal theatre, Salina, Kans.

The Torrent, with Eva Novak.—Picture well named. Star’s acting and support better than in Wanted at Headquarters. Just a trifle brutal but our patrons like it.

“SHERIFF, I’M YOUR MAN”

One of the tense scenes from “Dead or Alive,” the third of the Jack Hoxie features made for Arrow.
rough stuff.—Watt & Simmons, Bijou theatre, Crookston, Minn.—Neighborhood patronage.

Rich Girl, Poor Girl, with Gladys Walton.—Fine picture for the children, but adults, especially men, passed it up. One of the poorest drawings Sunday pictures I've had for months.—J. B. Stine, Gem theatre, Clinton, Ind.—General patronage.

In Folly's Trail, with Carmel Myers.—Good picture. Good puller. Brought in 25 per cent more than Once to Every Woman and pleased my people better.—O. R. Nation, Strand theatre, Davis, Cal.—Small town patronage.

La La Lucille, with Eddie Lyons and Lee Moran.—If you have an intelligent class use it. Regardless of some of the knock these comedies have received, this is certainly a good one and the others fair.—G. W. Yeaton, Joka theatre, Exeter, N. H.—Neighborhood patronage.


Overland Red, with Harry Carey.—Good picture, but not a Harry Carey feature. Drew a large crowd as he is a favorite star here.—Paul Dahlstrom, Bungalow theatre, North Powder, Ore.—Neighborhood patronage.

La La Lucille, with Lyons and Moran.—This is very good comedy and caused lots of laughter.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Neighborhood patronage.

Wanted at Headquarters, with Eva Novak.—Fair picture. Not very speedy, but will please day. Good business.—E. E. Galley, Crystal theatre, Wayne, Neb.

In Folly's Trail, with Carmel Myers.—Just a fair program picture. Patrons made no comment as they passed out.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Neighborhood patronage.

West Is West, with Harry Carey.—Drew good business, but play not up to the old standard of Carey's pictures. Deplorably shy on action and suspense. Star can do much better.—J. B. Stine, Gem theatre, Clinton, Ind.—General patronage.

Mad Marriage, with Carmel Myers.—A new picture, 1921 release, and a dandy. She is coming back strong.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—Small town patronage.

Blue Streak McCoy, with Harry Carey.—This is the first Carey picture I ever run. If the rest are like this I don't want them. Nothing to it.—H. J. Mc-

**Cartooning is Serious Business**

Roscoe (Fatty) Arbuckle assists Pat Sullivan, as he sketches "Ethel," the Lasky studio cat, for his "Felix the Cat" series of the Paramount Magazine.

**Vitagraph**

Bob's Candidate, with Corinne Griffith.—Nice smooth little drama. Clean and pleased large audience.—Hacket & Kraus, Hackett's theatre. Port Gibson, Miss.—Neighborhood patronage.

Diamonds Adrift, with Earle Williams. Much ado about nothing. Give Earle Williams a real story once in a while. His starring vehicles are too flimsy and light.
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T. M. Davidge, Queen theatre, Durant, Okla.—General patronage.

His Darkest Hour, with Harry T. Morey.—Good program picture. Admis- sions, 5c. Larry C. Held, Sterling theatre, Fairmont, Neb.—Neighborhood patronage.

The Purple Cipher, with Earle Williams.—Very good. A different kind of Williams picture. Did not please as well as The Man from St. Cloud. New York, N. Y.—Neighborhood patronage.

They played an—-program, with various actors. Chained out at matinee.—R. C. Steuve, Orpheum theatre, Cauton, O.—Transient patronage.

Cyclone Bliss (Arrow), with Jack Hosie.—This is not up to star's standard work and did not please.—G. W. Johnson, Mystic theatre, Marmarth, N. D.—General patronage.

A Western Adventurer (W. S. P. C.), with William Fairbanks.—Action aplenty. Looks as if William Fairbanks is going to be a winner.—T. M. Davidge, Queen theatre, Durant, Okla.—General patronage.

Sky Fire (Pinnacle), with Neil Hart.—Most satisfactory picture for all classes. Built around the Aurora Borealis.—W. H. Hamann, Strand theatre, Kingsport, Tenn.


The Purple Cipher, with Earle Williams.—Very good. A different kind of Williams picture. Did not please as well as The Man from St. Cloud. New York, N. Y.—Neighborhood patronage.

The Falcon (Equity), with David Griffith.—This is not up to star's standard work and did not please.—G. W. Johnson, Mystic theatre, Marmarth, N. D.—General patronage.

A Western Adventurer (W. S. P. C.), with William Fairbanks.—Action aplenty. Looks as if William Fairbanks is going to be a winner.—T. M. Davidge, Queen theatre, Durant, Okla.—General patronage.

What The New York Newspaper Critics Said About “Black Beauty” Now Playing at the Strand Theatre

“It is a far better product than the book itself, and it is probable that Anna Sewell would say as much. Must be considered as one of the fine pieces of motion picture work of the season. A picture play deserving of large patronage and long life.”—New York Morning World.

“Charm and good taste—the production and direction seem with them. ‘Black Beauty’ is the sort of wholesome entertainment that builds sturdy tissue in the interesting picture industry.”—New York American.

“Right after the two weeks’ run of ‘The Kid’ the Strand Theatre presents this week ‘Black Beauty’—another of the best pictures of the season. The picture is so refreshing in its atmosphere, so kind in its message and so clean in its purpose that it cannot fail to captivate the hearts of motion picture patrons.”—New York Morning Telegraph.

“The presence of the various stable characters makes this picture one of the alluring novelties of the season. A very attractive production which, in the immortal words of any clothing advertisement, is ‘fitted to customers of all ages.’”—New York Herald.

“‘It’s a job to be proud of, I think, having made ‘Black Beauty’ into a picture which will please infant and adult, a job which so easily might have been badly done, but is not. At the Strand there were hosts of un-naturally quiet little boys marshalled in to see it. They thought it was ‘great stuff.’”—New York Daily News.

“A picture that will attract thousands of animal lovers to the Strand this week. The film version of this tale follows the book closely.”—New York Journal of Commerce.

“So skilfully has Vitagraph told this story on the screen that to many it will seem even better than the book itself.”—New York Evening Telegram.

“As a picture it is indeed a novelty for which the producers deserve more than the usual credit.”—New York Globe.

“On the silver sheet ‘Black Beauty’ is in many respects a remarkable picture. There are thrills aplenty likewise, the race for the train in the final scene being one of the best filmings of its kind the motion picture world has produced, with a succession of sensational riding feats. Jean Paige has an appealing beauty. She screens and plays extremely well. Her supporting cast is of the best.”—New York Evening Mail.

“One of the unique offerings of the season is ‘Black Beauty,’ which atones for many a vampire-laden blight of the past. It’s a relief to meet with actors who aren’t always trying to register. Jean Paige leads the human battalion and does it as one to the manner and the saddle born.”—New York Evening Sun.

“‘Black Beauty’ scores. There is an excellent race to climax the story.”—New York Journal.
Am playing a return date in March. You can't go wrong on it.—E. S. Brooks, Bell theatre, Kansas City, Mo.—Neighborhood patronage.

The Cold Deck (Thos. H. Ince), with William S. Hart.—While this is a re-issue and third time shown in McGhee, people enjoyed it as much, or better, than the late Hart pictures.—E. A. Bar adel, Palace theatre, McGhee, Ark.—Neighborhood patronage.

Serials

The Son of Tarzan (National), with a special cast.—A good serial. The attendance is increasing now, being small at start because of cold weather. Also running The Moon Riders, which is a dandy Western serial.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—Small town patronage.

Velvet Fingers (Pathé), with George P. Seitz.—If any fanatic reformers see this we will be in for "town" censorship.—E. E. Gailey, Crystal theatre, Wayne, Neb.

Bride 13 (Fox), with a special cast.—A wonderful serial and gets money. Something out of the ordinary, but the plot is horrible and some of the scenes hardly get by. Do not believe that this will get by in some southern towns.—D. J. Yeung, Dreamland theatre, Brownsville, Tex.

Fighting Fate (Vitagraph), with William Duncan.—I am on the second episode of this serial, and it is sure going over big. This is one serial you want to book as it is sure a winner.—A. E. Berlin, Grand theatre, Rock Falls, III.

The Lost City (Warner Brothers), with Juanita Hansen.—The best serial we have ever run. Any exhibitor who fails to play this is passing up real money.—F. D. Hall, Wonderland theatre, Madelia, Minn.—Neighborhood patronage.

The Veiled Mystery (Vitagraph), with Antonio Moreno.—On the eighth episode. Giving entire satisfaction. Crowd gradually increasing. Always received with acclamation.—S. R. Tiller, Lone Star theatre, Caryville, Tenn.—Neighborhood patronage.

Daredevil Jack (Pathé), with Jack Dempsey.—First episode went big. Packed house. Pleased all. Looks like it's going to pull. They said that they would be back next week.—William Thacher, Royal theatre, Salina, Kans.

The Lion Man (Universal), with Jack Perrin.—On 15th episode. Holding up well. Have used better serials.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

Elmo the Fearless (Universal), with Elmo Lincoln.—This serial pleased about 50 per cent of serial fans. Too much of the same-ness throughout. I cannot recommend this as a drawing card.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Neighborhood patronage.

The LION MAN (Universal), with Jack Perrin.—Just finished this serial and advise every small town exhibitor to get it if he can. Six years ago I swore off running serials. This more than doubled my Saturday receipts. Am open on Saturday and Sunday only. Patronage just wild about it. Bad weather kept none away. On the last night I had to close the box office, the first time ever. Am going to use KING OF THE CIRCUS next.—Geo. Eberwine, Auditorium theatre, Marblehead, O.

The Veiled Mystery (Vitagraph), with Antonio Moreno.—Just completed this serial and can say it was a good one. Drew well and held up good. Vitagraph serials always have the same kind of stunts. We have run three and find that way.—C. L. German, Royal theatre, Ronner Springs, Kans.—Neighborhood patronage.

The Lost City (Warner Bros.), with Juanita Hansen.—This is one of the best serials we ever run, and we run them all. You cannot go wrong on this one. Book it.—Spalding Bros, Gem theatre, Taylorville, III.—Neighborhood patronage.

The Midnight Man (Universal), with James J. Corbett.—Just finished this. It is great. A business builder for small towns. If you turn your head to sneeze you will get the full benefit.—S. R. Tiller, Lone Star theatre, Caryville, Tenn.—Neighborhood patronage.

The Son of Tarzan (National), with a special cast.—Business increased 30 per cent on a Monday. Best serial I ever ran. Audience wild over it.—H. Scholl, Mabel theatre, Chicago, Ill.—Neighborhood patronage.

The Purple Rider (Vitagraph), with Joe Ryan.—Just started this serial. Seems to hold but it is too early to judge.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

Ruth of the Rockies (Pathé), with Ruth Roland.—On the ninth episode and interest holding up. Every one seems to be pleased with this serial and I think it is a good one.—Adolph Kohn, Kohn's Theatre, Granville, N. Y.—Neighborhood patronage.

Ruth of the Rockies (Pathé), with Ruth Roland.—This serial is good and holds the crowds. Has been out every day and at the box on Saturday. Run at both places with Select pictures.—L. P. Lewis, Lone Star theatre, Jasper, Tex.—Small town patronage.

The Son of Tarzan (National), with a special cast.—Very good. Best opening on a serial ever run.—H. H. Burns, Farmer theatre, Chicago, Ill.—Neighborhood patronage.

Short Subjects

The Red Hot Trail (Universal), with a special cast.—A fine, clean Western drama that will please as well as Hoot Gibson.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

Up in Ali's Place (Sennett-Paramount), with a special cast.—Had them screaming on this comedy. The bathing beauties were there.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

The Huntsman (Fox), with Clyde Cook.—This is a corking good comedy and took well. It brought consistent laughter.—G. W. Johnson, Mystic theatre, Marmarth, N. D.—General patronage.

The Valley of Ten Thousand Smokes (Educational), with a special cast.—A real special produced under supervision of the National Geographic Society. Ask your school superintendent to co-operate and you will be surprised. It's a winner.—F. Heijmanek, Opera House, Clarkson, Neb.—Small town patronage.

The Scarecrow (Metro), with Buster Keaton.—One of the best comedies ever released on any program. Buster has Lloyd, Arbuckle, Chaplin or any of them beaten a mile. The coming big one.—G. W. Yeaton, Ioka theatre, Exeter, N. H.—Neighborhood patronage.

Stung Again (C. B. C.), with Hall Room Boys.—This went over good. Damn good comedy.—William Thacker, Royal theatre, Salina, Kans.

Torchy (Educational), with Johnny Hines.—First Torchy. Went over good. All Educationalists so far have been good.—O. R. Nation, Strand theatre, Davis, Calif.—Small town patronage.

Neighbors (Metro), with Buster Keaton.—As good as any comedy with Bus-
The Tale of a Dog (Universal), with Browne.—A clean, laughable, fine slap stick comedy. Good for any program. Book with Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

Tipped Off and Superstition (Universal), with Hoot Gibson.—Hoot Gibson is the biggest drawing card and best liked player appearing in two-reel Westerns to-day. His plays are full of action and the right comedy element to please all fans of all ages. Book them.—J. B. Stine, Gem theatre, Clinton, Ind.—General patronage.

His Home Sweet Home (Vitagraph), with Larry Semon.—This is a dandy comedy and will get the laughs. Should go great in any house.—G. W. Johnson, Mystic theatre, Marmarth, N. D.—General patronage.

Wet and Warmer (First National), with a special cast.—A two-reel comedy and the average.—Raymond Gear, Mayflower theatre, Florence, Kans.—General patronage.

Betty Sets the Pace (Arrow), with Muriel Ostriche.—This is certainly a delightful comedy and the cast and comedies are both good clean comedies. We do not care for the bathing girl class of comedy.—J. A. Wright, Lone Star theatre, Ovalo, Tex.—Small town patronage.

THE KICK IN HIGH LIFE (First National), with Charles Conklin.—One of the best slapstick comedies I have ever run. They laughed so hard that one patron broke a seat back.—F. D. Hall, Wonderland theatre, Madera, Minn.—Neighborhood patronage.

Don't Tickle and The Huntman (Fox), with Clyde Cook.—Laughable slap-stick comedies. Cook not yet known, so not a drawing card.—J. B. Stine, Gem theatre, Clinton, Ind.—General patronage.

Torchy Comedies (Educational), with Johnny Hines.—These comedies are in a class by themselves. Will please every one and even those patrons who do not ordinarily like comedies.—F. D. Hall, Wonderland theatre, Madera, Minn.—Neighborhood patronage.

The Grand Canyon (Prizma).—Another good color comedy of our exhibitor owes it to his patrons to show these Prizmas. They impress as nothing in black and white can.—Jean Lightner, Regent theatre, Alameda, Calif.— Neighborhood patronage.

The Flivver Wedding (Federated), with Monty Banks.—This is one of the best I have ever run. People were so pleased with this comedy they talked of it days afterwards.—J. A. Wright, Lone Star theatre, Ovalo, Tex.—Small town patronage.

Alleagant Fox (Fox), with Clyde Cook.—This comedy is excellent and people are asking when the next one is coming. Cook is different and that is what they like.—F. D. Hall, Wonderland theatre, Madera, Minn.—Neighborhood patronage.

Larry Semon Comedies (Vitagraph).—If your patrons like good clean comedies, book all this series.—W. A. Forsyth, Temple theatre, Standish, Mich.—Small town patronage.

Rolin Comedies (Pathé).—These one reel comedies are in most cases very good, especially those in which the little colored boy appears. This lad is clever.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Neighborhood patronage.

Chester Comedies (Educational), with Snooky, the Humazard.—Any exhibitor who passes up these wonderful comedies is dead—that's all.—F. D. Hall, Wonderland theatre, Madera, Minn.—Neighborhood patronage.

Larry Semon Comedies (Vitagraph).—The best liked comedies of them all. My patrons like him more each time I show him.—W. F. Haycock, Star theatre, Callaway, Neb.—Neighborhood patronage.

Camping Out (Paramount), with Roscoe Arbuckle.—For comedy this one exceeds anything I have ever shown. If you want to get the laughs book this picture. Pleased them all.—Paul Dahlstrom, Bungalow theatre, North Powder, Ore.—Neighborhood patronage.

The Szechner-Caddock Wrestling Match.—We found this a very unique and entertaining picture. It is a good vulgar.—Earl Snell, Majestic theatre, Reno, Nev.—General patronage.

Dull Care (Vitagraph), with Larry Semon.—A good comedy. All of the Larry Semon comedies have been good.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Neighborhood patronage.

The Toonerville Trolley (First National).—Something decidedly different in comedy that sure pleases. Drew thanks from a big majority of our patrons. You have to stay up all night to beat First National though, and even then "it can't be bid."—C. L. German, Royal theatre, Bonner Springs, Kans.—Neighborhood patronage.

Haunted Spooks (Pathe), with Harold Lloyd.—A dandy comedy. This is the best of the first Lloyd series. A good drawing card.—Joseph R. Ulman, New Orpheum theatre, Ada, Minn.—Neighborhood patronage.

Arbuckle Comedies (Paramount).—All the two-reel Arbuckle comedies are good. We are using several the second time.—W. A. Forsyth, Temple theatre, Standish, Mich.—Small town patronage.

The Fly Cup (Vitagraph), with Larry Semon.—One of the best comedies we ever ran. Pleased everybody.—Fred Frisbie, Croxton theatre, Angola, Ind.—Neighborhood patronage.

Mermaid Comedies (Educational).—Absolutely the best slap-stick comedies we have had the pleasure of running in this theatre.—F. D. Hall, Wonderland theatre, Madera, Minn.—Neighborhood patronage.

Up in Alf's Place (Sennett-Paramount), with a special cast.—The poorest excuse for comedy I ever saw.—Bert Norton, Kidney theatre, Eureka, Ill.—Neighborhood patronage.

Communications regarding condition of film, service conditions, rental prices, etc., should be mailed separately. Reports for this department must be confined to the actual drawing power record of productions.
New York Notes About Film Folk

By J. B.

At the coming election in Tarrytown, N. Y., a proposition will be put up to the taxpayers to decide whether Sunday motion picture shows will be permitted in the village. Tarrytown is situated but a step from Sleepy Hollow.

The police of Mamaroneck Mt. Vernon and New York have been asked by distracted parents to institute a search for Lucille Mezinsky, nineteen-year-old daughter of Mr. and Mrs. Mezinsky of Mamaroneck, N. Y., and Margaret Braun of Mt. Vernon who dropped out of sight last Thursday. The parents of the girls believe they have abandoned the Business College which they were attending at 123rd Street, New York city, and ran away to join a motion picture company in New York or Los Angeles. Miss Braun has never been in a studio but Lucille Mezinsky has worked for D. W. Griffith at the Oriente Point studio and had a part in "Way Down East." She is a statuesque beauty of the brunette type, about five feet seven inches tall, and weighs about one hundred and thirty pounds. Their eyes are large and sparkling and her complexion is dark olive.

In a disastrous fire at Mamaroneck, N. Y., Feb. 21, several of D. W. Griffith's employees had very narrow escapes. They were compelled to leave the house so hastily that they had no chance to save any of their belongings. Charles E. Mack, Frederick Stephens, Stanley Kirchoff and Philip Brady lost everything in the fire. Kind friends fitted them out with temporary wardrobes.

We are glad to chronicle the fact that Mr. and Mrs. Edgar Lewis, who have been under the weather from the effects of colds, have recovered and that they expect very soon to seek the balmy climate of New York to complete the cure. Welcome to our city!

Joe Reidy, Pathe's peerless publicity purveyor, has been suffering from a cold for the past week and he was so hoarse over the telephone that we could hardly get a word of what he said, but being more or less accustomed to the various forms of the press departments we surmised that Joe was saying, "For the love of Mike, don't neglect Pathe's publicity just because I'm speechless. Come across!" All right, Joe. Hope you will soon be able to put your customary vocal force behind your requests.

Walter K. Hill's "Film Smiles and So Forth" is going over big. Walt Mason and Walt Hill are neck and neck on the smiles thing and some say Hill coined the phrase, "The voice with the smile wins."

Charles Davis, 25th, and a company of eight players have just returned from Maryland where they have been working on exteriors for the second Muriel Ostriche picture. Hazel Home, who was recently engaged by Salient Films, was one of the party.

Sidney Garrett has changed the name of his company from Sidney Garrett, Inc., to Sidney Garrett Productions, Inc. Quite some change, "Sid," and in the long run it's the change we're looking for.

Dorothy Valentine Cleveland, who has been associated with W. W. Hodkinson Corporation for the past eight months, has joined the Ziegfeld Film Corp. Dorothy is a capable publicist and this, combined with her charming personality, gives her considerable advantage over most of the press soroity.

Dorothea R. Hertzog, the well known short story writer, who has been on the reviewing staff of Exhibitors Herald, has been appointed associate editor on Motion Picture Weekly, the sister publication.

Dr. W. E. Shallenberger, having exhausted the available supply of good pictures in Los Angeles, is motoring from there to San Francisco. Dr. is not accustomed to bad weather and wonders how and when to sandwich in a little play. The play is the thing.

Charlie Seay, w. k. director, returned to New York from Maine last week. Charlie has been cast in his critical eye over the beautiful scenes of the state not with the idea of purchasing it, but of picturing it.

DeMille's Barrie Play

Opens in London in April

Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, announces that William DeMille's Paramount production of Sir James M. Barrie's play, "What Every Woman Knows," will have its English premiere at the Palace theatre, London, about April 1.

At the opening performance Barrie will be present, along with other notable figures in British literary and theatrical circles. The role of Maggie Wylie, played on the stage by Maude Adams, is taken by Lois Wilson, while Richard Bennett's role of the eccentric John Shand is played by Conrad Nagel.

Penrhyn Stanlaws Will Direct Betty Compson

Penrhyn Stanlaws, the noted artist, who has been studying the production of Motion pictures for the past year at the Camera and West Coast Paramount studios, has signed a five-year contract to direct Paramount pictures and will direct Betty Compson in her first Paramount starring feature.

The title of this picture is "At the End of the World," and will be an adaptation of the European stage success of the same name by Ernest Klein.

Plan Pottsville Theatre

POTTSTVILLE, PA.—Chamberlain Amusement Enterprises, Inc., contemplate the erection of a $200,000 theatre here. At the same time plans are being made for the erection of a quarter million dollar theatre here and it is expected that work on its construction will begin in the early spring.
Metro Will Have Notable Premiere
For “The Four Horsemen” March 6

Distinguished Audience Will Attend Lyric Showing of “Million Dollar” Adaptation of Novel by Vincente Blasco Ibanez

A notable premiere will be given “The Four Horsemen of the Apocalypse” at the Lyric theatre, March 6, on March 6, to a distinguished audience will view Metro’s “million dollar” picturization of Vicente Blasco Ibanez’s novel.

The premiere will be under the personal supervision of Hugo Riesenfeld, managing director of the Rivoli, Rialto and Criterion theatres.

Adapted by June Mathis

“The Four Horsemen” is a Rex Ingram production from a screen adaptation by June Mathis.

Plans are being made for the reception at the premiere of Don Juan Rialto and Dr. Thomas Le Breton, the Spanish and Argentina ambassadors at Washington; the official consular representatives in New York and in the speaking countries; Archer M. Huntington and other officials of the Hispanic Society of America, together with prominent authors, newspaper and magazine editors, college professors, artists, as well as notable figures in the film and theatre world.

Among those for whom reservation already have been made are Don Ramon P. De Negri, Mexican consul general; Don Cesar Guadencio, consul general of Uruguay; Don Gustavo R. de Icaza, consul general of Ecuador; Don Eduardo Higginson, consul general of Peru; Don Eleandro Berra, consul general of Spain; Don Ernesto C. Perez, consul general of Argentina; Don T. Romero, consul general of Salvador; Don Gabriel A. de Amenabar, consul general of Cuba; William Wallace White, consul general of Peru; Don Belisario Porras, Jr., consul general of Panama; Don Francisco Villacorta, consul general of Guatemala; Don Emilio Edwards, consul general, Chile; Don Hielo Lobo, general of Brazil; Don Jose, Campbell, president of the Union Benefica Espanola.

Newspaper Men Invited

Dr. Nicholas Murray Butler, Prof. Brander Matthews, Prof. G. C. Odeill, Dr. E. J. Wheeler, Dr. Frank Crane, John O’Hara Conquers, Winston Churchill, Frank A. Vanderlip, Ellis Parker Butler, Perrison Maxwell, Frank Crowninshield, Ray Long, Herbert Kaufman, Arthur Brisbane, Carl Hovey, Eugene V. Brewater.


Special Music Arranged

With its colorful, picturesque episodes in the Argentine, its throbbing romance against the gay background of Paris and its stirring, epic sweep of drama in the big Marine scenes, the screen version of “The Four Horsemen” offers unusual scope for musical interpretation. An elaborate music setting, to be rendered by a symphony orchestra, is being arranged by Dr. Riesenfeld, together with other appealing interpretive features, and it is predicted that this record-breaking photodrama’s metropolitan debut will set a new mark in the annals of filmdom.

Paramount to Distribute

African Expedition Film

Announcement comes from Famous Players-Lasky Corporation that it will issue 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 Paramount-Vandenbergh expedition brought back from Africa about 40,000 feet of film for scientific record. The 8,000 feet to be published comprises the best of this.

“Fighting Crime Wave”

Selznick Cartoon Jibe

One of the features incorporated in the Selznick News reel is a cartoon called “Fighting the Crime Wave.” It is a travesty on the crime conditions being faced throughout America and the efforts being made to check it are presented in a highly ludicrous and mirth provoking manner.

Realart Increases Its Coast Scenario Staff

Percy Heath Is the Latest Acquisition of Producing Corporation

Realart’s West Coast studios, devoted to Mary Miles Minter, Wanda Hawley and Bebe Daniels productions, has increased its staff of scenarists to five writers.

The latest addition is Percy Heath, former dramatic critic, American author of “Sari” and former publicity agent for David Belasco, Henry W. Savage, Charles Dillingham and others.

Specializes on Comedy-Drama

Mr. Heath, it is announced by Elmer Harris, supervising director of the studios, will specialize on comedy-drama adaptations for Bebe Daniels and Wanda Hawley.

Newspaper men will recall Mr. Heath as one of the little group who achieved the sensational feat of publishing a Baltimore paper in Philadelphia when the fire of 1904 made it necessary to dynamite the plant of the old Baltimore Herald.

Author of Short Stories.

Mr. Heath is the author of a number of successful vaudeville sketches and short stories. Among the latter are “Soldiers of Misfortune” and “The Doctor’s Dilemma.” His work in motion pictures includes adaptations of “Down by the Rio Grande,” “Burnt Wings,” “Chorus Girl’s Romance” and “Inner Sight.”

With the addition of Mr. Heath, Realart’s Western scenario staff numbers five—Elmer Harris, supervising director; Alan Eyton, Edith Kennedy and Douglas Doty, former editor of Century Magazine.

Nelson Disposes of Rex

OSNABROOK, N. D.—W. L. Nelson has sold his Rex theatre to E. D. Wert of Duke’s theatre.

The Senate theatre, Chicago, in the making. View of the steel construction being erected by the Duffin Iron Company.
Ross Publishing Company Adopts Policy of Expansion in Publicity

In its recent reorganization meeting Ross Publishing Company, Inc., 1443 Broadway, New York, adopted a new business policy, allowing for the expansion of its activities in both the publishing and publicity fields and elected new officers.

Clement A. Dodson, the new president, is sales and advertising manager of a big New York commercial institution and is well known in the advertising world. Maurice Meyers, vice-president, formerly was personal representative of Sol Lesser, both in the East and in Los Angeles. Milton L. Silver, who was one of the original incorporators with Mr. Dodson, retains his office as treasurer. The secretary is John P. Dornan, who enters the Ross Publishing Company from various outside activities.

Biographies Are Published

Charles Donald Fox, former president, has disposed of his holdings to other members of the corporation.

The initial publication of the company, "Who's Who on the Screen," contains 424 pages of photographs and biographies of practically every prominent player, director and executive in the film industry.

The first edition of 5,000 copies is nearly exhausted; it is announced. Testimonials from exhibitors and photoplay editors are coming in daily as to the invaluable aid "Who's Who" affords them in making up programs and film pages.

Though the demand for this expensive edition has been great, the company feels that a more popular priced edition will put it within the reach of every fan and at the same time afford wider publicity to the players listed in its pages. With this thought in mind every effort is being made to anticipate the demand with a new and revised "Who's Who on the Screen." This new edition will go to press some time in March.

Publish "Mirror Books"

"The Little Movie Mirror Books," a novelty in motion picture publications and an original idea conceived by Ross Publishing Company, has caused many complimentary comments to be made. These little books are 4 1/2 x 6 inches in

size and contain sixteen pages of intimate story and exclusive pictures on a single star. In addition there is a four-color cover with a pen and ink sketch of the star on the back cover and a unique letter written by the star to the fan.

"Little Movie Mirror Books" on William S. Hart, Lilian Gish, Mae Murray, Harriet Hammond, Bert Lytell, Ben Turpin, Wesley Barry, Colleen Moore, Donaldina, Viola Dana, Corinne Griffith and Wallace Reid are being distributed through newsdealers everywhere.

In all cases the cooperation of the companies handling the distribution of the photoplays in which these stars appear has been enlisted to help push these books to the advantage of everybody concerned.

Head of English Firm

Arrives in America to Study Local Condition

George Clark, president of George Clark Productions, has arrived in New York from England, for a short stay, during which he has planned to look over the American field with a view to becoming better acquainted with conditions here and to start a campaign for his two stars, Ivy Duke and Guy Newall.

George Clark productions are being published in this country by Stoll Film Corporation of America, and it is at the latter's main offices at 130 West Forty-sixth street, New York, that Clark is making his headquarters. Two of the Clark productions, "Squandered Lives" and "The Lure of Crooning Water," have been issued. Others which will follow are: "Testimony," "The Garden of Resurrection" and "The Persistent Lovers."

Theatre Company Formed

DULUTH, MINN.—Lyceum Company, which will operate the Lyceum theatre, has been incorporated by J. B. Clinton, Charles P. Meyers and M. D. Day with a capital stock of $50,000.

Pronounce Picture Sure-Fire Success

Priest Production Inspired by Theme of Poem by Moore

The offices of Robert W. Priest announce that state right buyers who have viewed "The Supreme Passion" declare it is a sure-fire box office attraction and a powerful photoplay. The story is by Robert McLaughlin and Charles T. Dazey.

The story is based upon the proposition: "Is a woman loved for beauty of body or beauty of soul?" and was inspired by the theme of Thomas Moore's poem, "Believe Me, If All Those Endearing Young Charms."

Mr. Priest is elated over the result of what he terms intensive editing of a big photoplay and the result is a magnetic title wedded to a fascinating story. The adjective "supreme," as used in the title, defines the highest and most exalted passion which the human mind may know—the pure and lasting love of a good man for a good woman, when misfortune, apparently resulting in the blastedness of physical beauty, overtakes her. No photodramatic story has so closely adhered to a theme originating in a great mind, it is said, as does the story of "The Supreme Passion" to the immortal lines of Thomas Moore.

Horwitz Forms National State Right Organization

Joe Horwitz of "Mickey" fame, head of Joe Horwitz Productions, formerly of Detroit, Mich., has organized to operate nationally, with headquarters on the fifth floor of the Columbia theatre building, Forty-seventh street and Seventh avenue, New York, and announces the purchase, for the United States and Canada of "Dollars and Destiny," a new five-reel production starring Paul Cappelleti.

Mr. Horwitz will have associated with him as general manager Charles A. Meade, who is well known throughout the industry, having been associated for many years with Pathé, Vitagraph and more recently with C. B. Price Company, Inc.
What The New York Newspaper Critics Said About "Black Beauty" Now Playing at the Strand Theatre

"It is a far better product than the book itself, and it is probable that Anna Sewell would say as much. Must be considered as one of the fine pieces of motion picture work of the season. A picture play deserving of large patronage and long life."—New York Morning World.

"Charm and good taste—the production and direction team with them. 'Black Beauty' is the sort of wholesome entertainment that builds sturdy tissue in the interesting picture industry."—New York American.

"Right after the two weeks' run of 'The Kid' the Strand Theatre presents this week 'Black Beauty'—another of the best pictures of the season. The picture is so refreshing in its atmosphere, so kind in its message and so clean in its purpose that it cannot fail to captivate the hearts of motion picture patrons."—New York Morning Telegraph.

"The presence of the various stable characters makes this picture one of the alluring novelties of the season. A very attractive production which, in the immortal words of any clothing advertisement, is 'fitted to customers of all ages.'"—New York Herald.

"It's a job to be proud of, I think, having made 'Black Beauty' into a picture which will please infant and adult, a job which so easily might have been badly done, but is not. At the Strand there were hosts of un-naturally quiet little boys marshalled in to see it. They thought it was 'great stuff.'"—New York Daily News.

"A picture that will attract thousands of animal lovers to the Strand this week. The film version of this tale follows the book closely."—New York Journal of Commerce.

"So skilfully has Vitagraph told this story on the screen that to many it will seem even better than the book itself."—New York Evening Telegram.

"As a picture it is indeed a novelty for which the producers deserve more than the usual credit."—New York Globe.

"On the silver sheet 'Black Beauty' is in many respects a remarkable picture. There are thrills aplenty likewise, the race for the train in the final scene being one of the best filmings of its kind the motion picture world has produced, with a succession of sensational riding feats. Jean Paige has an appealing beauty. She screens and plays extremely well. Her supporting cast is of the best."—New York Evening Mail.

"One of the unique offerings of the season is 'Black Beauty,' which atones for many a vampire-laden blight of the past. It's a relief to meet with actors who aren't always trying to register. Jean Paige leads the human battalion and does it as one to the manner and the saddle born."—New York Evening Sun.

"'Black Beauty' scores. There is an excellent race to climax the story."—New York Journal.
With the Procession in Los Angeles

By Harry Hammond Beall

IRVIN S. COBB, he of the round frame who gained fame with his expression "As much privacy as a gold fish," has been engaged by Irving Lesser and the Warner boys to write humorous sub-titles for "Fag's Bad Boy," in which young Jackie Coogan, Chaplin's foil in "The Kid," is being starred. The deal was made while Cobb was lecturing here and the famous humorist brought to the Pacific Coast producers' kindest greetings from Col. Fred Levy of Louisville. The Colonel and Cobb were boys together in Paducah, Ky.

Perce Heath, formerly Eastern dramatic critic and exploiter-general for limb and lingering revues, has apparently worked his way into the heart of the film colony here since Harry Klem first brought him out to Universal City two years ago. Percy has joined the Kealart scenario staff and will specialize on comedy-drama adaptations for Bebe Daniels and Wanda Hawley.

With the clink of glasses and the clatter of feet on the dance floor, the annual session of the Federated Film Exchanges of America came to an end at Sunset Inn, Santa Monica, Wednesday night of this week. All of the Eastern film men voted that Los Angeles could run rings around New San Francisco when it comes to having a good time.

Mike Levine, vice-president and generalissimo of the Robert Brunton studios, is back from the East crying "Wolf, Wolf" with regard to film studios in Florida. Levine claims that New York producers who wish to move their studios to Florida have no trouble in securing loans, while those who desire to move their productions to Los Angeles have little or no success in obtaining funds. He states that certain organizations in Florida are making every effort to make Jacksonville the center of the industry and that unless banks take steps toward encouraging the cinema industry by making necessary advances this city will lose millions of dollars in profitable business.

Morris Ryskind, author of "Unaccustomed as I Am," is a familiar figure around the Alexandria Hotel now, usually in company with Bernie Fineeman, the Katherine MacDonald chief executive who has engaged the Eastern writer to do titles. Ryskind has the distinction of having the "horniest" pair of horn-rimmed spectacles in the West Coast film colony.

During the absence of Oliver Morosco, George E. Bentel, his general manager, has moved the official headquarters of the film productions from the Egan Little Theatre building to the Chapman building at Eighth and Broadway. There both Bentel and the corpulent Morosco publicity man, Charlie Brandlerman, have been installed in a suite of luxurious offices.

The lobby of the Hotel Alexandria resembles that of the Hotel Astor in New York because of the great assembly of Eastern film luminaries. Among the better known figures of the industry who have been seen in the lobby are W. W. Hammons, president of Educational; Doc. W. R. Shal-

nenberger, head of Arrow Film Corporation; W. W. Hodkinson, of Hodkinson Corporation; Eddie Bonner, of Chester Productions; Rupert Julian, who is about to launch his own company and numerous others.

Benefits have been the hue and cry of the film men of the West Coast for the past two weeks. We had the Theatre Owners' March Grass Ball at the Hotel Ambassador February 2 to raise funds to fight the Blue Laws and the week of February 14 at the Philharmonic Auditorium a monster benefit staged by the Hollywood Educational League, for the starving children of Europe. Join Emmet McCormick, First National exploiter, representing the company, who has already started work on the Ireland Day benefit to provide for those of his clan now in the old country.

Production costs on "Foolish Wives" reached the $750,000 mark this week with every indication that the finished super-feature will clear the million dollar hurdle before Erich Von Stroheim has shot the last scene.

"Bill" Kees, the persistent press agent, is authority for the statement that there is not a pair of puttees in the entire Kern production organization. General Director George H. Kern and co-Director Murdock McQuarrie down past the assistant directors, property men, and assistant property men, down, down, down to the publicity man. Nary a puttee.

George Loane Tucker, producer of "The Miracle Man," has returned to Los Angeles from Honolulu. Mr. Tucker's trip was a voyage of recuperation following a major operation.

Selznick Feature to Be Issued March 10

Hedda Hopper Has Leading Role in "You Can't Kill Love"

"You Can't Kill Love," the latest Selznick feature, is announced for publication on March 10. Burton George directed the picture from a story written by Michael J. Phillips and picturized by Edward J. Montagne.

Hedda Hopper, who played the leading feminine role opposite William Faversham in "The Man Who Lost Himself," is seen in the leading role, and William B. Davidson, who has appeared in several Selznick productions, plays the leading male part.

Other well-known members of the cast include Betty Hiltborn, Maurice Costello, Charles Gerard, Warren Cook and others equally prominent in the screen world.

That love is indestructible and that its holy flame burns forever is the theme set forth in "You Can't Kill Love." The story, encompassing love, romance and adventure, is laid alternately in the beauty of the Canadian Rockies and the smart set of suburban life.

"Male and Female" Is

Big Success in India

Cable reports received by E. E. Shauer, in charge of the foreign department of Famous Players-Lasky Corporation, tell of the success scored by Cecil B. DeMille's "Male and Female" on its premiere in India.

This Paramount picture was first shown in Calcutta at the Picture House, owned and operated by E. H. DuCasse, and it is said to have established a new box office record. The picture was based upon Sir James M. Barrie's "The Admirable Crichton."
Guarding the Health of the Picture Theatre Patron

Recent "Flu" Epidemic Emphasized Advantage of Taking All Sanitary Precautions

BY F. W. WILSON
Manager, Industrial News Service, Du Pont de Nemours & Co.

The "flu" epidemic of 1918 taught hundreds of motion picture theatre owners a valuable lesson, though an expensive one. Probably the epidemic imposed a greater monetary loss upon theatre owners than upon any other class of business men. Their houses were closed with a total loss of revenue for long periods with most of their expenses continuing.

Theatre owners had time for a great deal of hard thinking during their periods of enforced idleness. Why, asked many of them, did the health boards pick on the motion picture industry and what can be done to prevent similar unWelcome attention from the health authorities in the event that another similar epidemic visits the country in the future? How would it be possible to make theatres more sanitary?

Evidently the answer to the problem that most of the owners arrived at was that they must have roomier, better ventilated and cleaner picture houses.

Health Measures Taken

The new houses that have been constructed since the epidemic have been conspicuously free from all forms of disease germ incubators and distributors. Many of the older theatres have been completely reconstructed and renovated, providing more room, more ventilation, more vacuum cleaning plants, new paint on walls and ceilings and new and sanitary seat coverings. There have been improvements in progress all over the country.

Probably the change of greatest importance and the change that has been most generally made has been in the substitution of pyroxin coated fabrics for seat coverings in place of leather, velour and tapestry coverings.

The animal character and porous structure of leather when used to upholster the seats in picture houses condemns it. The conditions in such houses are such as to cause excessive perspiration. The heat and pressure of the body applied through long periods to the spongelike leather causes the perspiration to be absorbed by it and as there is no possible way of cleansing it, the cover becomes progressively more foul with continued use. It becomes impregnated with grease, dirt and other contaminating germs-breeding matter and to aggravate this condition, the perspiration absorbed sets up a chemical action which, in some cases, causes the actual decomposition of the leather and in other cases, causes mold.

Velour and Tapestry

Velour and tapestry have many of the disadvantages mentioned above as affecting leather.

The leather substitute which is being quite generally adopted by the motion picture theatre is pyroxin, in fact the coating is impervious to perspiration as well as all other fluids, greases, stains and other foreign matter likely to come in contact with it. The surface, in fact, is thoroughly non-porous and provides no refuge whatever for foreign matter.

Anything that happens to lodge on the surface of it can be removed with soap and water. In fact, the fabric covered with this material can be scrubbed clean just as often and in exactly the same way that the floors are scrubbed. The material is not at all injured by this treatment.

Theatre walls should always be painted. This makes it possible to clean the walls with soap and water.

Need for Sanitation

Theatres having no interior decorations or furnishings that are not thoroughly sanitary and practically cleanable are much less likely to be closed by boards of health in the event of future epidemics than were the theatres of 1918 which had been built and furnished before the necessity for extreme sanitary measures had been impressed upon the motion picture industry.

There is very little chance for disease germs to flourish in any theatre having wood, tile, cement, or linoleum covered floors, seats having metal frames and pyroxin coated upholstery and painted walls. Any germs that do find lodgment in a theatre thus outfitted can be exterminated with the utmost promptness and certainty by the utilization of some vigorous muscle and some ordinary soap and water. It is desired to use germicide sprays, none of these materials will be harmed by them.

This description constitutes the ideal motion picture theatre equipment.
Most Complete Organ Installed at Stanley
Built by W. W. Kimball Firm and Is Instrument Vast in Tonal Qualities
HOUSED IN CONCRETE
Additional Spaces Below Chambers for Relays and Below Stage for Blowing Plant

The magnificent new organ in the Stanley theater, Philadelphia, which is the most complete in existence and the acme of perfection built by the W. W. Kimball Company of Chicago, will be heard for the first time this week. Owing to the fact that this instrument is of vast extent—vast in its artistic and tonal qualities—it was impossible for the builders to have it completed in time for the formal dedication of the Stanley. They have since worked night and day, only the most expert workmen being employed, with the result that all the wonderful volume of tonal qualities, its extraordinary variations of effects and other special features not contained in any other instrument of similar kind, will be heard in all their varying beauty beginning this week.

The instrument in the new Stanley theatre is a true orchestra of the型 first conceived in the mind of Robert W. Kimball and developed by him during his life time, and subsequently further developed and improved by some of his former associates, prominent organbuilders, and whom have been R. J. Elliott, former president, and J. C. Carruthers, former general superintendent. It is probable that this resourceful and expensive type of orchestral organ has reached its highest stage in this installation, which occupies a large concrete chamber at either side of the proscenium and additional spaces below the chambers for the relays, and below the stage for the electric blowing plant and generator.

Is a Unit Orchestra
The instrument is accurately described as a Unit Orchestra, since it contains the full instrumentation of a symphony orchestra, and is under the control of a single player, who, by means of the primary and double touch and numerous other aids, can bring into use, individually or collectively, each and every instrument represented, weaving solos, counter melodies and accompaniments into the elaborate patterns thought out by the composers, and all with the greatest ease.

Though this Unit Orchestra contains all of the percussion instruments in familiar use, such as harp, marimba, celesta, xylophone, glockenspiel, vibra-foils, chimes, tympani, drums, cymbals, tambourine, castanet, only the legitimate percussions are provided which are found in a full orchestra; all woodwind, strings, and none of the unmusical "effects" thought necessary by some organ builders for the "interpretation" of pictures have been provided.

The strings are represented by two double basses, three cello's and six violins. The pedal instruments and the manuals contain more than thirty string tones, from the powerful basso through the viola, first and second violins to the delicate muted violins.

PHIL. H. PIERCE

In charge of the new office of the Bartola Musical Instrument Company.

The wood wind is represented by the bassoon and double bassoon or contra bassoon, the oboe, flute, English horn, oboe, musette, kumara, saxophone, flutes and piccolos.

Wood Wind Represented
The brass family contains the powerful bombards, 32 feet in length and on very heavy wind pressure, the ophicleide, tubas, baritone, trombones, flugel horn, trumpets, French horn, muted horn, bal-lad horn, Wald horn, cornet, muted cornet and echo horn.

Then there is the magnificent family of foundation tones which lifts this instrument above the orchestra of human players, except in such instances as a great organ is used to support a symphony orchestra. These include the diaphones, the several kinds of diapasons of wood, metal and leathered metal, the Thia families, both open and stopped, some of the lower tonad flutes, the Bour-done, gembshorns, octaves and mutation stops. In addition to the percussions named is a grand piano with mar-dolin and harpsichord attachments, all, including the soft pedal and sustaining pedal and other means of expression under control of the organist.

Vox Humana Characters
There are in this instrument Vox Humana of different character and located in different chambers. One of these is a big solo Vox Humana of two ranks, available in all registers. Another is an echo Vox Humana of delicate character and under separate control. It is possible to reproduce the perfect vibrato of the human voice, an accomplishment for which the Kimball organ has been noted since the installation of the first example in the East in the Regent theatre, Philadelphia, where it became widely known as "The Organ With the Human Voice." Tremolo effect is available in connection even with the solo brass instruments, each tremolo being so adjusted as to produce the effect of a humbly played instrument.

OPEN OFFICE IN DALLAS
Bartola Musical Instrument Company Appoints Phil H. Pierce Head of New Branch.

Dan Barton, general manager of the Bartola Musical Instrument Company, has just returned from Dallas, Texas, where he superintended the opening of a new sales office, which will be in charge of Phil H. Pierce.

Mr. Pierce is well known in the South, having been connected with the musical end of the motion picture business for many years.

Mr. Barton states the many inquiries coming from the Southern territory necessitated the opening of the Southern agency, and it is the intention of the Musical Instrument Company to personally supervise and handle the service on all installations they make.

Mr. Pierce is not only a salesman, but an expert in pipe organ construction.

The Dallas office has a complete organization of instrument builders and it will also include the school for organists, which has been successfully conducted by the Bartola Musical Instrument Company in Chicago for the last seven years.

Mr. Pierce is well pleased with the reception given his firm and has been in contact with Mrs. Phillips of the Cypress Theatre, Fort Worth, Texas, and Mr. Delk of the palace Theatre, Fort Worth, Texas, during the first few days the new office was under way.

DORLEY HEADS NEW FIRM
Thomas W. Dooley has resigned as president, general manager and director of the Dooley exchange in Syracuse, N. Y., and has opened the Exhibitors Film Service there, which has distributed 19,000 pictures in the county, a recent innovation which has attained considerable popularity among exhibitors. He will also handle Powers projectors.

It is the belief of Mr. Dooley that the wants of exhibitors in his territory can be better handled by an exchange in Syracuse but if this proves insufficient, he says, steps will be taken at once for the opening of an office at Buffalo and at Albany.

"ROAMING" SONG
One of the latest songs which is spreading considerable popularity through its rendition by thousands of orchestras in motion picture theatres and elsewhere, is "Roaming," published by Charles H. Harris, who has distributed 15,000 orchestrations of this tuneful dance sensation.

Charlie Strong, whose snappy fox-trot, "I Love You Sunday," is rated among the three best sellers, and Roy Bary are the composers. Roaming is based on the results of music roll bulletins and, it is announced, is soon to be released on phonograph records.

To Begin Kewanee Theatre
KEWANE, ILL—Work on the new Peerless theatre to be built in Chestnut street, is expected to be started by March 1 and completed within six months. It will be built at an estimated cost of $125,000 and will have a seating capacity of 850.
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 MIXUP" 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 PHOTOPLAYS

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HALLROOM BOYS PHOTOPLAYS

"A Better Summer Business"

THIS is what we call a new 32-page illustrated booklet we have just issued. It is written for the exhibitor and shows how he can make his house pay good profits in hot weather.

If your business falls off during the summer months, you need this booklet.

We'll be glad to send you a copy—free. Just put your name and address on the coupon below and mail it to us.

It means money in your pocket to do that NOW

MONSOON COOLING SYSTEM, Inc.
Room 905, 70 West 45th St., New York
PHILADELPHIA DENVER KANSAS CITY
BALTIMORE DETROIT SACRAMENTO

Monsoon Cooling System, Inc.
Room 905, 70 W. 45th St., New York, N.Y.

I would like to see your booklet showing how I can increase my summer business and would thank you to send me a copy at once.

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March 12, 1921 EXHIBITORS HERALD 89
Theatres
Providing Comfort for Fans Is an Asset. Exhibitors Know This. Palaces Are Going Up. Only the Latest Equipment Is Being Installed

New Projects
Muskegon, Mich.—The Strand theatre building will be completed for opening within a few days.

Byron, Ill.—Frank Spoon plans the erection of a motion picture theatre to seat 350 persons.

Clementon, N. J.—Davis & Gibbs will build a $60,000 theatre adjoining their present offices.

Wheeling, W. Va.—Architect George H. Dieringer has drawn plans for a theatre to be erected on the present site of the Nuroma.

Morrison, Ill.—Manager Burkett of the Lyric is contemplating the erection of a playhouse on the site of his present house.

Detroit, Mich.—Thomas B. Winsheimer and associates will erect a theatre at the northeast corner of Jefferson and Coplin avenues.

Albion, Mich.—American Amusement Company has obtained the prior site in Michigan avenue on which a new theatre will be erected.

Pottsville, Pa.—Chamberlain Amusement Enterprises, Inc., will build a $200,000 theatre here.

Ownership Changes
Kirkville, Mo.—Frank B. Moos has sold his interests in the Palace to J. D. Heiny.

Lebanon, Ind.—Manager Pickens of South Bend has purchased the Princess from Herrnhuck Amusement Company.

Urbana, Ill.—Alger & Crenzen are the new owners of the Colonial theatre in North Market street.

Carey, O.—W. J. Powell has purchased his associate’s interest in the Lonet theatre.

Vinita, Okla.—L. W. Brophy has purchased the Lyric theatre which gives him control of the amusement field here.

Sharon, Wis.—Dell Brothers have purchased the motion picture theatre from Fred Ryder.

Remodeling
Newport, Ark.—R. T. Megibon of the Capitol theatre will remodel the house shortly.

Live Oak, Fla.—Lon Burton of the Marion announces he will remodel the old Barton.

Fire
Grand Rapids, Mich.—Fire in the Powers theatre building caused considerable damage.

Lasher Succeeds De Kruijf
L. H. Lasher, former publicity manager of the West Side Trust & Savings Bank, Chicago, has succeeded George De Kruijf, in charge of advertising and sales promotion of the Exhibitors Supply Company.

Mr. Lasher assumed his new duties last Friday and will be located in the executive offices of the company at 537 South Dearborn street, Chicago.

Form California Company
STOCKTON, CAL.—Stocktonian Film Company, capitalized at $50,000, has been formed. It will take over the business of Stockton Film Comedies Syndicate and will produce, manufacture, and market motion pictures here.

Leases Albia, Ia., Comet
ALBIA, IA.—Alex Long has leased the Comet theatre to the Adams Theatre Company on a five years’ contract.

Open Austin, Texas, Queen
AUSTIN, TEX.—The new Queen theatre was expected to open here on February 2w with Manager Hegman in charge.

Push Oreem Bay Building
GREEN BAY, WIS.—Work on the new Strand theatre is progressing favorably and it is expected that the building will be ready for occupancy in March. The house will have a seating capacity of 1,000 and will cost more than $50,000. It is located on the site of the old Royal theatre near the corner of Washington and Walnut streets.

Install Picture Equipment
MT. PULASKI, ILL.—The new opera house is nearing completion and motion picture equipment has been installed. John Beidler is the proprietor.

New Theatre for DuQuoin
DU QUOIN, ILL.—A $100,000 theatre will be erected on the site of the Union Electric shop. Frank Ellis will be the manager.

Will Build in Bellaire
BELLAIRE, O.—The Nuroma theatre in Bellemt street will be erected by the company owning and controlling the Roma as soon as weather permits.

COMPETENT MUSICAL DIRECTOR

EXHIBITORS HERALD---
THE MOST INTERESTING PAPER IN THE FIELD
GUARANTEES MAXIMUM ADVERTISING RESULTS

GUARANTEED Mailing Lists
MOVING PICTURE THEATRES
Every State—total, 21,770 by States, $5.00

1210 Film Exchanges......... $7.00
333 manufacturers and studios  4.00
546 machines and supply dealers  4.00

Further Particulars:
A. F. WILLIAMS, 166 W. Adams St., Chicago.

MINUSA Gold Fibre Screens
Typify as ever, the best in construction and reproduction.
The dominating factor in correct projection.

Distributors Everywhere
Samples and literature upon request
MINUSA CINE SCREEN CO.
St. Louis, U. S. A.
The words

"EASTMAN"

and

"KODAK"

are stencilled on the margin of the film that first made motion pictures practical.
ANNOUNCING —
THE PERSONAL APPEARANCE OF
DOLORES CASSINELLI
IN CONNECTION WITH
FIRST RUN SHOWING AT
BARBEE'S Theatre

BEAUTIFUL STAR OF THE
HIDDEN LIGHT

NOTE — Miss Cassinelli will have several days left for personal appearances after showing at Barbee's — a word to the wise exhibitor is sufficient.

The Right Picture For Your Theatre — The Right Story — At The Right Time.

KEEP RIGHT ON WATCHING FOR BIG EXPLOITATION CAMPAIGN.

Illinois & Indiana Distributors of
EQUITY PICTURES
CHICAGO TRADE EVENTS

Doob Leaves Famous; Block Is Transferred

Former Chicago Manager Is
Now in Charge of the
Cleveland Office

Several changes in the Chicago staff of Paramount have just been announced. P. A. Block, former manager, has been transferred back to Cleveland as manager of that office. Oscar A. Doob, former exploitation man, has resigned to accept the direction of advertising and sales promotion of Lake and Export Coal Corporation. T. C. Greiver has resigned as sales manager. His successor is Milt Kusell.

Joseph Gilday, the new district manager, will have direct supervision over the Chicago office. T. A. Kilfoil, office manager, will assist Mr. Gilday.

In leaving Paramount Doob again associates with Harris P. Wolfeberg, former district manager. His headquarters at present will be at Huntington, W. Va. He departed for the South last Saturday.

“Gasoline Alley” Given

Valuable Exploitation

By Chicago’s Garages

“Gasoline Alley,” the series of animated cartoons to be issued soon by Russell Greiver and Russell, has been given valuable exploitation through the co-operation of Chicago garage owners.

Paul Gerard Smith, in charge of the campaign, sent one-sheets advertising the series to 400 garages in the city with a request that they be hung in a conspicuous position. He followed with return post cards asking if they had been hung. The response, he declares, is surprising.

Newspapers, which carry the cartoon “Gasoline Alley,” upon which the animated cartoon is based, are also co-operating. A line mentioning the fact that the characters in the cartoons are to make their screen debut is carried by practically all of the newspapers. Several have assisted in the distributing of one sheets on bill boards in their city.

Wabash Exchange Buys

Ben Turpin Re-Issues

Wabash Film Exchange, one of the newest of Chicago Film marts, which will open for business at the corner of Eighth street and Wabash avenue in March, has purchased from Warner Brothers twenty Ben Turpin comedies and will distribute them in this territory at the rate of one every week. The comedies are in one reel.

While the Turpin comedies are re-issues, they are new prints and all of the accessory advertising that has been prepared in connection with them is new.

Money Counts!

S. J. Goldman, Chicago manager for Associated Producers, booked Mack Sennett’s “A Small Town Idol” into the Park theatre at Champaign, Ill. This wire was received from the exhibitor:

“We personally think it is the best thing Sennett has done and our patrons are more than pleased with it.”

But Mr. Sennett wanted to know the absolute box office value, so “Eph” Asher wired the exhibitor asking if he had made money. This is the reply:

“Don’t know what you call good business. We had to call out the police.”

Second Odor Bomb Is

Thrown in M. P. House

The Shakespeare theatre, at 942 East Forty-third street, Chicago, was the innocent victim of another odor bomb outrage on Sunday night. Patrons of the theatre were driven to the street and it was an hour before the performance could continue. This is the second time within two months that the Shakespeare has suffered at the hands of miscreants.

Here’s Sig

SIG FALLER

Who is one of Chicago’s oldest exhibitor-managers. Mr. Fallor owned the first motion picture theatre in Chicago on State street and has been in the same location twenty years.

Order Bill Drafted

To Regulate Prices

Theatre Licenses Boosted

from 25 to 50 Per

Cent

Two actions directly affecting Chicago exhibitors have been taken by the city court.

Theatre license fees have been boosted from 25 to 50 per cent. Under provisions of the new ordinance a sliding scale of license fees will run from $200 to $3,500, according to the seating capacity. The judiciary committee of the council has been ordered by the ordinance prohibiting the raising of admission prices on Saturday, Sunday and holidays.

Under the new license ordinance a tax of $200 would be levied on theatres seating 350 or less and charging a maximum admission price of 25 cents. The maximum tax is $3,200 for theatres seating 2,500 persons and charging an admission price of $6.

A Lone Armed Bandit

Rob theatre Watchman

A burglar who had concealed himself in the smoking room of Barbee’s Loop theatre, 59 West Monroe street, for three hours Sunday night, surprised and robbed the watchman of $9. The robber bound and gagged the watchman, Martin Karsl, and escaped through a rear door, leaving behind ten cents car fare for the man.

Karsl managed to free himself shortly afterward and notified the central police station that safekeepers had visited the place. Several squads of detectives and police hurried to the theatre but found that the safe had not been tampered with.

The police believe the robber secreted himself during the last show, shortly after midnight. He then emerged as Karsl was making his rounds and bound him with a rope. The theatre is located on a busy down-town street but the watchman was the only employe around the place at the time.

Paramount Stars Here

Two Paramount stars, Betty Compson and Thomas Meighan, were in Chicago this last week. While in the Windy City Miss Compson visited both the new Tivoli and the Riviera, the Balaban & Katz theatres.

To Build Merrill Theatre

MERRILL, WIS.—A new theatre will be erected here by A. L. Robarge.

Ben Garretson Back

Benjamin F. Garretson, well known publicity and advertising man, who has been located in New York for some time, has taken over the advertising for Guyon Paradise dancing school.
SHOTS AND MISSES

By Mac

According to Ben Edelman, exhibitor Ed Alger, St. Paul, has taken over the Colonial theatre at Urbana, making a five-link chain to date.

Cliff Bastar of the Selected Films exchange is being kept jolly busy these days escorting a certain fair star of cinemaland. It is the diminutive Miss Virginia Lee Corbin, who was featured in the recent Fox features, "Jack in the Beanstalk," "Aladdin's Lamp" and a host of other well-known successes. Seems this young lady is about to emulate her older sister players and is arranging to appear personally before throngs of admirers in the various film theatres throughout America.

With the splendid success accorded "The Sacred Flame," featuring Emily Stevens, exploited throughout this territory by Gollos & Gollos Film Company, Harold and George Gollos tell us they expect to release another big one, "Every Man's Price," a Burton King production starring Grace Darling. With this high-class society drama this new independent exchange will unquestionably rival the former offering when it is considered both these young men have acquired considerable experience as exhibitors and should know just what real showmen desire.

Though a wee bit late, we record another good resolution for '21. Tom Greenwood of the local Hodgkinson sales department has forsaken the romping dominoes and will give his attention in the future during his leisure moments to the scaly Scot's game, cow pasture billiards. By the bye, Tom, old deah—have a care when bounding to your executive chambers on the mezzanine balcony. If that darn of 'film can should be out of place, we predict a dire calamity, and why scare poor little golden locks when you know how mousy she is.

Brentlinger & Mason, popular magnates of Indiana, announce the opening of executive offices in Indianapolis to further a more efficient handling of their rapidly growing string of theatres throughout the Hoosier state.

H. G. Redmon, owner of the Majestic theatre, East St. Louis, Ill., is contemplating a trip to Cuba. We wonder? Bon voyage, Brother Redmon, may you return with the glory of "freedom" written gaily o'er your smiling countenance.

During the intense excitement prevailing at the opening of the gorgeous Senate theatre on the eve of February 12 we overlooked an outstanding item of note. Didya lamp Enore Tranx all doiled up in the swallowtail creation? We admit our social error. At that, Eddie was acclaimed unanimously the Beau Brummel of the event.

Ben Beadell, manager of the local Stoll Films exchange, tells us his crack sales organization and self have established an enviable sales record. They have sewed up all "key cities" and every "zone" in the Chicago territory for their company's product. Fine work, Ben! Better start making arrangements to order a few more extra prints, eh?

Art Holah of the Pathe exchange is giving considerable attention to the eastern railroad time tables out of Boston these days and 'tis rumored the charming Mrs. Art Holah is shortly to forsake the staid old eastern metropolis and join friend husband to establish a permanent home along the north shore of America's capital.

Have you all seen "Osc," Florine of late? Looks like the dentists have been giving him heaps of attention. Yes, there's a couple of private offices left, although several exhibitors confirm "Osc" is doing splendidly selling the Pathe films a la "wig-wag." Apparently some of our late buck private operators are about to pose when they complete the job. O. F. will look like a regular gold mine, not even hinting at cost of damages.

Joe Lyon has "revamped" the body of his Detroit pest. Now he finds it difficult to explain to the income tax collectors. They want to schedule a panel for the price of a Rolls-Royce. Put them back of the wheel, Joe, and there'll be no argument.

Lillian Walker, who has been giving patrons of McVickers a treat for a week by making personal appearances and giving two-minute talks, found time between her four-a-day shows to take a taxiful of carications and a little present out to the American Hospital for a fellow therapist, Karl Gardner, who is ill at that institution.

When one looks at the inviting appearance of the Rose, Alcatraz and Boston theatres, under the Jones, Linick & Schaefer regime, one marvels at what a little cleaning, paint and elbow grease will do. The lurid posters are gone and the bright lobbies are but a sample of the cleanliness inside. This is the front left ever give an inviting appearance also. The firm spent over $10,000 toward fixing the three houses up.

Max Schwartz kicks in with this item just as we are galloping to press. He's covering the North Side of Chicago now for Doll Van. As a film salesman Max has few equals.

Specialty Photoplay Now
In the State Right Field

M. Shutzker, president of Specialty Photoplay, Inc., has announced the entry of his company into the state right field. To date he has been confining his activities to conducting a New York and New Jersey exchange, but he will commence national operations at once.

The concern has moved to more spacious offices at 1600 Broadway, where the independent business will he maintained. Specialty Photoplay, Inc., has purchased the world rights on several negatives. These are at present being cut and titled and made ready for marketing.

Cherokee Theatre Company
Files Bill in Bankruptcy

CHEROKEE, Ia.—Sick and James Enterprises, the corporation formed for the construction of the New American theatre, has filed a petition in bankruptcy. P. M. Paterson, first president, has been succeeded by Walter James. The building is expected to be sold and then completed.

Improve Wisconsin House

FOND DU LAC, Wis.—Improvements and renovation will be made at the Bijou theatre by Manager F. R. Smith. The building was closed on January 9 for the purpose.
Doll-Van Film Corporation

ANNOUNCES

The Opening of Their Milwaukee Office

March First, at

408 Toy Building, Milwaukee, Wis.

L. H. GUHL, Resident Manager

J. F. CAMP, Sales Manager

NOW AVAILABLE FOR BOOKINGS

**WOMEN MEN LOVE**
With a big cast, headed by
William Desmond, Margaret Marsh and
Martha Mansfield

**HERITAGE**
Willard Mack’s most vivid screen play, with
a brilliant all star cast

**FOLKS FROM WAY DOWN EAST**
A picture of rural folk. Plain people with
that human heart interest that makes your
audience laugh one minute and cry the next

**Law of the North Woods**
A tale of romance, mystery, and
adventure in the frozen North

**THE HANDICAP**
With VIOLET HOPSON
A melodramatic story of the turf, with a horse race
which will knock them off their seats

**HEARTS O’ THE RANGE**
*WID SAYS:*
Thoroughly good Western and an
unusually fine climax

**THUNDERBOLT JACK**
**JACK HOXIE’S**
Latest and Greatest Serial. The Best of
All Western Chapter Plays

**FRIVOLOUS WIVES**
With an all-star cast. Heralded as the most
startling photoplay of the season

**12 2-REEL WESTERNS**
**FRANKLYN FARNUM PRODUCTIONS**
Two reelers, with all the class, art, and punch usually
given to the best feature pictures

**SPANUTH’S ORIGINAL VOD-A-VIL MOVIES**
Each one a feature attraction in itself

Successful Pictures Only
AMERICAN FILM COMPANY
Distributed Through Pathé Exchanges

FLYING "A" SPECIALS

The Week End, six reels, with Milton Sills.
A Line-Wire Hick, six reels, with Will Russell.
A Light Woman, six reels, with Helen Jerome Eddy.
The Gamusters, six reels, with Margarita Fischer.
The Blue Melon, six reels, with Pell Tritem and Elinor Field.
Their Mutual Child, six reels, with Margarita Fischer and Nigel Bruce.
Sunset Jones, five reels, with Charles Clary.

ARROW FILM CORP.
The Chamber Mystery, five reels.
Circumstantial Evidence, five reels.
The Wall Street Mystery, five reels.
The Unseen Witness, five reels.
The Trail of the Bluefeather, five reels.
The Bromley Case, five reels.
Woman's Man, five reels, featuring Romain Fielding.
Love's Protege, five reels, featuring Ora Carew.
Bitter Fruit, five reels, all star cast.
The Golden Train, five reels.
Bachelor Apartments, five reels, with Georgia Hoppin.
Tex, feature series, five reels.
A Man from Nowhere, five reels, with Jack Hoxie.
The Way Women Love, five reels, with Rubye De Remer.
Luxury, six reels, with Rubye De Remer.
The Deceiver, five reels, with Carol Halloway.
The Trice Train, five reels, all star cast.
The Man Who Trifled, five reels, with all star cast.
Before the White Man Came, five reels, all Indian cast.

ASSOCIATED EXHIBITORS
Distributed through Pathé Exchanges

The Riddle Woman, six reels, with Geraldine Farrar.
The Devil, six reels, with George Arliss.
What Women Will Do, six reels.

ASSOCIATED PRODUCERS, INC.

THOMAS H. INCE PRODUCTIONS

Homespun Folks, six reels, with Lloyd Hughes.
Light Lugs, six reels, with House Peters and Florence Vidor.

J. PARKER READ, JR., PRODUCTIONS

The Leopard Woman, seven reels, with Louise Glascott.
A Thousand to One, six reels, with Hobart Bosworth.
Love, six reels, with Louise Glascott.

ALLAN DWAN PRODUCTIONS

The Forbidden Thing, six reels, with James Kirkwood and Helen Jerome Eddy.
A Perfect Crime, six reels, with Monte Blue and Jacqueline Logan.

MAURICE TOURNER PRODUCTIONS

The Last of the Mohicans, six reels, with Barbara Bedford.

MACK SENNITT PRODUCTIONS

A Small Town Idol, six reels, with Ben Turpin.

B. C. C. FILM SALES

The Victim, six reels.
Dangerous Love, five reels.

CREATION FILMS, INC.

For the Freedom of Ireland, five reels.

EQUITY PICTURES

Keep to the Right, six reels, with Edith Taliaferro.
Whispering Devils, six reels, with Conway Tearle.
Midchannel, six reels, with Clara Kimball Young.
Hush, five reels, with Clara Kimball Young.

FAMOUS PLAYERS-LASKY

Dec. 12—The Life of the Party, five reels, with Roscoe Arbuckle.
Dec. 19—to Please One Woman, six reels, Lois Weber.
Dec. 18—An Amateur Devil, five reels, with Bryant Washburn.
Dec. 26—The Testing Block, six reels, with Will Russell.
Dec. 26—Silk Hoisery, five reels, with Endt Benham.
Jan. 2—The Bait. Maurice Tourner production, five reels.
Jan. 9—The Jackins, George Melford production, six reels.
Jan. 9—The Charm School, five reels, with Wallace Reid.
Jan. 16—The Education of Elizabeth, five reels, with Billie Burke.
Jan. 16—The Inside of the Cup, six reels, with special cast.
Jan. 23—The Rooker's Return, five reels, with Douglas MacLean.
Jan. 23—Midsummer Madness, six reels, William De Mille production.
Jan. 30—Paying the Piper, five reels, George Fitzmaurice.
Jan. 30—The Frontier of the Stars, five reels, with Thos. Meighan.
Feb. 6—Brewsters Millions, six reels, Roscoe Arbuckle.
Feb. 6—The Ghost in the Garret, five reels, Doris Davenport.
Feb. 13—Forbidden Fruit, eight reels, Cecil de Mille production.
Feb. 13—Sinners, five reels, with Douglas MacLean.
Feb. 26—Kentuckians, six reels, Chaplin production.
Feb. 27—The Prince of Possession, five reels, with Eikel Clayton.
Feb. 27—What's Worth While, five reels, Lois Weber.
Mar. 1—O'Malley of the Mounted, six reels, William S. Hart.
Mar. 6—Straitfurl Is the Way, seven reels, Chaplin production.

FIDELITY PICTURES CO.

The Married Virgin, six reels.
Frivolous Wives, six reels.

FILM MARKET, INC.

The House Without Children, seven reels, with Richard Travers.
The Grand Passion, six reels.

FIRST NATIONAL

Go and Get It, seven reels, Marshall Neilan production.
The Perfect Woman, five reels, with Constance Talmadge.
Notorious Miss Little, five reels, with Katherine McDonald.
Jack-Knife Man, five reels, King Vidor special.
Forty-five Minutes from Broadway, six reels, with Charles Ray.
Good References, six reels, with Constance Talmadge.
In the Heart of a Fool, seven reels, Allan Dwan special.
Curtain, five reels, with Katherine MacDonald.
Harriet and the Piper, six reels, with Anita Stewart.
The Branded Woman, seven reels, with Norma Talmadge.
The Master Mind, six reels, with Lionel Barrymore.
What Women Love, six reels, with Annette Kellerman.
Peaceful Valley, six reels, with Charles Ray.
Nomads of North, six reels, Curwood production.
Two Brothers, five reels, Mr. and Mrs. Carter De Haven.
Old Dad, six reels, with Mildred Harris Chaplin.
The Devil's Garden, six reels, with Lionel Barrymore.
Dangerous Business, five reels, with Constance Talmadge.
Love, Honor and Behave, Mack Sennett comedy.
Unseen Forces, with All-Star Cast.
Dirt, six reels, with Mesley Barry, a Marshall Neilan production.
Habit, five reels, with Mildred Harris.
The Truth About Husband, seven reels.
The Nectar and the Phyllis, six reels, with Charles Ray.
The Great Adventure, six reels, with Lionel Barrymore.
Not Guilty, six reels, with Sylvia Breamer.
My Lady's Latchkey, five reels, with Kathryn MacDonald.

The Woman in His House, eight reels, with Mildred Harris.
Mamma's Affair, five reels, with Constance Talmadge.
The Old Swimmer's Hole, six reels, with Charles Ray.
Passion, eight reels with Pola Negri.
Assembled Wife, five reels, with Margarette Clark.
The Outlaw, eight reels, with A. Walsh production.
Lessons in Love, five reels, with Constance Talmadge.
Scrap Iron, five reels, with Charles Ray.

FEDERATED FILM EXCHANGES

Nobody's Girl, five reels, with Billie Rhodes.
Bonne May, five reels, with Bessie Love.
The Midlanders, five reels, with Bessie Love.
Hearts and Masks, five reels, with all-star cast.
Good Bad Wife, five reels, with all-star cast.
The Servant in the House, five reels, with all-star cast.

FORWARD FILM DIST.

Youth's Desire, five reels.

FOX FILM CORPORATION

FOX SPECIALS

The White Moll, with Pearl White.
If I Were King, with William Farnum.
The Skywayman, with Lt. Ormer Locklear.
While New York Sleeps, with All Star Cast.
The Face at Your Window, with All Star Cast.
Blind Wives, with All Star Cast.
A Connecticut Yankee in King Arthur's Court, with All Star Cast.
Skirts, six reels, with Special Cast.

WILLIAM FARNUM SERIES

Dag Harlan.
The Scoundrels.

PEARL WHITE SERIES

The Tiger's Cub.
The Thief.
The Mountain Woman.

TOM MIX SERIES

The Untamed.
The Texan.
Prairie Trails.
The Road Demon.

WILLIAM RUSSELL SERIES

The Man Who Dared.
The Challenge of the Law.
The Iron Rider.
Cheater Reformed.
Bare Knuckles.

SHIRLEY MASON SERIES

Chin Toy.
Flame of Youth.
Girl of My Heart.
Merely Mary Ann.
Wing Toy.

WILLIAM WALSH SERIES

From Now On.
The Plunger.
Number 17.
Dynamite Allen.

20TH CENTURY BRAND

Two Moons, with Buck Jones.
Just Pals, with Buck Jones.
The Land of Jazz, with Eileen Percy.
Partners of Fate, with Louise Lovely.
The Big Punch, with Buck Jones.

GOLDWYN PICTURES CORP.

GOLDWYN STAR PRODUCTIONS

The Truth, five reels, with Madge Kennedy.
Scratch My Back, five reels (Eminent Authors).
Offered, 666, five reels, with Tom Moore.
Cupid, the Cowpuncher, five reels, with Will Rogers.
Man Who Had Everything, five reels, with Jack Hoxie.
Girl With the Jazz Heart, five reels, with Madge Kennedy.
It's a Great Life, five reels (Eminent Artists).
The Revenge of Tarzan, five reels, with Gene Pollar.
NAZIMOVA PRODUCTIONS

Madame Peacock, seven reels, with Nazimova. Billions, six reels, with Nazimova.

MAURICE TOURNER PRODUCTIONS

The Great Redeemer, six reels, All Star Cast.

S. L. PRODUCTIONS

Love, Honor and Obey, six reels, with All Star Cast.

C. E. SHURTLEFF, INC.

Mar. 14—The Little Fool, six reels, allstar cast.

PATHE EXCHANGE, INC.

EDGAR LEWIS PRODUCTIONS

Lahoma, seven reels, A Beggar in Purple, six reels. The Sage Hen, five reels, with Gladys Brockwell.

J. STEWART BLACKTON PRODUCTIONS

House of the Tolling Bell, six reels, with Bruce Gordon and May McAvoy. Forbidden Valley, six reels, with Bruce Gordon and May McAvoy.

JESSE D. HAMPTON PRODUCTIONS

Half a Chance, seven reels, with Mahlon Hamilton. Hey Unwilling Husband, five reels, with Blanche Sweet. Dice of Destiny, five reels, with H. B. Warner. That Girl Montana, five reels, with Blanche Sweet. When We Were Twenty-one, five reels, with H. B. Warner.

ROBT. BRUNTON PRODUCTIONS

The Devil to Pay, six reels, with Fritz Brunette and Raymond Francis.

PERIOD PICTURES, INC.

The Empire of Diamonds, six reels.

GEORGE B. SEITZ, INC.

Rogues and Romance, six reels, with Geo. B. Seitz and June Cleere.

FEDERAL PHOTOPLATES, INC.

The Killer, six reels.

ARTHUR F. BECK

The Heart Line, six reels.

PIONEER FILM CORP.

Out of the Depths, five reels, with Violet Mersan- raud and Edmund Cobb. Empty Arms, five reels, with Gail Kane and Thornton Hall. Idaho Hands, five reels, with Kall Kane and J. Herbert Frank. A Good Woman, five reels, with Gail Kane and J. Herbert Frank. Thoughtless Women, five reels, with Alma Rubens.

REAL ART PICTURES

SPECIAL FEATURES


STAR PRODUCTIONS

Food for Scandal, five reels, with Wanda Hawley. Eyes of the Heart, five reels, with Mary Miles Minter. Her Beloved Villain, five reels, with Wanda Hawley. Her First Elatement, five reels, with Wanda Hawley. The Snoo, five reels, with Wanda Hawley. Yes, Never Tell, six reels, with Bebe Daniels. Oh Lady Lady, five reels, with Bebe Daniels. She Couldn’t Say No, five reels, with Bebe Daniels. The New York Idea, six reels, with Alice Brady. Blackbird, five reels, with Jutie Johnstone. The Plashing of Broadway, five reels, with Jutie Johnstone. Something Different, five reels, with Constance Binney.

ROBERTSON-COLE PRODUCTIONS

The Stealers, eight reels, Cabanne. So Long Mr. Trim, six reels, with Chet Webster. A Slave of Vanity, five reels, with Pauline Frederick. SIB, six reels, Arlene Lihn story. The Little Fraid Lady, six reels, with Mac Marsh.

SPECIALS

Klamer, nine reels, with Otis Skinner.

RUSSELL-GREVER-RUSSELL

Lone Hand Wilson, five reels, with Lester Cuneo. The Ranger and the Law, five reels, with Lester Cuneo.

S. & E. ENTERPRISES

It Might Happen to You, five reels, with Billy Mason. Cinderella Jane, two reels, unitenovity.

LEWIS J. SELNICK ENTERPRISES

ELAINE HAMMERSTEIN STAR SERIES

The Daughter Pays, six reels. Feature seakers, six reels. Poor, Dear Margaret Kirby, six reels.

EUGENE O’BRIEN STAR SERIES


OWEN MOORE STAR SERIES

The Pool Simp, six reels. The Chicken in the Case.

CONWAY TEARLE STAR SERIES

Society Seals, six reels. Bucking the Tiger, five reels.

MARTHA MANSFIELD STAR SERIES

The Fourth Fellow, six reels.

SPECIAL PRODUCTIONS

The Greatest Love, five reels, with Vera Gordon. You Can’t All Love, six reels, with All Star Cast. The Highest Law, six reels, Ralph Ince Special. The Road of Ambition, six reels, with Conway Tearle. The Sin That Was His, six reels, with William Fawcet. Red Foam, six reels, a Ralph Ince Special.

SELECT PICTURES

The Seeds of Vengeance, five reels, with Bernard Durning. Just Outside the Door, five reels, with Edith Macefield. Man’s Plaything, five reels, with Grace Davidson. An Old Fashioned Man, six reels, with special cast. Mothers of Men, five reels, with Claire Whitney. The Great Shadow, five reels, with special cast. The Servant Question, five reels, with William Collier.

D. N. SCHWAB PRODUCTIONS

Fine Women, five reels, with Bernard Durning. Girls Don’t Gamble, five reels, with special cast.

STOLL FILM CORPORATION


UNITED ARTISTS CORPORATION


UNIVERSAL FEATURES

Under Northern Lights, six reels, with Virginia Faire. Blue Skies McCoy, five reels, with Harry Carey. In Folly’s Train, five reels, with Carmel Myers. Beautifully Trimmed, five reels, with Carmel Myers. White Youth, five reels, with Edith Roberts. All Kinds of Love, six reels, with special cast. Hearts Up, five reels, with Harry Carey. Tiger True, five reels, with A. A. Marco.

JEWEL PRODUCTIONS

The Breath of the Gods, six reels, with Tauru Acki. The Devil’s Pass Key, seven reels, with special cast. Once to Every Woman, six reels, with Dorothy Tallman. Outside the Law, six reels, with Priscilla Dean.

VITAGRAP ALICE JOYCE SPECIAL PRODUCTIONS

The Viceroy, five reels. The Prey, six reels.

ERLE WILLIAMS PRODUCTIONS

A Master Stroke, five reels. The Romance Promoter, five reels. The Purple Chiffon, five reels. Diamonds Adrift, five reels.

CORNELIUS GRIFFITH PRODUCTIONS

The Broadway Bubble, five reels. The Whispers Market, five reels. It’s Been Done Before This Season.

ALICE CALHOUN PRODUCTIONS

Princess Jones, five reels.

ANTONIO MORENO PRODUCTIONS

Three Sevens, five reels.

PHILIP-FEATURES

Dead Men Tell No Tales, seven reels (Tom Terriss Production), All Star Cast. Trumpet Island, seven reels, all-star cast (Tom Terriss Production). Black Beauty, Jean Paige and All Star Cast.
SHORT SUBJECTS

COMEDIES
ARROW FILM CORP.
ARROW-HANK MANN COMEDIES, every other week, two reels.
ARROW-MURIEL OSTRICH COMEDIES, two reels.
SPOTLIGHT COMEDIES, one reel.
ARDATH XLNT COMEDIES, two reels.

AYWON FILM CORP.
JOY COMEDIES.
C. B. C. FILM SALES
HALL ROOM BOYS COMEDIES, two reels.

CELEBRATED PLAYERS
CELEBRATED COMEDIES.

EDUCATIONAL FILM CORP.
CHESTER COMEDIES, two reels.
A Trayful of Trouble.
The One Best Bet.
You'll Be Surprised.
Beat It.
Ladies' Pets.
CHRISTIK COMEDIES, two reels.
Mr. Fatima.
Wedding Blues.
Back From the Front.
Dining Room, Kitchen and Sink.
Movie Mad.
Nobody's Wife.
Hey Rube.
Man versus Woman.
Scrappily Married.
TORCHY COMEDIES, two reels.
Torchy's Millions. (Johnny Hines.)
Torchy Turns Cupid. (Johnny Hines.)
Torchy's Double Triumph.
Torchy Mixes In.
Torchy's Night Hood.

MERMAID COMEDIES, two reels.
Dynamite. (Lloyd Hamilton.)
Naked and Adonis. (Clara Bow.)
The Sleg. (Lloyd Hamilton.)
April Fool.
High and Dry.
Moonshine.
Holy Smoke.

FILM SALES CO.
BILLY RUGE COMEDIES, one reel.
JOLLY COMEDIES, one reel.

FILM SPECIAL COMEDIES, one reel.

FAMOUS PLAYERS-LASKY
PARAMOUNT-ARBUCKLE COMEDIES, two reels.
PARAMOUNT-DE HAVEN COMEDIES, two reels.
Mar. 6—Wedding Bells Out of Tune.
Mar. 20—Sweetheart Days.
PARAMOUNT-MACK SENNETT COMEDIES, two reels.
Feb. 6—On a Summer's Day.
Feb. 20—The Unhappy Finish.
PARAMOUNT-BURTON HOLMES Travel Pictures, one reel.
PARAMOUNT-MAGAZINE, one reel.

FIRST NATIONAL
CHARLES CHAPLIN COMEDIES.
A Dog's Life, three reels.
A Day's Pleasure, two reels.
Shoulder Arms, two reels.
Scarecrow, two reels.
The Kid, six reels.
TOONERVILLE TROLLEY COMEDIES, two reels.

FEDERATED FILM
MONTE BANKS COMEDIES, two reels.

FOX FILM CORP.
SUNSHINE COMEDIES, two reels.
An Elephant's Nightmare.
Hold Me Tight.
His Haunted Shift.
Pretty Lady.
Her Dapper Wedding.
Pals and Petticoats.
Stop it.
The CLYDE COOK COMEDIES, two reels.
The Hunterman.
All Wrong.
Don't Tickle.
The Jockey.

GOLDWYN PICTURES
CAPITOL COMEDIES, two reels.
EDGAR COMEDIES, two reels.
GOLDWYN-BRAY COMICS, one reel.

INDEPENDENT FILMS ASSN.
DAMFOOL TWIN COMEDIES, two reels.
PINEAPPLE COMEDIES, two reels, with Max Roberts.

METRO
NEIGHBORS, two reels, Buster Keating.
THE HAUNTED HOUSE, two reels, Buster Keating.

PATHE EXCHANGE, INC.
VANITY FAIR GIRLS COMEDIES, one reel.
ROLIN COMEDIES, one reel.
ROLIN TWO REELERS, two reels.

HAROLD LLOYD COMEDIES, two reels.
Number Please.

PHOTO PRODUCTS EXPORT
FLAGG COMEDY RENEWALS, one reel.

RADIN PICTURES, INC.
JOHNNY DOOLEY COMEDIES.

REALCREST PICTURES
ALICE HOWELL COMEDIES, two reels.
WILLIAM FRANK COMEDIES, one reel.
MILBURN MORGAN COMEDIES, two reels.
NAPOLEON & SALLY COMEDIES, one reel.
GAIL HENRY COMEDIES, two reels.
MATTY ROBERT COMEDIES, two reels.
ROYAL COMEDIES, two reels.

ROBERTSON-COLE
SUPREME COMEDIES, one reel.

RUSSELL-GREIVER-RUSSELL
TUSUN COMEDIES, one reel.

SPECIAL PICTURES CORP.
COMEDYART, two reels.
COMICCLASSICS, two reels.
CLAYPLAY COMEDIES.
MORANTI COMEDIES.
CHESTER CONKLIN COMEDIES, two reels.

UNIVERSAL FILM MFG. CO.
CENTURY COMEDIES, two reels.
STAR COMEDIES, one reel.

VITAGRAPH
BIG V SPECIAL COMEDIES, two reels.
LARRY SEMON COMEDIES, two reels.
The Suit of the Week.
The Stage Hand.
The Sporting Life.
JIM AUBREY COMEDIES, two reels.
The Back Yard.
The Decorator.
His Jonah Day.
The Mysterious Stranger.
The Nuisance.

DRAMAS
ARROW FILM CORP.
BLAZED TRAIL PRODUCTIONS, one every other week, two reels.
ARROW NORTHWOOD DRAMAS, two reels.

C. B. C. FILM SALES
STAR RANCH WESTERNs, two reels.

PATHE
THE TEMPEST, two reels, Tom Santosci.
SINGLE-HANDED SAM, two reels, Edgar Jones.
PIONEER
NICK CARTER SERIES, two reels.

C. B. PRICE CO.
INDIAN DRAMAS, featuring Mona Dark.

REELCREST PICTURES
TEXAS GUINAN WESTERNs, two reels.

RUSSELL-GREIVER-RUSSELL
FRITZI RIDGEWAY PRODUCTIONS, two reels.
STAR DRAMAS, featuring Violet Mersereau.
RAINFALL HOMESTOCK WESTERNs, two reels.
REAL HART WESTERNs, two reels.

SELZNICK PICTURES
WILLIAM J. FLYNN Detective Series, two reels.

UNIVERSAL FILM MFG. CO.
RED RIDER SERIES (Leonard Chapman), two reels.
WESTERN AND RAILROAD DRAMAS, two reels.

SCENICS
EDUCATIONAL—Robert C. Bruce Scenes Beautiful, one reel (every two weeks).
EDUCATIONAL—Chester Outing Scenes, one reel (every week).
EDUCATIONAL—Screenics, one reel (every two weeks).
PARAMOUNT—Burton Holmes Travel Pictures, one reel (every week).
PARAMOUNT—Burton/Greider Adventure Scenics.
PARAMOUNT—Post Nature Pictures.
REELCREST—Reelcraft Scenics, one reel.
ROBERTSON-COLE—Martin Johnson Series, one reel.
ROBERTSON-COLE—Adventure Scenics, one reel.
SPECIAL PICTURES—Sunset Buried Scenic Stories.

MISCELLANEOUS
ARROW—Sport Pictorials, one reel.
C. B. C. SALES—Screen snapshots (bi-monthly).
COMMONWEALTH—Spahn's Original Voda-Vil Lamps.
COMMONWEALTH—Spahn's Sermonettes.
FAMOUS PICTURES—Paramount Magazine, one reel (weeks).
GOLDWYN—Goldwyn-Bray Photogrpahs.
GREIVER—Greiver Educational.
KINETO—Kinetoscope.
KINETO—Charles Urban Movie Chats.
KINETO—Urban Popular Classics.
PATHE—Topicals of the Day.
PATHE—Pathé Review, one reel.
RADIN—Brind's Wonders of Nature.
SELEX—Herbert Kaufman Masterpieces.
SELECT—Prisma Color Pictures.
S. & E. ENTERPRISES—Cowboy Jazz, two reels.

SERIALS
ARROW—Thunderbolt Jack (Jack Hoxie).
FOX—Bride Thirteen.
PATHE—Ruth of the Rockies (Ruth Roland).
PATHE—Phantom Foe (Juanita Hansen and Warner Oland).
PATHE—Velvet Fingers (George B. Seitz and Marguerite Courtot).
UNIVERSAL—King of the Circus (Eddie Polo).
UNIVERSAL—The Flaming Disk (Elmo Lincoln).
UNIVERSAL—The Dragon's Net (Marie Walth).
VITAGRAPH—The Silent Avenger (William Duncan).
VITAGRAPH—The Purple Riders (Joe Ryan and Elmer Fair).
VITAGRAPH—Fighting Fate (William Duncan and Edith Johnson).
VITAGRAPH—The Veiled Mystery (Antonio Moreno).

NEWS REELS
FOX NEWS (twice a week) at Fox exchanges.
INTERNATIONAL NEWS (Mondays and Thursdays) at Universal exchanges.
KINGOMAS (twice a week) at Educational exchanges.
PATHE NEWS (Wednesdays and Saturdays) at Universal exchanges.
SELZNICK NEWS (twice a week) at Select exchanges.

ANIMATED CARTOONS
THE CUMPS (Celebrated Players).
MUTT AND JEFF (Fox).
GASOLINE ALLEY (Russell-Greier-Russell).

SPECIALS
EDUCATIONAL FILM CORP.
Modern Centaurs.
Valley of 10,000 Smokes.
Babe Ruth—How He Knocked His Home Run.
Art of Dancing, with Annette Kellerman.
The Race of the Age (Man o' War).
One of America's Finest

THE SENATE
Chicago
Illinois

EXHIBITORS HERALD'S Special Supplement Devoted to Description and Views of Chicago's New Theatre With Acknowledgments to Those Through Whose Efforts This Temple of the Cinema Has Been Created.
The Senate

Four views of the interior of the beautiful new Lubliner and Trinz theatre, Chicago.

Top—General view of Foyer, showing entrance to orchestra floor and at left stairs leading to balcony. At left—Second floor Foyer showing balcony entrance. Bottom—Two more views of spacious main floor lobby and drinking fountain.
New Senate Theatre, Chicago
Offers Many Ideas to Builders

Construction and Equipment of Seventeenth Unit of
Lubliner & Trinz Chain Marks Great Stride Forward
And Assures Comfort and Satisfaction for Patrons

By WILLIAM R. WEAVER

The Senate theatre, seventeenth unit in the Lubliner & Trinz chain, was officially opened on Feb. 12, marking a triumph for the owners and an important step forward in theatre construction. The seating capacity, 3,300, was insufficient to accommodate the thousands who attended the opening.

The theatre is located at the intersection of Madison street and Kedzie avenue, one of the most thickly populated sections of Chicago's West Side. Transportation facilities are such as to extend the drawing territory of the theatre to include in the case of all exceptional attractions the entire city.

The building fronts on Madison street, the nitrogen-filled globes used in the gigantic sign, in the marquee and outlining the building proper, creating a blaze of light which illuminates the immediate neighborhood with almost daylight brilliance.

A grand foyer 125 ft. wide by 60 ft. deep welcomes the patron. Crystal lighting fixtures, luxurious furniture, deep carpets, with brass railing used in moderation to heighten the effect of the Adam period color scheme, are features of this part of the theatre. Entrance to the auditorium is had from the left of the foyer, while a marble staircase leads to the balcony level.

The Adam period color scheme is carried out in the interior, 2,500 seats on the main floor and 1,010 in the balcony being designed in keeping and so liberally spaced and advantageously arranged as to insure excellent view of the screen from every part of the house.

A Tiffany dome, 60 ft. in diameter, illuminated by indirect lighting and lined with silver leaf, dominates the interior. A massive crystal fixture hung in the center of this adds a strong note of richness to the whole.

The proscenium arch, shown in an accompanying illustration, is said to be the widest in Chicago, measuring 100 ft. in width. An orchestra of 40 pieces occupies a spacious pit, also shown in the illustration, and a $20,000 organ is a part of the equipment.

The stage equipment is on a par with that of the modern legitimate theatre, ample provision being made for the use of elaborate presentation or special stage features. African marble pillars are so placed as to constitute ample stage setting for normal presentation yet give way to the scenery requirements of special features. Especial attention was given to acoustical demands in construction, with the result that a patron in the last row of the balcony or main floor may hear lines spoken upon the stage almost as clearly as in the main body or front of the house.

The main proscenium drop is made of over 800 yards of material. The total yardage of the draperies used in decoration is greater than in any of the other Lubliner & Trinz theatres, including the Pantheon, formerly regarded as the greatest of the chain. They are mainly of peacock blue, in velours and brocades, and were made and dyed especially for the theatre.

The stairway which leads off the main foyer to the balcony level opens upon a second foyer almost as large as that upon the main floor. Here the same style of furnishings are used, and off of this are located the nursery, wash rooms, check rooms, etc. A gentle incline leads to the balcony proper which is upon a single level.

The projection department proper generously accommodates three projectors. A separate room contains the two double 100 transversers, another a small projector and screen for private screenings, and in another room are located lockers and shower bath equipment for the operators. Throughout the theatre ample accommodations are provided for the 110 employees comprising the house staff.

The entire decorative scheme is in the Adam style, with a suggestion of Empire. The walls and ceilings of the main foyer are painted and glazed in soft pastel colors, against a background of cinnamon green.

The proscenium drop is of blue-green, with green trimming. Chinese Chippendale and Italian Renaissance styles particularly well adapted to the Adam period color scheme, dominate the foyers, dressing rooms, etc., as regards furniture.

To the management and to the artisans whose work is represented in the Senate theatre much credit is due. The former have established a reputation throughout the country for consistent showmanship. Their seventeenth theatre is their greatest. The latter have contributed to a structure of which any community well may be proud.

Chicago theatricals were materially advanced with the opening on Lincoln's Birthday, 1921, of a theatre well qualified to attain and hold a high place among the entertainment institutions of the nation.
Importance of Electricity
In Greatness of the Senate

Its Influence Is Felt Throughout From Time
Patron Is First Attracted by Huge
Exterior Sign

Electricity plays an important part in the greatness of the new Senate. A great many advances have been made here-
tofores unknown in the American silent drama playhouse by
the Hub Electric company in charge of the electrical installa-
tions.

A mammoth roof sign totalling approximately ten thousand
square feet, manufactured by the Chicago Electric Sign com-
pany, can be seen for many miles with its many thousand
miniature lamps revolving and rotating in a spectacular pre-
tation of "Lubliner & Trinz Senate Theatre."

With this as an introduction, the patron is taken charge of
electrically and its presence is manifested during the entire
visit. In the grand lobby, on the mezzanine floor, by the aisle
lights which illuminate the way to seats in the darkened
auditorium and by the perfect projection, the importance of
electricity to the theatre is constantly emphasized.

At the completion of the play, the patron is amazed at the
soft glowing colors, emerging from concealed sources, and
glowing from the magnificent Tiffany tinted dome which acts
as the melting pot for colors, blending from red to scarlet,
crimson, violet, blue and turquoise in rapid succession.

One of the features unheard of in the operation of electrical
effects in the modern theatre, is that the operating electrician
is located in orchestra pit, with the orchestra, under the direc-
tion of the orchestra leader, where lights and music can be
harmonized, adding to the effectiveness; also permitting the
operator a view of both stage and auditorium. This departure
from the old established custom has many advantages permiss-
ing the removal from the stage of the switchboard, which al-
tways takes up large valuable space; also permitting all elec-
trically charged parts to be placed in basement away from any
possible chance of accidental contact or a likely repetition of
the awful theatre catastrophe that befell us over a decade ago.
This control is made possible through a duplex locking mul-
tiple remote controlled switchboard, manufactured and in-
stalled by the Hub Electric Company.

All reflectors and color screens are designed for the high
efficient gas filled Nitrogen lamp. This work entailed con-
siderable expense on account of the intense heat developed with
this type lamp in connection with color screens, removing the
possibility of breakage through heat expansion and fading of
color screens.

The organ, which is concealed behind the grill, is electri-
cally operated, each key is controlled by a magnetic switch
that responds to the touch of the operator located in the or-
chestra.

The beautiful curtain which raises and lowers so grace-
fully, is operated by "Cesco" Electric Curtain Operator, which
is controlled by switches located in the operating room, or-
chestra pit and on the stage.
TYPHOON
Cooling System

Installed in

The Senate Theatre

Will make this the best ventilated house in Chicago

Every Seat
Cool and
Comfortable
Summer and
Winter

No Hot,
Stuffy
Atmosphere
Where Typhoon
Breezes Blow

Two of the ten giant TYPHOONS installed in the Senate Theatre.

In addition to Cooling, the TYPHOON System also provides for the complete Heating and Ventilation of the SENATE.

Write for Catalog "H"

TYPHOON FAN COMPANY

ERNST GLANTZBERG, President

345 WEST 39th STREET, NEW YORK, N. Y.
Senate’s Balcony Largest of Reinforced Concrete Kind

The masonry, fire-proofing and reinforced concrete on the Senate was done by S. L. Cooper, a Chicago theatre construction expert who has, perhaps, done more large theatre work of this nature than anyone in the Middle West. To get an adequate idea of the great amount of the work of this kind that went into this building and the skillful and perfect method in which it was carried through, one must see for himself.

Included under Mr. Cooper’s scope of the work was the construction of the balcony. This balcony is one of the unique features, not only of the Senate, but of theatre construction in general, and can truly be considered as a remarkable engineering feat, it being the largest reinforced concrete balcony in the world. Running across it at regular intervals are immense cantilevers of enormous strength. An idea of their great strength may be gathered from the fact that in the test by the Chicago city engineers, one of these cantilevers sustained, by itself, the tremendous weight of two hundred thousand pounds, with no deflection. The concrete for this balcony had to be poured continuously, which required day and night shifts of skilled laborers, and in order to make absolutely certain that the work would continue without interruption, an extra complete concrete machinery outfit was installed for emergency purposes.

The Senate is the third theatre that Mr. Cooper has constructed for Lubliner & Trinz, he having previously done the Michigan and Covent Garden theatres, also of Chicago.

Excavation and Foundation Work Done by W. J. Newman Co.

When it came to the question of excavation and foundation work for the new Senate, one of Chicago’s foremost organizations in this line of endeavor was chosen, the W. J. Newman Company, 21 North Curtis street.

The company had back of it as credentials for this important task the record of many of the largest contracts of this nature in Chicago’s loop district. Work on the Marshall Field building, the City Hall, the County building, the Insurance Exchange building and one of the biggest jobs in Chicago’s building history, construction of the new Union Depot, all bears the Newman imprint.

In addition to this, practically all the work of Sears-Roebuck, the world’s largest mail-order business, is awarded to the Newman company.

W. J. Newman is president of the company and John T. Carroll is secretary and treasurer. Mr. Newman pronounced the basement of the theatre as a “modern and up-to-date arrangement.”

W. J. NEWMAN COMPANY

WRECKERS and EXCAVATORS

21 No. Curtis St. CHICAGO, ILL.

GENERAL LIGHTING FIXTURE CO.

Creators of original designs for theatres

The following theatres furnished by us:

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| Riviera | Frolic | West End |
| Howard | Portage Park | Paulina |
| Pantheon | Rosewood | Broadway Strand |
| Atlantic | Covent Garden | Marshall Square |
| Langley | Paramount | Shakespeare |
| Vitagraph | Harper | Biograph |

and the SENATE THEATRE

28 West Lake Street Chicago, Illinois

Our Policy of Efficiency—Service—Courtesy

has again won for us the distinction of furnishing complete Booth and Lobby Equipment for Chicago’s finest appointed Motion Picture Palace—

THE SENATE

Here you will find the last word in equipment—

3—Types S. Simplexes
3—Peerless Automatic Arc Controls
2—Lightning Change Makers
2—Double 100 Transverters
3—Snapolite Lenses
2—Simplex 4 Unit Ticket Sellers

Minus Screen
and the many other items to completely outfit the Booth.

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357 N. Illinois St
Chicago Produce Exchange Bldgs.
Typhoon Cooling System in Senate Greatly Developed

To Care for This Important Feature Several Units Typhoon Twin Sets Were Installed

Some idea of the wonderful development in the Typhoon Cooling System can be obtained by a study of the equipment provided for the Senate theatre by this company. To properly take care of this important feature of the theatre it was found necessary to install several units each composed of the twelve-foot Typhoon Twin Set. By means of this equipment the theatre is assured of the proper temperature both summer and winter.

Ernst Glantzberg, president of the Typhoon Fan Company, began his career in the ventilating field in making ventilating and heating apparatus for schools and churches. He realized then the coming necessity of properly cooling and ventilating the motion picture theatre and set about the building of a system that would not only properly ventilate and cool any theatre, but would at the same time be so efficient as to actually increase the attendance in theatres during the hot weather.

Typhoon outfits similar to those installed in the Senate, are being placed in theatres throughout the country, and from everywhere the most favorable accounts of their operation are being received.

Striking Crystal Fixture Evokes Public's Admiration

Was Designed and Installed by General Lighting Fixtures Company Which Furnished Lighting Scheme

One of the features of greatest charm in the new Senate and which evokes constant admiration is the striking crystal fixture hung in the center of the huge dome. This was designed and installed by the General Lighting Fixtures Company, which concern is also accountable for the elaborate lighting system which prevails throughout the theatre.

This company has been a favorable factor in this particular field from the earliest days of motion picture presenta-

Tons of Steel Guarantee Senate's Structural Worth

Though not visible to the eye, steel played an important part in the erection of the Senate theatre. The entire steel construction was fabricated and installed by the Duffin Iron Company, Chicago, one of the largest and best-known concerns in the Middle West.

The entire amount of structural steel used weighed in excess of 387 tons. The back stage girder, roof trusses, weighed 26 tons and in addition to this there were eight other roof trusses weighing 23 tons each with a clear span of 22 feet. The two balcony girders weigh 13 tons apiece.

Among the latest feats of construction of this company are the Webster Hotel, one of Chicago's newest, and also the Vista and Cosmopolitan theatres on the South Side.

Adam Style Decorating by Plamondon-Gabriel Company

The entire decorating scheme of the Senate was designed and carried out by Plamondon-Gabriel Company, painting and decorating, Chicago. It is in the Adam style, with little feeling of Empire.

To this company goes the credit of the effectiveness of the large dome in the center of the main auditorium which is all brought out in aluminum leaf, glazed, representing the sky with a clouded effect. This, when illuminated in the various colors, produces a beautiful effect.

The furniture in the main foyer is of the Italian Renaissance period that lends itself to the Adam, which are all richly carved and covered in copies of rich antique tapestries and mohairs. This same treatment is carried out on the mezzanine floor, where the walls are hung with rich velvet and trimmed with bands together with tassels and cords of gold.

A SPECIAL SECTION

Devoted to the New Tivoli Theatre Chicago

Will Appear in an Early Issue of EXHIBITORS HERALD
Booth and Lobby Equipment
By The Exhibitors Supply Co.

Projection Booth Said to Be One of the Most Complete in Existence; Use
Two Double 100 Transverters

Equipment of the Senate theatre is another triumph added to the accomplishments of the Exhibitors Supply Company of Chicago. The complete booth and lobby equipment was furnished by this progressive company.

No detail in equipment has been overlooked. This fact is apparent by the following partial list of the installations. Three type "S" Simplex projectors; two double 100 transverters; three Peerless automatic arc control; three Snapolite lenses; two lightning change makers; two Simplex four-unit ticket sellers and a Minusa gold fibre screen.

The fact that Lubliner & Trinz have favored the Exhibitors Supply Company with the greater portion of their equipment business clearly indicates that this company is able to meet every need of this discriminating organization.

The projection room is said to be one of the most complete in existence and its excellent and practical facilities are directly due to the ingenuity of the men at the head of the Exhibitors Supply Company.

Roof of the Senate Theatre
Constructed by Johnson & Co.

In accord with the high quality of the work on the Senate theatre, J. Johnson & Company of 5608 Wentworth avenue, was selected for the roofing work.

The Johnson company is a pioneer in Chicago in this line of work and has built up an enviable reputation both in their home city and in surrounding points.

All angles are covered by the company, which makes a specialty of felt, composition and gravel roofing. "Roofs examined and estimates cheerfully furnished," is the slogan upon which the success of the company has been built.

THE SENATE
Another Installation by the

Hub Electric Company

2219-29 W. Grand Ave.
CHICAGO

Iron Clad Aisle Light
Manufacturers
Electric Curtain Operators
Aisle Lights
Switch and Panel Boards
Color Effects

You will find our equipment in all high grade theatres

Theatre Signs and Attraction Boards
Associated Producers, Inc., founded last April and releasing its first production in September, 1920, to date has released a total of nine productions.

When the industry in general heard that seven Producers planned to operate their own distribution, and on a 20% basis, we were freely scoffed at by the professional elements of the business.

Today—six months since September—Associated Producers, Inc., is on a profit-making footing and is operating a complete distributing machine within the 20% of original prediction and intention.

ASSOCIATED PRODUCERS, INC.
229 SEVENTH AVENUE, NEW YORK CITY
The text on the page appears to be an advertisement for the film "Outside the Law". It mentions the film's success at the Loop Theatre in Chicago, breaking previous box office records by 8:45 P.M. Constant streams of people are still coming, and attendance has exceeded all expectations. The film is directed by Tod Browning and supported by Lon Chaney. It is produced by Universal-Jewel De Luxe.
NOVELTY SUBJECTS
To Liven Any Program

MODERN CENTAURS
Portuguese Cavalry in the most amazing feats of horsemanship. Photography which reveals the secrets of riding.

ANNETTE KELLERMAN (HERSELF)
The incomparable Annette does all her famous dives, which are shown alternately, first at normal camera speed and then at slow speed.

THE RACE OF THE AGE
Man O' War, the super horse, beating Sir Barton. The New York Times said, "This picture creates a new epoch in the motion picture industry."

BABE RUTH
The super batsman filmed in an actual big league game with a slow motion analysis showing exactly "how he makes his home runs."

VALLEY OF 10,000 SMOKES
A National Geographic Society Picture. The Katmai Valley of Alaska, where this film was taken, has never before been penetrated by a motion picture camera man.

GOLF
Released in February
A slow speed analysis of the principal strokes of the "GRAND AULD GAME"
By one of its most celebrated players

Any one of the above subjects fits into any program

Each is a feature in itself

EDUCATIONAL PICTURES
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, President
From the day that prints of this gigantic production reached our A. P. branch offices we have never found it necessary to advertise what we think of its power and popularity.

Every word of advertisement that “Lying Lips” has received has come from exhibitors who have played the picture and from the public that has seen and applauded it.

**Lying Lips**

**Vivid Drama of Life and Love**

By MAY EDINGTON

All-star cast featuring House Peters and Florence Vidor
The Dallas, Texas, territory is often considered one of the most unemotional regions of the Country with regard to motion picture productions. One could never think this when you realize ow remarkable are the telegrams of appreciation and liking for "A Small Town Idol" as published on this page from substantial exhibitors and representatives of the thoroughly conservative Dallas daily newspapers. "A Small Town Idol" is one of the biggest hits released in the Dallas territory in years and is repeating rapidly in this territory the record it has established throughout the United States.

**Mack Sennett presents**

**A Small Town Idol**

featuring

BEN TURPIN - MARIE PREVOST

CHARLIE MURRAY - PHYLLIS HAVEN

Associated Producers Inc.

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EAST LYNNE

A HUGO BALLIN PRODUCT
A Picture for the Ages

Just as “East Lynne” has endured, in book form and as a play, from 1861 until the present day—and will endure for all time—so, too, will Hugo Ballin’s masterly screen version endure, for it is rich in heart-appeal and artistic values. A picture your patrons are waiting to see, and, having seen, will acclaim as a truly great cinema achievement.

HODKINSON

HAVE SEEN

LYNNE

A HODKINSON RELEASE
The unforgettable love story of the Painted Lady's shunned daughter and the youth whose heart was bigger than his head. Bubbling over with humor and comedy, and heart-filling in its pathos and deep humanity.

A PHOTOPLAY of surpassing beauty, made up of Barrie's two fiction masterpieces, "Sentimental Tommy" and "Tommy and Grizel." Produced by John S. Robertson, who made "Dr. Jekyll and Mr. Hyde."

A Paramount Picture
WHICH woman has the greatest influence in a man's life—the one he loves or the one who loves him?

One woman gave him wealth and freedom, and he found himself worthless, an idler.

The other gave him poverty and suffering and the heart's blood of devotion—and he found himself a man again!

A story with the same big appeal as "The Prince Chap."

With LILA LEE.

From the story by Blair Hall
Directed by Tom Forman
Scenario by Beulah Marie Dix

A Paramount Picture

She was New York's gayest, most daring dancer. And two men loved her.

But one loved the tinsel and the glamour—the other loved the real girl.

Their conflict makes a drama of unequalled power and beauty. Scenically one of the most gorgeous pictures ever made, and Miss Murray's biggest triumph since "On With the Dance."

With LOWELL SHERMAN and CHARLES GERARD.

By Clara Beranger

A Paramount Picture
"TESTIMONY"
A GEORGE CLARK PRODUCTION
featuring IVY DUKE

The Wife:
I wanted my own home in my own way. But the other woman—his mother—thought she could rule and get the greater share of his love. I couldn't bear that.

The Mother:
Everything I did was wrong to her—"old fashioned"—she said. She even wanted to take the only thing left to me—my son's love!

The Man
I loved both—mother and wife. Why did they insist I choose?

A Great Story and Emotional Situation. Of Interest To All Mothers and All Sons—and All Wives.

Released through PATHE EXCHANGES Inc.
RUTH ROLAND in "The Avenging Arrow"

by

Arthur Preston Hankins

Produced by Ruth Roland Serials, Inc.
At the Robert Brunton Studios, Inc.

A PATHE 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.

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Associated Exhibitors, Inc.
presents

"What Women Will Do"

An Edward José Production
Story by Charles A Legue

Edward José,
Sole Director

Pathe
Distributors
She wanted to be decent.
She wanted to be loved by a decent man, to associate with decent people.
She was not bad all the way through; a woman rarely is.
Her sweetheart demanded that she advance his interests by double-crossing the persons who had befriended her.
Should she be faithful to him or her better self?
A drama of both the upper and the underworlds, with the regeneration of a woman as the theme. From racetrack to the drawing rooms of high society it is always faultless in production.
It is the third big Associated Exhibitors production, made by exhibitors for exhibitors with a thorough understanding of the needs of the hour in bigger and better pictures.
The World and All Its Interesting Activities

are brought to your theatre in this faultlessly produced and carefully edited short feature.

SELZNICK NEWS is given the same attention as Selznick photoplays—and this attention has won for the name Selznick an international reputation for quality. It is produced by the same highly efficient organization.
In the midst of the frenzied, threatening mob—

with their brandished fists and brutal faces there appeared suddenly a clean-cut, commanding figure. Doctor Jennings! Their beloved doctor! Stooping, he raised the terrified girl in his arms. Then he turned and faced them. For a moment they wavered, and then slunk away, shamefacedly and silently.

There you have one of the dramatic scenes in

"The Plaything of Broadway"

(Adapted by E. Lloyd Sheldon from the story "Emergency House," by Sidney Morgan. Directed by Jack Dillon.)

A picture that is cram full of action, starring beautiful

JUSTINE JOHNSTONE

in a role of rare grace and splendid emotional power. You will find crowds quite as anxious as the one on this page, to see her in this Realart Star Franchise feature

REALART PICTURES CORPORATION, 469 Fifth Ave., NEW YORK
ONE OF THE FUNNIEST PICTURES EVER FILMED

DOUGLAS FAIRBANKS

in

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STORY BY KENNETH DAVENPORT

SCENARIO BY WILLIAM PARKER AND LOTTIE WOODS

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featuring

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SENSATION
BEAUTY
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THE STORY BY MAY YOHE HAS BEEN READ BY 20,000,000 PEOPLE IN SUNDAY NEWSPAPERS ALL OVER THE UNITED STATES
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Imitation is the Sincerest Flattery!
But—
Imitations Always Fall Short of the Mark!

There is Only One Real Comedy Cartoon
Andy and Min in

THE GUMPS

The Creation of that Master Cartoonist
SIDNEY SMITH

If you want to see a Side-Splitting, Rip-Roaring, Comedy Cartoon See "Andy in the Cafeteria," his latest release.

Then you'll want them in your theatre every week.

Celebrated Players Film Corporation
Two Hundred and Seven South Wabash Ave.
CHICAGO
MEMBER

Illinois and Indiana
Illinois and Indiana

Federated Film Exchanges of America, Inc.
The News, The Whole News—and Nothing But the News

EXHIBITORS HERALD believes that the time is opportune for the declaration of certain editorial principles and policies that have been in effect and will remain in effect in the production of this publication.

In explanation of the extraordinary readers' interest that is now generally attributed to this publication we point out that a fundamental principle of our editorial policy since the inception of the publication has been to print the news, the whole news and nothing but the news.

We have never been reconciled to the belief that the reams of futile, vain and meaningless publicity matter that has received publication elsewhere in this industry has ever served any good purpose; we believe those at whose instance this matter has been printed have been invariably more harmed than benefited by its publication.

* * *

We believe that the exhibitor, the man for whom the legitimate trade paper is produced, has been overwhelmingly nauseated by having had cast before his eyes weekly long, verbose articles extolling in superlative terms the merits of this man or that product. He has been surfeited with encomium, boast and promise until a very natural revolt ensued wherein these very ambiguously written press notices, instead of serving the purpose intended, merely serve to annoy and irritate the reader and as a result belittled and stultified the subject.

EXHIBITORS HERALD believes that in accepting an exhibitor's subscription it likewise accepts a trust; and in the proper discharge of this trust it does not believe it is privileged to include in its columns any matter that does not accurately tally with the highest standards of news value. This publication does not envision its function as a common carrier of press notices which no sane man, intelligently informed in film matters, can take seriously. On the contrary it believes that its function is to cause to be published only such matter as constitutes a legitimate chronicle of events in the film industry, written briefly on the assumption that the exhibitor is a busy man and has no time to waste in wading through extraneous matter that serves no purpose other than puffery.

* * *

The result of this policy has been that there has been carried home to the minds of the readers a conviction that every item printed is for the reader's information and for no other purpose. This has won the confidence and reliance of readers, making every item printed and instrument of influence and has gained the respect and good will of its clientele in a manner and in a degree that cannot be matched where any other policy obtains.

This policy, exemplified by EXHIBITORS HERALD alone in this industry, having received the approbation of the trade, will be carried on.

The columns of this publication will continue devoted exclusively to the news, the whole news and nothing but the news.

MARTIN J. QUIGLEY.
C. F. Hancock, Lyric Theatre, Stuart, Fla.

"I have yet to lose money on any Associated First National Franchise I have played. As for drawing power and quality of prints, they lead the field."— THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

A Thrilling Mystery
And the Strangest
Love Story Ever Told

presenting the world's most beautiful woman

KATHERINE MacDONALD

in

“My Lady’s Latchkey”

A star whose pleasing personality and exceptional ability wins every heart.
A story that’s one of the year’s best sellers, with a plot that holds its suspense to the very end.

A Big Surprise to All New York!

Public and critics wildly enthusiastic over first big feature picture without a subtitle. Call it Charles Ray's Best. Read what they say:

AN ACHIEVEMENT
"An achievement that rid's the photoplay of its most cumbrous burden. No single step in the development of motion pictures is of more importance than that taken by Charles Ray in making a picture without a single subtitle. It is so well handled that none misses the titles."—New York World.

IT'S THE MILLENNIUM
"The picture is the millennium. A sheer delight, poetry of the screen, an idyll of youth. One of Charles Ray's best character studies, human and sincere."—New York Morning Telegraph.

UNIQUE AND ELOQUENT
"A unique picture, a sign post that points a way that sooner or later will be generally followed. Full of fun and all can enjoy it. It is something different, something new and important—rich, suggestive, full of genuine life, of humor, spontaneity, freshness and vigor. Never has Charles Ray's pantomine been more eloquent."—New York Times.

A MASTERPIECE

A DELIGHT
"Charles Ray is the youth of about every one of us. Delicious situations in which this most likable actor employs a skill as fine as anything he has ever done. It is a delight."—New York American.

HIS ULTIMATE BEST
"A joyous tale of youth. It is James Whitcomb Riley's poem with the camera weaving the rhymes. It brings a breath of beauty and spring from life that is real, something refreshing, clean, human. It is Ray at his ultimate best. An ideal motion picture of surpassing beauty and lure."—New York Mail.

EACH ONE'S OWN LIFE
"Charles Ray demonstrates the grace and shading of his acting. Everyone who laughs, is laughing into a mirror. It is their own life."—New York Post.

FULL-OF-HEART INTEREST
"You will find no end of delight in it. From the opening scene to the close the story is brimful of heart interest. A poetic photoplay."—New York Telegram.

A JOY FOREVER
"Charles Ray is a joy forever in his inimitable mimicry of boyhood. Delightful."—New York Globe.

ALMOST INCREDIBLE
"The perfect specimen of the rural species for which movie fans have been waiting. It is almost incredible that a picture could give such constant merriment without growing tiresome for a moment."—New York Sun.

PERFECT PANTOMINE
"One of Ray's very best, and that means it is remarkably good. A perfect pantomine. A delightful hour of unmarred humor; one of those pictures you will want to see again."—New York Daily News.

A COMIC MASTERPIECE

Arthur S. Kane
Presents a Charles Ray Special Production

CHARLES RAY
in
"The Old Swimmin' Hole"

From James Whitcomb Riley's old home poem, by arrangement with the publishers, The Bobbs-Merrill Company, Indianapolis, Ind.

Directed by Joseph De Grasse

Adapted to the screen by Bernard McGonville; photographed by George Rizard; second camera, Elionowa Kumer; Edited by Harry L. Doeker; technical supervisors, Robert Bennett and Clarence De Witt.

A First National Attraction
A Greater Picture Public
By MARTIN J. QUIGLEY

In a rather indefinite manner the opinion seems to be generally accepted in the industry that practically all of the potential motion picture patrons of the country are now numbered among those who visit the theatres. The impression seems to exist that the motion picture public of America is now full grown and that nothing remains to be done but to keep it satisfied.

Whether or not this is the opinion generally held the circumstances seem to warrant the conclusion that this is actually the opinion which exists in many quarters.

If this is not the opinion then the utter absence of any constructive program embraced by the industry generally to win new patrons to the motion picture is hardly understandable. And it is a fact that no such program has been undertaken or advanced.

It is our opinion that there are literally millions of potential patrons who are now outside the lines of the acknowledged motion picture public who remain there simply because the industry has made no efforts away from the beaten tracks of publicity to bring these people into the theatres.

* * *

Thus far the public has come to the motion picture; it has not been necessary to go after it. The building of the vast motion picture public which now exists has been practically spontaneous. In the earlier days the very novelty of the pictures in motion attracted and fascinated. Then as the art of the motion picture developed there came a gradual drift of popular attention toward the film theatres, induced almost entirely by the innate attractiveness of the motion picture rather than through the efforts of the industry to sell its product to the public.

 Everywhere in the commercial activities of the nation we have examples of industries of vast scope which are already retailing huge volumes of their product to the public yet they are tireless in their efforts to broaden the market for their product. There is the tobacco industry, for example: Obviously there exists a ready-made demand of huge proportions for tobacco products in every form. Notwithstanding this there are evidences on every side of energetic propaganda, both plain and subtle, aimed to increase the consumption of tobacco.

Then there are industries concerned with such prosaic products as brick and concrete which carry on vigorous campaigns to promote the uses of their goods. In foodstuffs there are innumerable examples of the natural, already existing demand being stimulated in such a manner as to augment substantially the requirements of the market.

* * *

As far as this theory applies to the motion picture there may be movements that appear to be of a more pressing nature affecting the industry yet there are none that hold out equal possibilities for the future.

According to the most generous estimates the motion picture public of America at this time is substantially under twenty million people. In the light of the accepted universal appeal of the motion picture it appears very plainly that there is a great deal of truth in the bromide to the effect that only the surface has been scratched.

It appears to us that in this subject lies a work of tremendous importance to be undertaken which must some day be embraced by the industry at large. Plans entirely away from routine publicity efforts must be put into operation. The newspapers of the country which presently devote a ridiculous minimum of attention to the motion picture must be shown the advantages to themselves as well as to this industry in assuming a consistent attitude toward the screen.

With proper effort and correct means the existing motion picture public of America can easily be doubled in numbers.
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**Re-Takes**

**J. R. M.**

The melancholy days have come
The saddest ones of Lent
When I gotta pay the income tax
On the money I have spent.

The loud cheers for the author of the above little poem having subsided we will proceed to get down to business.

**All Wrong Again**

Revenue officers down in Kentucky threated the arrest of one of our crack directors the other day. They heard he had a couple of stills in his lobby.

After examining the stills, however (they were of a late Christie comedy), the officers declared them O. K. and passed in, on their badges.

**Can't Be Done**

Bill Keene, he of the Kern Film Company, Los Angeles, there isn't a pair of puttees on the lot of his company. Now how are they going to make pictures without 'em? * ask you, Bill?*

It is said the furniture factories of Grand Rapids, Mich., are just catching up with their orders for twin beds since the First National picture "Twin Beds" started an epidemic of windows displays advertising the feature.

**Poor Inheritance**

A man might inherit a thirst for strong drink but that's all: he'd still do it.

The prohibitionists will probably throw away all their Red Seal photograph records upon the news that Caruso was fed whisky during his recent illness.

And they probably won't go to see his pictures if he ever makes any more.

**Here's a New One**

Got to hand it to A. A. Milne, the English humorist, now making screen comedies, for this one. He says there are no less than 1,957,341 books in one of his latest comedies.

**Competition**

There's been quite a falling off in attendance at theatres in New York according to reports. People who formerly went to the theatre to see thrillers, sit at home and watch the tragedies happening on the streets.

**Yes They Do**

How high-brow some folks get all of a sudden. A newspaper that conducts a "What Do You Think?" column had a reporter ask five persons what kind of motion pictures they liked best, and they all said they liked educational pictures. This didn't happen in Boston, either: "Twas in New York.

Petie Smith, who used to rope and tie trade paper editors on Broadway, is on the war path. This time he's shooting Indians up in Minnesota. (Shooting five companies over the country with "Bob Hampton of Place" stickers pasted all over 'em.)

And a Lot More Remunerative

Clayton Hamilton, who is a member of the Goldwyn editing staff, says: "To be a great ball player is more impressive than to be a mediocre painter, a second rate statesman or an author."

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**EXHIBITORS HERALD**

**March 19, 1921**

**MARTIN J. QUIGLEY**

**PUBLISHER & EDITOR**

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Vol. XII March 19, 1921 No. 12
National Association Makes
Concerted Effort to Keep
Films Clean and Wholesome

Action Results from Years of Endeavor to Place Production on
Uniform Basis in This Respect

LARGE COMPANIES PARTICIPATE IN MOVE

(Special to Exhibitors Herald)

NEW YORK, March 8.—A concrete plan for eliminating the possibility of producing objectionable pictures has been agreed upon by members of the National Association of the Motion Picture Industry.

Adoption of this remedial plan is the culmination of years of effort by producers and distributors to place production on a uniform basis in this respect.

The action taken by the N. A. M. P. I. members “will insure against the production of questionable films and will prevent also the exploitation of pictures in a manner offensive to good taste.”

Executive officials of all the larger companies attended the meeting at which this drastic step was taken.

In the resolutions adopted by them “any member wilfully refusing to carry into effect these resolutions shall be subject to expulsion as a member of the association and further subject to such other penalties as the association may fix.”


These companies represent approximately 90 per cent of the motion picture production in the United States.

Reaffirmation of “its emphatic protest against the production, distribution and exhibition of all motion pictures which are obscene, salacious, indecent and immoral” was expressed by the association in resolutions unanimously adopted by the members heretofore mentioned.

Although stating that “the motion picture should not be prostituted to use or as a means towards arousing bawdy emotions or pan-
ter a salacious curiosity, or in any other manner injurious to public welfare,” the resolutions declared that “the creators of the art must in no way be hampered or prohibited from depicting honestly and clearly life as it is.”

The association also declares its “intention to aid and assist the properly constituted authorities in the criminal prosecution of any producer, distributor or exhibitor of motion pictures who shall produce, distribute or exhibit any obscene, salacious or immoral motion picture in violation of the law to the end that the recognized public good be accomplished by the motion picture shall be preserved and advanced.”

The resolutions conclude with an appeal to exhibitors, producers and distributors not members of the association to cooperate in carrying “into full effect these resolutions” which have been adopted.

Remedial Plan of Association

RESOLVED: To the end that the motion picture be held in that high plane which it has already attained, that the producers of motion pictures refrain from producing such motion pictures.

(a) Which emphasize and exaggerate sex appeal or depict scenes therein exploiting interest in sex in an improper or suggestive form or manner.

(b) Based upon white slavery or commercialized vice or scenes showing the procurement of women or any of the activities attendant upon such traffic.

(c) Thematically making prominent an illicit love affair which tends to make virtue odious and vice attractive.

(d) With scenes which exhibit nakedness or persons scantily dressed, particularly suggestive bedroom and bathroom scenes and scenes of inviting dances.

(e) With scenes which unnecessarily prolong expressions or demonstrations of passionate love.

(f) Predominantly concerned with the underworld or vice and crime, and like scenes, unless the scenes are part of an essential conflict between good and evil.

(g) Of stories which make drunkenness and gambling attractive or with scenes which show the use of narcotics and other unnatural practices dangerous to social morality.

(h) Of stories and scenes which may instruct the morally feeble in methods of committing crime or by cumulative processes emphasize crime and the commission of crime.

(i) Of stories or scenes which ridicule or deprecate public officials, officers of the law, the United States Army, the United States Navy or other governmental authority, or which tend to weaken the authority of the law.

(j) Of stories or with scenes or incidents which offend the religious belief of any person, creed or sect or ridicule ministers, priests, rabbis, or recognized leaders of any religious sect, and also which are disrespectful to objects or symbols used in connection with any religion.

(k) Of stories or with scenes which unduly emphasize bloodshed and violence without justification in the structure of the story.

(l) Of stories or with scenes which are vulgar and portray improper gestures, posturings and attitudes.

(m) With salacious titles, and sub-titles in connection with their presentation or exhibition, and the use of salacious advertising matter, photographs and lithographs in connection therewith.
Organize to Combat Adverse Legislation
Every Person in Industry Is Asked to Join Affiliated Picture Interests

LOS ANGELES, March 8—Corporation, Affiliated Picture Interests organization which every person connected with any branch of the motion picture industry will be asked to join for the purpose of protecting their means of livelihood from adverse legislation.

Frank E. Woods of the Screen Writers' Guild is chairman of the organizing body of fourteen. Ted Taylor is secretary.

The committee is composed of William D. Taylor, Motion Picture Directors' Association; W. J. Reynolds, Motion Picture Producers' Association; Joseph Ashurst Jackson, Western Motion Picture Advertisers; Glenn Harmon, Los Angeles Theatre Owners' Association; Frederick Palmer, Palmer Photoplay Corporation; Ralph Lewis, Actors' Association of Los Angeles; Philip N. Rosen, American Society of Cinematographers; Charles H. Kyson, Art Directors' Association; Scott R. Beal, Assistant Directors' Association; Dr. John T. Thompson, Ethical Motion Picture Corporation; Edwin A. Keller, J. A. T. S. E. and Moving Picture Operators; J. H. Goldberg, Los Angeles Film Exchange Board of Trade, and Wycliffe A. Hill, Photoplaywrights' League of America.

Blackstone Company to Build $1,000,000 House

SOUTH BEND, IND., March 8—Directors of the new Blackstone theatre announce that within the next two years they will erect a theatre and hotel building in South Michigan street at a cost of approximately $1,000,000. Frank C. Toepf, treasurer of Blackstone Corporation, says the new hotel will be a 250 or 300-room structure.

Cromelin Protests Duty on Raw Film Asked by Brulatour

NEW YORK, March 8—Paul Cromelin, president of the Inter-Ocean Film Corporation, has made public a brief filed with Representative Wood, chairman of the Committee on Ways and Means, considering tariff revision, in which he answers the plea of Julie Brulatour, made before the Committee, for a 30 per cent ad valorem duty on imported raw stock.

In his brief, Mr. Cromelin declares that "there is no duty on raw stock now and the best interests of the motion picture industry will be served by not altering the present rate. He attached a letter from the Gaventa Company of America, Inc., raw stock manufacturers, with letters abroad, stating that a duty would practically put it out of business here.

He charges that Brulatour spoke for the Eastman Kodak Company, which he says manufactures between 85 and 90 per cent of the raw film used in the United States.

Indiana Paper Directs Blue Law Referendum

HUNTINGTON, IND., March 8—A local newspaper is publishing ballots on which citizens are asked to vote their sentiment on the matter of a blue Sunday, a wide open Sunday or a Sunday partly blue such as existed before. Prosecutor Charles R. Haller began the strict enforcement of all Sunday laws. Voters are told that if they cannot vote for a blue Sunday and at the same time vote in favor of Sunday pictures.

Invest New York Capital

SUNBURY, PA., March 8—New York and local capital will be invested in a $250,000 theatre here.
6,000 Expected to Attend Convention at Minneapolis

Gathering of Motion Picture Theatre Owners of America June 7-9 to be Largest Exhibitor Meeting in History of Industry

(Special to Exhibitors Herald)

MINNEAPOLIS, MINN., March 8—Preparations for entertaining more than 6,000 visitors during the convention of the Motion Picture Theatre Owners of America June 7, 8, and 9 have already started.

Ninety days will not give the United Theatrical Protective League any too much time to take care of the thousand and one details of what it is determined to make the greatest gathering of theatre owners in the history of the world.

Civic Association Is Co-operating

William A. Steffes, president of the U. T. P. L., in addition to the united support of his organization, is being given complete co-operation by the Minneapolis Civic and Commerce Association. Perry S. Williams, convention and publicity manager of the association, is already at work on preliminary arrangements.

From all parts of the United States letters of inquiry are pouring in as to accommodations. Several hotels have received urgent requests for reservations from as far east as Boston and as far west as San Francisco.

National Officers Coming

Within a few weeks representatives of the national exhibitor organization and several state organizations are expected to arrive to confer over details and aid in the work.

Joseph Hopp, president of the Illinois Exhibitors’ Alliance, declares that the delegation from Illinois alone will number 500 and may be much larger.

Advises from the East indicate semi-annual meetings are to be held within the next few weeks to select delegates and arrange for big delegations. A number of the Eastern state organizations are planning on special trains to carry their members and families.

From the West reports are equally as enthusiastic. Minnesota, Wisconsin, North and South Dakota and Montana are striving for 100 per cent representation during the session.

First Real National Gathering

It is pointed out that the Minneapolis meeting will be the first real national gathering of theatre owners.

Since the Motion Picture Theatre Owners of America was launched at Cleveland a year ago, every part of the United States has been thoroughly organized.

The membership of the M. P. T. O. A today far exceeds that of any of the former exhibitor organizations and reaches several territories where there was no previous organization of any kind.

To Open Goldwyn Offices in Berlin

(From Staff Correspondent)

NEW YORK, March 8—Arthur Ziehm, foreign sales manager for Goldwyn, will sail on Thursday for Germany to open headquarters for the European distribution of the Goldwyn product. He will meet Samuel Goldwyn, who sailed February 26, in Berlin, where offices will be established.

Metro to Transfer All Units to Coast

(From Staff Correspondent)

NEW YORK, March 8—Metro has decided definitely to concentrate its production activities on the Coast. Only one company is working here at present, the Bert Lytell unit under the direction of Maxwell Karger, and this will be moved west as soon as the present picture, “The Man Who,” is completed. The concluding scenes are being shot in Atlanta, Ga.

The Metro studios in 63rd street have been shared by George D. Baker, who is making George D. Baker Productions for Sawyer-Lubin as Metro productions. Sawyer-Lubin say they have not decided whether or not to follow the Metro lead.

Aschers Plan $750,000 Playhouse in Appleton

(From Exhibitors Herald)

APPLETON, WIS., March 8.—Ascher Brothers of Chicago are considering the erection of a theatre to seat 1,500 patrons and to cost $750,000.

Blank Buys in Sioux City

SIOUX CITY, Ia.—A $500,000 picture house will be erected this coming summer upon the recently purchased Pierce street property by A. H. Blank of Des Moines.
**Passage of Substitute Bill Puts Censorship in Discard in the Indiana Legislature**

**Women of State Join Forces With Exhibitors in Seeking Indefinite Postponement of Coactive Measure**

(From Staff Correspondent)

INDIANAPOLIS, IND., March 8.—Censorship has been defeated in Indiana.

Exhibitors and other film interests aided by the Women's Endorsers have obtained indefinite postponement of the one surviving censorship measure.

**Substitute Is Adopted**

Substituting this bill is a measure making it unlawful to exhibit pictures of an immoral or obscene nature or displaying prize fights, bull fights and murder or violence. This bill has passed the senate.

The one surviving censorship measure had been the storm center in both houses for several weeks. It was a composite bill substituted for three that previously had been introduced.

**Not a Censorship Bill**

The new bill, adopted in the senate, is not a censorship measure. It would make it unlawful for any person, firm or corporation engaged in the business of conducting a moving picture show or of exhibiting motion pictures or any other public exhibition of any nature whatsoever to exhibit, display or permit to be exhibited or displayed any picture, performance or any other representation which is of an immoral, obscene, inhuman or indecent character, or which presents, exhibits or displays any bull fight, prize fights, act of murder, 'criminal violence or any other exhibition or representation of such character as to a corrupt the morals or incite to crime.'

Violators of any of the provisions of the act would be deemed guilty of a misdemeanor and upon conviction would be fined in any sum not less than $25 and not more than $250.

**Woman Exhibitor Foils Attempt to Rob House**

(From Staff Correspondent)

INDIANAPOLIS, IND., March 8.—An armed highwayman tried to hold up Mrs. Charles Cook, owner of a picture theatre in West Washington street while she was in the cashier's booth. Mrs. Cook's screams frightened the man away and he made his escape with three confederates in a taxicab.

**Thirty-eighth Theatre Bought by Butterfield**

(Special to Exhibitors Herald)

PORT HURON, MICH., March 8.—The Butterfield interests have purchased the Majestic theatre her. This is the thirty-eighth house in Michigan to come under the control of Butterfield.

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**Censorship Victory in S. D. Senate Surprise**

(Public to Exhibitors Herald)

PIERRE, S. D., March 8.—Passage of the censorship measure here by the senate occasioned the same surprise as did the victory for the reformers in the lower house. At the time of the bill's passage by the house it was rumored that the action merely was an effort to shove the measure into the senate, where it was predicted confidently that defeat awaited it. If approved now by the house the law becomes effective on August 1.

**Hostettler Circuit Has Thirty-six Houses**

(Public to Exhibitors Herald)

LINCOLN, NEB., March 8.—Recent acquisitions by J. E. and J. O. Hostettler increase their circuit of theatres in the Middle West to thirty-six houses. Two theatres at Fairbury and two at Norfolk have just been purchased by the Hostettlers.

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**Bars Sunday Shows For Charity Unless Permit Is Granted**

(Special to Exhibitors Herald)

JERSEY CITY, N. J., March 8.—Benefit performances, excepting those for which a permit is granted, are prohibited in Jersey City under an order issued last Wednesday by Police Chief Richard T. Battersby. The order was issued following the complaint of the committee of ministers who charged that exhibitors were giving charitable performances on Sunday and receiving most of the receipts. The order reads:

'Theatre and motion picture houses will not be permitted to open for business Sundays. Should any performance be permitted the captain of the precinct will be notified by letter from the chief. The law in reference to children attending must be enforced.

Charitable performances, which in the chief's opinion are justifiable, will be allowed under permit.

**Council Gives License In Face of Protests**

(Special to Exhibitors Herald)

ST. PAUL, MINN., March 8.—Despite a petition signed by residents of the neighborhood at Grand avenue and Oxford street protesting against the operation of a theatre, the city council with but one dissenting vote granted a license to G. W. Granstrom. The aldermen took little cognizance of the threats of residents that they would seek retaliation at the next election.

**Grants Court Appeal From Board Decision**

(Special to Exhibitors Herald)

PROVIDENCE, R. I., March 8.—The censorship bill introduced in the house by Representative Kiernan makes it illegal to exhibit such pictures as are "cruel, obscene, sacrilegious, indecent or immoral. Three persons, one a woman, would constitute the board. Exhibitors dissatisfied with the board's decision could appeal to the superior court.

**Fox Buys Site for $1,000,000 House**

(Special to Exhibitors Herald)

NEW BRITAIN, Conn., March 8.—William Fox has bought the site of the Landers home here and will erect upon it a $1,000,000 theatre. Work will be started in the Spring.

The fact that the Fox theatre corporation held an option on the site was announced in the last issue of Exhibitors Herald.

**Wert Takes Possession**

(Special to Exhibitors Herald)

MILTON, N. D., March 8.—E. D. Wert has taken over the management of the Star theatre.

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**The NEW BEDFORD (Mass.) STANDARD Says**

Under cover of stamping out the salacious in screen plays it is proposed to clothe a public official with authority to say what sort of ideas, religious, social, political, shall reach the people through this medium. Better the evil that there is in pictures than this throttling of the constitutional rights of freedom of speech—for that is what picture censorship amounts to.
Utah Legislature Proposes to Muzzle Screen With Drastic Censorship and Sunday Laws

**Issues Program to Spread Propaganda Against Censorship**

Every time A. L. Hepp of the Ijoy Hour theatre, Greeley, Neb., issues a house program he takes advantage of its circulation to disseminate anti-censorship propaganda.

The March issue is printed on heavy red stock, 11 by 14 inches in size. Centered on the one-sheet is the calendar for the month and the productions booked. On the margin are printed arguments against censorship, many of these being excerpts from speeches of prominent men and from newspaper editorials.

In every other division of the calendar denoting the days is printed an advertisement, thus making the program not only one of information but also a paying proposition.

The glaring red stock assures a reading.

**Charged With Robbery**

ELKHART, IND., March 8—Harry Sterling is in the Elkhart jail charged with the theft of $600 from the sale of the Orpheum theatre last October.

**Buys Miles City Theatre**

MILES CITY, MONT., March 8—Donald Stewart of Cheyenne, Wyo., has purchased the Strand theatre from Tom Smith and F. E. Head.

**What Exhibitors Are Saying About EXHIBITORS HERALD**

"EXHIBITORS HERALD is SOME PAPER. Don't know just how bad we would miss it if we couldn't get it."—R. O. Rhoades, manager, Orpheum theatre, Converse, Ind.

"Having sold the Liberty theatre, will you please change the address on my EXHIBITORS HERALD at once, so I will be sure to get it? I don't want to miss a single copy as I expect to locate in the theatre business again soon."—Fred L. Ryder, Liberty theatre, Sharon, Wis.

"Am renewing my subscription for two years. I find EXHIBITORS HERALD my greatest help. I don't understand how you can put out a magazine as complete and elaborate as the HERALD for the price you get."—Sam Campbell, manager, Endeavor theatre, Endeavor, Wis.
Sioux City Man Claims Invention Of Fireproof Film

Manufacturer Declares It Will Take Photographic Emulsion As Well As Celluloid and Can Be Made Cheaper, Lighter and Stronger

A FİLM that is noncombustible! This is the claim of Henry A. Meyer, a manufacturer of Sioux City, La.

Besides being fireproof Mr. Meyer declares the film can be made cheaper, and is lighter and stronger than the celluloid used in production.

Meyers is of the opinion that his invention will revolutionize the industry. He says:

"One of the biggest problems of motion picture theatres is to guard against fire. The films now in use not only are highly inflammable, but will explode if subjected to unusual heat."

"To guard against the fire danger operators' booths have to be constructed of steel or other fireproof material. This necessitates great expense and practically bars motion pictures from rural communities because fire regulations prohibit them in halls and schools where fireproof protection rooms have not been built.

"My film will take photographic emulsion just as well as celluloid and does away entirely with the danger of fire. It also can be made cheaper, and is lighter and stronger."

Meyer claims also that his process can be used in the manufacture of unbreakable glass, a covering for airplane wings which is inflammable and sanitary surgical dressings which do not irritate a wound.

For six years Meyer has worked on his invention. In that time he claims to have spent $50,000 in experimentation. He has been granted patents and is now installing machinery in his plant in West Sioux City for production. Associated with him are B. H. Kingsbury and F. L. Eaton, both of Sioux City.

This process, according to Meyer, was first discovered by a young woman who was experimenting with an emulsion which would give a skin like finish to dolls. Mr. Meyer obtained the rights to the formula for $25,000. Before it was perfected the woman died and for the last six years chemists have been working on it.

During the war the government used the covering for airplane wings.

Tom Terriss to Make International Pictures

NEW YORK, March 8.—Tom Terriss, for the last three years producing Tom Terriss Productions for Vitagraph, has signed a contract to do special features for International Film Company. The features will be based on Heart Magazine stories. His first story has not been selected.

Mr. Terriss produced "Dead Men Tell No Tales," "Trumpet Island" and others for Vitagraph.

Two Big Guns

Carl Lacmmele, president of Universal, inspects Morros Castle, Havana, Cuba, where scenes for Eddie Polo's new serial, "The Seal of Satan," were made.

Industry Turns Over $650,000 to Hoover Drive Is Still in Progress By Houses in Various Parts of U. S.

NEW YORK, March 7—Thus far the motion picture industry has collected $650,000 for the Herbert Hoover relief fund for the starving children of Europe.

This sum, $160,000 representing the collections made by the theatres of Greater New York and the $500,000 representing the national committee's collections from over the country, is but the first payment. Many theatres continue to send in returns.

Hold Meeting at Capitol

Delivery of the money was made at a meeting at the Capitol theatre last week.

S. L. Rothafel, chairman of Greater New York, and H. A. Pettijohn, chairman of the national committee, acted on behalf of the industry. James J. Rick, comptroller of the relief fund, received the money.

The following Greater New York theatres were notably successful, among them:

The Times, of New York, received an estimated $2,100; the Roxy, $1,100; Capitol, $1,200; Times, $1,300; the Paramount, $1,400; and the Rialto, $1,500.

Active Campaign Closes

The meeting marked the close of the active drive for the Relief Fund and the various committees were discharged. Mrs. Forester will remain as Mr. Rothafel's assistant until all funds have been turned over to the relief council and accounts settled.

Among those present were: Mrs. Julia Forester, S. L. Rothafel, Charles Pettijohn, James J. Rick, J. E. Chadwick, New York Film Club; Harry H. Buxbaum, Famous Players; H. G. Einstein, Hoover Relief Council; C. L. Yeardsley, First National; Mr. Behrens, Behrens Supply Co.; Julian Solomon; Jerome A. Myers; Joseph Seider, and many committee workers.

Kentucky Theatres Collect $6,012.20

L. J. Dittmar, president of the Motion Picture Theatre Owners of Kentucky and chairman of the Hoover drive in that state, has forwarded to the European Relief Council checks for $6,012.20 raised by Kentucky theatres.

Mr. Dittmar reports that $3,615.90 was collected in Louisville in the following theatres:


Other theatres in the state raised $2,396.30.

Orange, N. J., distinguished itself in the Hoover drive. Mr. Thrace Company, operating the Palace, Colonial and Lyceum theatres in Orange, N. J., has forwarded a check for $1,510.93 to the council.

Oakley to Have Theatre

OAKLEY, O.—A motion picture theatre to cost $40,000 will be built on the square opposite the Oakley bank.
NEW YORK, March 8.—The Associated Exhibitors today announced that contracts have been signed for the publication of four features starring Mac Murray directed by Robert Z. Leonard. This is the first important announcement by the company since the reorganization at which Arthur S. Kane was named chairman of the executive committee.

A combination of western capitalists acting in association with Leiford Gates, publisher in the west and middle west, will produce the pictures. Work on the first picture begins immediately at the Amsterdam studios, New York. All pictures will be made here. Four stories are now under consideration.

EXHIBITORS

Dinner of Advertising Men Is Biggest and Best Ever

 Many Big Figures in Industry Attend “The Naked Truth” Event Held by the A. M. P. A. at Biltmore Hotel, N. Y.

NEW YORK, March 8.—Bigger and better than ever was “The Naked Truth” dinner given by the Associated Motion Picture Advertisers at the Biltmore Hotel last Friday night. The event marked the annual fun fest of the advertising and publicity writers of the industry, who make up the membership of the A. M. P. A. The copy men, relaxing from the serious tasks of commerce, turned their talents into the channels of comedy and, drawing upon their available stream of originality and humor, presented a program that scintillated with clever novelties and keen wit.

Many Prominent Men in Attendance

Everything that happened was generated by the spirit of good natured fun, and though the industry and its people were held up to the mirror, one saw these subjects as figures before the concave and convex-shaped reflectors. “The Naked Truth” was told for purposes of mirth only.

The affair was the first formal undertaking of the A. M. P. A. and was attended by the head of the most important figures in the industry. About 200 guests were present.

Assemble in Foyer

The first evidence of the spirit of the evening was found in the ballroom foyer where the guests assembled. The A. M. P. A. had placarded the foyer with witty references to the laws and their effect upon the industry.

Upon a signal from President Paul Lazarus, the masses in table groups according to seating arrangements and, following a leader who carried a banner bearing a humorous designation for the group, marched into the ball room.

Entertainers on Program

An announcer dressed as a Swiss yodeler announced the arrival of each course and delivered witticisms on topics of current interest in the industry. Professional entertainers provided several numbers while the dinner was being served.

With the tables cleared, the stunts were begun in earnest. Paul Lazarus, assisted by five A. M. P. A. members dressed as pall bearers, furnished the opening act. Reading from a huge ledger, the A. M. P. A. president urged the erection of suitable memorials to those pictures that had meant so much to the industry. The metaphorical closet was thus opened upon the rattling skeletons as one by one the pall bearers reversed the “Naked Truth” signs hanging above the ball room exits to display crepe draped one sheets of pictures that had had sad lives.

Reichenbach Takes Floor

When the uproar subsided, Harry Reichenbach took the floor and paved the way for a scene between the editor and the business manager of a film daily over the question of getting out an extra for the event. Profitable advertising, jocosely offered by paper's own staff, having settled the question after a lively argument, the already prepared extra was brought in by that same newboy fashion.

Mr. Reichenbach next introduced the guests of the evening. He called upon Adolph Zukor, but instead of Mr. Zukor, Jerome B. Zerbe, manager of advertising and publicity for Famous Players-Lasky, arose. As Mr. Zerbe, Mr. Beatty mentioned the influence his company as often as possible, told of its position and would up with the climactic announcement that he wanted everybody to know that he had the greatest advertising man in the business—Jerome Beatty.

Parsons Is “Brutus”

The address of C. J. Sayers as J. D. Williams, general manager of First National; P. A. Parsons as Paul Brunet of Pathe; Paul Gulick as R. H. Cochran of Universal; C. C. Pettjohn as Lewis J. Selznick; Howard Dietz as E. J. Godsol of Goldwyn; Vivian Moses as E. A. Bots, and Paul Lazarus as Hiram Abrams of United Artists—all were in the same light tone.

A novel nursery rime stunt with George Landy as the mother and an inquisitive “kid” for an assistant, dwelt upon the foibles of the industry and kept the fun going. Two appropriate songs, “Tell the Boss, Mr. Advertising Man,” by Paul M. Sarazan of First National, and “Avalonian Blues,” by A. M. Bots, were pleasantly rendered by Mr. Sarazan, following a psychic skit, played by two members of the Green Ballroom Club, in which the medium was played with from the past and relayed his information to the guests.

Amusing Sketch Given

An entertaining amusing sketch, called “The Newer Idea,” by Victor Shapiro of Pathe, was presented by Mr. Shapiro, Nat Rothstein and J. J. Greene. The former played a film salesman selling “The Newer Idea,” an advanced exploitation idea with pictures. The exhibitor-boughte already collected thirteen bales of press books since cleaning out his stock room of a supply that brought $439, and having had enough of exploitation stuff, he gladly signed a contract with a deaf and dumb salesman who came in with what was, according to the copy, “The Newer Idea.” But the newest idea wasn't new at all, and the exhibitor collapsed when, after the signing of the contract, the salesman came to life and announced that the next day an exploitation man would call.

Goodman Writes Skit

The activities of the Hotel Astor promoters, who make the table cloths look like genuine diamonds are amusingly brought out in a sketch, “A Mere Detail,” written especially for the occasion by H. B. Goodman, and played by a cast of A. M. P. A. mem-

FRENCH PROMOTER ARRESTED AT PIER

NEW YORK, March 8.—Under date line of Paris, March 7, The New York Herald Tribune carries a story that Andrew Hemmel, who said he was the founder of the Franco-American Cinematograph Corporation, was arrested at Havre as he was about to sail for New York on the liner “Havoe” and was brought back to that city to face a charge, the nature of which was not revealed.

ASSOCIATED PRODUCERS IS TO DISTRIBUTE FOUR FROTHINGHAM PICTURES

NEW YORK, March 8.—A contract has been signed by Associated Producers and J. L. Frothingham Productions whereby A. P. will distribute the latter's pictures for a year.

Four pictures will be delivered by the producing company, the first to be a picturization of Peter B. Kyne's story, "The Ten Dollar Raise." April 24 has been set as the tentative publication date. The Ten Dollar Raise" will be played by all-star cast headed by Marguerite de la Motte and Pat O'Malley. Edward Sloman is the director. The Frothingham productions will be made at the Bruniton studios in Hollywood.

SELECT AUDIENCE ATTENDS

NEW YORK, March 8.—Metro's "The Four Horsemen of the Apocalypse" opened to a select audience at the Lyric theatre. Among the guests were Mrs. U. S. Reisenfeld, managing director of the Rialto, Rivoli and Criterion theaters, arranged the presentation. The run of the picture is for an indefinite period.

SCENARIOIST DIES IN N. Y.

NEW YORK, March 8.—Paul M. Potter, playwright and scenarioist, died suddenly yesterday morning at the Murray Hill Hotel. He had been ill in bed for a year.
Let's Have More Like It

M. J. Q.

The record of the "Naked Truth" dinner remains as a striking tribute to enterprise and mental alertness of the membership of the Associated Motion Picture Advertisers, Inc.

* The unanimous verdict of the guests was that the dinner was the most amusing and diverting event yet held within the industry.

* The ghosts of yesterday's failures comprised one of the big laughs of the evening and the skit was keenly enjoyed even by the executives whose product was given posthumous reference.

* The Hon. H. Reichenbach, the silver-haired explorer, as toastmaster for the evening swung a subtle gavel and contributed much mirth to the occasion. Harry's satirical touches went over with a bang.

America's greatest daily, devoted exclusively to the motion picture industry, sprung a trick extra which got a lot of laughs despite the fact that it didn't carry a specimen of Danny's jerky jots.

The program was an all star event, a long list of the members of the association participating and each contributing in an important way to the success of the evening.

* Unanimous verdict: Knockout.

* Let's have more like it.


TOASTMASTER AND HIS ASSISTANTS AT A. M. P. A. DINNER

Left to right—Vivian M. Moses, Charles C. Pettijohn, Harry L. Reichenbach, toastmaster, C. L. Yearsley. Second row—Paul Gulick, Paul Lazarus, Jerome Beatty and Howard Dietz. Among others who contributed to the success of the "Naked Truth" dinner were Nat Rothstein and P. A. Parsons.
West Virginia to Organize Unit of M. P. T. O. of A.  
(Special to Exhibitors Herald)  
CHARLESTON, W. VA., March 8.—A state convention of exhibitors is to be held here on March 13 for the purpose of forming a permanent unit of the Motion Picture Theatre Owners of America. Exchanges present at the New York convention have been made and a large attendance is promised. Samuel J. Berman will represent the national league. It is a definite step to combat censorship will be taken.

Exhibitors to Confer With Distributors
(Special to Exhibitors Herald)  
ROCHESTER, N. Y., March 8.—One important business session at the convention of the Exhibitors Association of the state of New York will be the conference between theatre men and members of the F. L. M. Club of New York. Grievances of exhibitors will be discussed and adjustment will be sought. The convention will be held on April 5, 6 and 7 at the Hotel Seneca here.

Propose Ordinance to Bar Woman Ushers in Theatres in Chicago
An ordinance which would prohibit the employment of woman ushers in Chicago theatres is pending before the council buildings committee.

According to 85 per cent of the replies to queries sent out by the committee, city fire marshals in various parts of the country declare that women ushers are not conducive to public safety.

A sub-committee of the building committee on March 8 began an inspection of theatres as a result of charges by Chief of Police Fitziomos that the fire ordinances are not properly enforced.

**The Kid** Is Playing Five Keith Theatres
(From Staff Correspondent)

NEW YORK, March 8.—Charlie Chaplin in "The Kid" is the extra feature this week at B. F. Keith's Riverside, Colonial, Alhambra, Eighty-First Street and Hamilton theatres, all big time vaudeville houses. The picture was the added feature last week at B. F. Keith's Palace, the most important house in the Keith chain.

**Giving Readers Real Service**

EXHIBITORS HERALD directs special attention to the first report in "What the Picture Did for Me" on "Way Down East." It appears in bold type on page 84 of this issue.

The report comes from O. R. Nation of the Strand theatre, Davis, Cal., a regular contributor to the "What the Picture Did for Me" department.

It gives the exhibitors of United States the first real information as to what D. W. Griffith's latest special production will do at the box office of a motion picture theatre.

It is just another example of why EXHIBITORS HERALD leads the field in circulation and prestige.

**News Reel Enterprise Gives Early Views of Inauguration**

Pathe, Selznick, Kinograms and Fox Have Prints of Harding Ceremony in Theatres for Showing Friday Evening
(From Staff Correspondent)

NEW YORK, March 8.—The news reel producers ran a race last Friday for the honor of being the first to show news pictures of the President Harding inaugural ceremonies at Washington. Yesterday statements were made by the different companies as to what each had accomplished.

Pathe claims the honor of being the first to show its special in New York. According to the Pathe statement the first print was received for by the Strand theatre at 7:35 p.m. Within less than fifteen minutes a print of the reel had been delivered.

**Prints Reach Newark Friday Evening**

The Brooklyn Strand was supplied at 8:18. By 10 o'clock prints of the Pathe special had covered theatres from Fox's Academy of Music in 14th street to the Majestic at 185th street and St. Nicholas avenue. In addition Pathe supplied the Academy of Music at Jersey City at 7:45; the Newark theatre, Goodwin's and the Brentford, all in Newark, at 8:40, 8:50 and 8:57, respectively.

At 2:00 o'clock Saturday morning 100 prints, each of 400 feet, left by aeroplane for Cleveland and Chicago. Cleveland, Cincinnati and Chicago theatres put on the reels later Saturday afternoon.

**Carry by Airplane**

The Western supply was shipped on the Western Limited out of Chicago Saturday for Denver, where the prints were picked up by aeroplane for Salt Lake City, San Francisco, and Los Angeles. Pathe expected yesterday that with no hitch occurring prints would be shown on the Coast Monday night or Tuesday morning, less than seventy-two hours after the reel left.

The Selznick news reel, according to the Selznick offices, was on Broadway at 9:10 Friday night. At intervals of ten minutes twenty-five additional prints were distributed. Among the houses showing the Selznick special was B. F. Keith's Palace theatre, and others in the Keith chain. The Selznick reel arrived in good time, but laboratory trouble delayed the distribution.

Kordex concentrated its efforts upon getting its pictures of the ceremonies to Philadelphia and points West and South. A laboratory was especially engaged in Washington, and the prints rushed directly from there, the purpose being to beat the competitors at points other than New York.

The Fox News department distributed its reel by special messengers and by Saturday noon had reached the important cities of New England after having taken care of local and nearby theatres.

**Miller Reiterates His Stand for Censorship**

Clayton Bill in New York Is Amended to Exempt All New Reels
(Special to Exhibitors Herald)  
ALBANY, N. Y., March 8.—Governor Miller last week went on record as favoring the passage of a law for strict censorship of motion pictures.

Against Advertisements

Following a conference with Mrs. Clarence Waterman of Brooklyn, head of the Better Motion Picture Alliance, who showed him advertisements of motion picture shows, he declared that he was in favor of anything that would put a stop to such advertisements.

The Clayton bill, calling for the establishment of a state board of censors, is now in the hands of the ways and means committee. Assemblyman Clayton of Kings, the father of the bill, conferred with the governor and afterwards expressed himself as sure that the governor would sign the bill if it were passed.

Amendments Are Made

Amendments are to be made to the measure. Under these the word "regulation" will be substituted for "censorship." News reels will be exempt from censoring, as will be pictures made prior to July 1. The amendments also provide that the censor board, if established, must give specific reasons for rejecting any picture.

There is a possibility that action will be taken on the bill this week.
Receipts from Samuels New House Will Be “Velvet”

Rental from Offices in Theatre Will Pay for Investment

ATLANTA, Ga., March 8.—When Sig Samuels' new Metropolitan theatre opens its doors an interesting chapter will be recorded in the South's contribution to the progress of the world's fifth industry. Not because of its mammoth proportions, not because of an expenditure of money, not because of the lavish nature of the program the new house will offer, but because of the character of the investment.

For the Metropolitan is more than a theatre. It is a big business proposition involving a $500,000 investment. It is a combination theatre and office building, and it would be a paying proposition if the theatre proper never opened its doors.

The office space and stores will bring a revenue during the twenty-five years of the ground lease period that will assure a handsome profit on the amount invested.

Primarily speaking, the Metropolitan theatre will cost nothing. Any amount that the theatre proper makes through its operation will be “velvet” to use the vernacular.

When Mr. Samuels reached the determination to erect another theatre in Atlanta, a theatre that would prove a fitting companion to the Criterion that has attained national recognition under the management of Willard C. Patterson, he brought to bear a remarkable degree of business acumen. He studied the possibilities of the location which he desired, and then decided to fortify the proposed investment so securely that when large events might take in the exhibiting department of the industry the Metropolitan would still be a successful investment.

So he planned a combination theatre and office building. The site is on corner property running the full length of a block in the very heart of the city, facing the city's main thoroughfare at the intersection of the two principal business streets, directly opposite Atlanta's leading hotel.

And on this site he is erecting a six-story building of concrete and steel-modern architecture, absolutely, peerless and beautiful. The suites of offices are already leased; in fact, every foot of available space has been leased.

The total revenue from sub-rentals during the life of the lease (twenty-five years) will be $3,000,000—on an investment of one-half million dollars. That is the revenue from store and office space without any consideration of the theatre proper. The financial end is so arranged that the rentals will increase 20 per cent at the end of each five-year period, so that the total rentals beginning at $800 a year during the first five years, will amount to $200,000 a year by the fifth five-year period.

In executing the plans of this carefully conceived and developed, Mr. Samuels has gathered a group of the soundest business men in the city. He is president of the Atlanta National Bank, one of the largest stockholders, and one of the most conservative business men in Atlanta, is one of the largest stockholders.

The accompanying photograph showing the theatre in the process of construction was made three weeks ago. Since that time the brick work has been practically completed and the roof will go on within the next few days. Contracts have been let for plastering. The electrical work is well on the way.

Mr. Samuels is now making a tour of the East studying interior decorating schemes preliminary to closing the contract for the decoration of the Metropolitan.

It is the practical side of the proposition that invites consideration and admiration because it proves the adaptability of the modern motion picture house. For instance, as the plans for the Metropolitan developed the decoration of a fly-galley arose. Obviously a picture house would not require a fly-galley and that it is a section of the Metropolitan, Mr. Samuels conferred with his architect and together they worked out an arrangement for a small office, the rentals from which will amount to $20,000 a year. Another time when a small unused space developed in the plans for the basement it was converted into a room for the consultant. Gulf Refining Company signed for the basement room at $1,000 a year.

The Metropolitan theatre will seat approximately 2,000. Its policy will be the same as that adopted by Mr. Samuels' Criterion theatre—indeed the motion picture productions of the holder of the First National franchise, Mr. Samuels will be able to command the output of that big organization. In addition to this the Criterion and Metropolitan have contracts for other groups of independent products.

Willard Patterson will have charge of the management. The house will open in June.

Theatre for Cobleskill

COBLESKILL, N. Y.—Cobleskill Amusement Company, with a capital stock of $75,000, has been organized to build and equip a theatre.

January Collections Show Big Decrease

Total Falls a Million Dollars Below That of the Preceding Month

WASHINGTON, D. C., March 8.—The Christmas holidays appear to have affected the theatrical business unfavorably, judging from the admission taxes collected during January by the Internal Revenue Bureau. The figures show that collections during that month were more than $1,000,000 below those of the preceding month, although $400,000 greater than those of January of last year.

The bureau's report, just issued, gives the total January collections as $7,129,905, as compared with $7,607,768 during the same month of 1920, and $8,363,708 in December.

Collections from the tax on films amounted to $593,137, as compared with $412,979 in January, 1920, while $31,668 was collected from the seating tax, as compared with $27,000 in January, 1920.

Admission taxes collected during the first seven months of the current fiscal year, it is stated, amounted to $52,128,811, as compared with $41,474,532 during the same period last year.

Rothafel to Present Foreign Feature at Capitol This Spring

NEW YORK, March 8.—Samuel L. Rothafel announces that he has obtained for presentation at the Capitol theatre in April a foreign-made film, “The Cabinet of Dr. Caligari.” This picture, according to Mr. Rothafel, is remarkable in many respects and introduces an absolutely new innovation in motion picture production.

It is a radical departure from anything that has ever been done on the screen, he says, and has created a furor on its introduction in Europe.

The picture is being adapted and made suitable for American audiences. A private showing was given before the film goes into the Capitol.

Mocsary New Manager Of Milwaukee Theatre

MILWAUKEE, Wis., March 8.—Edwin Mocsary, the former manager of the Wisconsin, has been appointed manager of the Butterfield theatre by John R. Freuler, owner. Mr. Mocsary formerly operated the National, with film circles in New York, having been connected with the Rialto, Rivoli and Capitol theatres.

Mr. Mocsary considers the hobby is clean entertainment. New decorations throughout with a view toward installing the latest lighting effects are planned for the Butterfield.

Falling Plaster Delays Opening of Pantheon

VINCENNES, Ind., March 8.—Completion of the new Pantheon theatre at Fifth and Main streets has been delayed several weeks as a result of the plastering on the ceiling of the lower floor giving away. The loss was $500. No one was injured.
Eschmann Given Higher Post

A BILITY and faithfulness again has A won recognition in the ranks of the sales force of Pathe Exchange, Inc., in the promotion of Edward A. Eschmann, from feature sales manager to assistant Director of Exchanges Elmer Pearson. This reward comes to Mr. Eschmann at the beginning of his third year with Pathe, with whom he became affiliated in 1918 as branch manager of Chicago. Just one year after that appointment he was brought into the home office as feature sales manager, and another year later he received his newest elevation in rank.

Buys New York City Site
NEW YORK, N. Y.—A site at 2376 to 2380 Third avenue has been leased from the Finch estate for eighty-four years by Jonas King, who will make it the site of a motion picture theatre. The house will cost about $150,000.

Plans Mattoon Theatre
MATTOON, ILL.—E. S. Moore of Danville will erect a new theatre here in East Broadway. Work will begin at once, and the house is expected to cost $60,000. It will have a seating capacity of 700.

Take Ohio Theatre Lease
NEW LEXINGTON, O.—The lease of the Princess theatre has been purchased from Imperial Theatre Company of Zanesville by Dwight Watkins and son, Neil.

Big Theatre for Newark
NEWARK, N. J.—Plans are being drawn for a motion picture theatre to be erected at 208 Ferry street. The house will cost $400,000.
High Grade Films Arouse Better Inter-American Spirit

U. S. Pictures Boost Sales of U. S. Merchandise in Southern Republics

Says DR. ENRIQUE GIL

HIGH grade motion pictures produced in the United States contribute to better relationship between North and South America, in the opinion of Dr. Enrique Gil, lecturer on international law at Columbia University in New York and a member of the bar of New York and of Buenos Aires.

Dr. Gil's opinion was expressed in an address at a banquet given by the Pan-American Advertising Association at the Hotel Astor in honor of Bambrough Colby, the retiring secretary of state.

Dr. Gil's remarks on the subject of motion pictures as the promoter of better relationship between the American republics were greeted with applause by the 300 representatives of the leading New York export houses, who attended the banquet.

In the Latin-American countries, trade now follows the film, according to Dr. Gil. The progressive merchants of the South American republics have been keen enough to appreciate the fact that the demand for United States goods is always best after North American films have been shown, and they are always interested in ascertaining the exhibition dates of films made by the leading producers of the United States.

In the course of his splendid address on American relations Dr. Gil said: "I am optimistic of the future of the commercial inter-American relations, because due merely to your unselﬁsh and idealistic attitude during the war you have in your favor a bias and psychological interest on the part of the people of the South.

"The growth of the American moving picture business has also contributed largely to this result. It has given to these people a new idea, a better one about America, Americans and American home life."

"In Argentina, for instance, we no longer think of this country in terms of dollars and ﬁnance exclusively, but even though the word may amuse you, we have today a romantic idea about you and we have come to you as worshippers of beauty and charming and lovable things and above all endowed with an inexhaustible spirit of the joy of living. "I remember being told by the manager of the largest moving picture distributing company in Buenos Aires of receiving continuous inquiries from the managers of different shops as to when the films from the United States were to be released. He investigated and learned that the cunningness of the Buenos Aires merchants had discovered that every time American ﬁlms were shown, the sale of American goods increased. They wished to know the dates when American ﬁlms would be released so as to display large signs on the counters proclaiming their goods to be American made or American fashion."

"Buried Treasure" Has Four Week Run in N. Y.

(Special to Exhibitors Herald)

NEW YORK, March 7.—"Buried Treasure," the Cosmopolitan-Paramount production starring Marion Davies, yesterday began its fourth week at the Criterion theatre. Because of the demand for the picture Managing Director Hugo Riesenthal postponed the opening of "The Faith Healer."

WHERE CHRISTIE COMEDIRES ARE MADE

Air view of Christie Film Company's studios, Los Angeles. This scene appears in "Movie Mad," a two-reel production with Neal Burns and Dorothy Devore, published through Educational Exchanges.

Mary and Doug Are Going to Mexico for Wedding Anniversary

As soon as Mary Pickford completes her screen chores for "Through the Back Door," her fourth United Artists production, she and her husband, Douglas Fairbanks, will go to Mexico City, where they will celebrate their first wedding anniversary and also enjoy a short vac-

ation. All plans are now complete for "Honeymoon Number Two," as Miss Pickford calls it, and it is expected that they will be away from the public until the call of the director and the glare of lights for a month.

"Connecticut Yankee" Opening on Broadway

Vivian Moses Will Handle the Premiere of This Fox Film at Selwyn

(Vivian Moses Will Handle the Premiere of This Fox Film at Selwyn)

NEW YORK, March 8.—William Fox's production of "The Connecticut Yankee" is the latest picture on hand for a Broadway presentation before its general publication. The Selwyn theatre has been obtained and it will open on March 14 for an indeﬁnite run.

Offer Two Shows Daily

The picture will be presented as a two-show-a-day attraction with a corres-
ponding scale of opening, which is being handled by Vivian Moses, will be a formal first night affair. Harry Reichenbach will exploit the attraction.

Negotiations for a theatre to house another big William Fox picture, "The Queen of Sheba" are now on. If the negoti-
ations go through, as expected, this latter picture will open in one of the Broadway legitimate theatres around Easter.

Makes Three on Broadway

With the opening of these two pictures, William Fox will have three attrac-
tions playing Broadway legitimate theatres, the third being "Over the Hill" now at the Broadhurst. None of these pictures will be issued to exhibitors this season.

Exploit Abramson Film In Dramatic Theatres

(Special to Exhibitors Herald)

NEW YORK, March 8.—Graphic Film Corporation announces it will present Ivan Abramson's production of "Mother Eternal" as a regular theatrical attraction. Negotiations are on for a Broadway theatre, it is said, with opening date about April 15. The picture will be shown in the same manner in other cities, before being issued to exhib-
tors. Vivian Martin stars as a member of a big cast which includes Thurston Hall, Earl Metcalfe, Jack Sherrill, Vivian Osborne, Pearl Shepard, Ruth Sullivan and J. W. Johnston.

Plan Hartivd Theatre

HARTFORD, WIS.—Plans are under way for the completion of its office and theatre building here. The names of the backers of the project have not been an-
nounced.
Walsh New Head of Prizma Organization
Retiring Official to Devote His Time to Benoist And Company
(From Staff Correspondent)
NEW YORK, March 8.—The board of directors of Prizma, Inc., at a meeting last Wednesday, elected the following officers for the ensuing year: C. K. D. Walsh, president and treasurer; Carroll H. Dunning, vice-president; Howard G. Stokes, vice-president; George Kelley, secretary; Wm. V. D. Kelley, technical advisor and assistant treasurer.

Mr. Walsh, who has been vice-president and treasurer for the last two years, succeeds Lee Benoist, who has retired from the presidency to devote his time to Lee Benoist & Co. Mr. Dunning and Mr. Stokes, re-elected vice-presidents, have been identified with Prizma for three and two years respectively as executives. William V. D. Kelley, re-elected technical advisor and assistant treasurer, is the inventor of the Prizma processes.

The announcement of the election states that the company will continue to issue its new bi-weekly series, distributed through independent exchange, as making colored inserts, and art color productions such as were made for “Kismet,” “Passion,” “The Gilded Lady,” “The Four Horsemen of the Apocalypse” and others.

Authors Ask Hearst to State Policy in Purchasing Stories
(From Staff Correspondent)
NEW YORK, March 8.—The Authors’ League of America has asked William Randolph Hearst to state more fully his policy in the purchase of material for his magazines published by International Magazine Company. The resolutions adopted ask: “Is the International Magazine Company willing to agree that it will not, in the future, make the purchase of any fiction rights contingent upon the granting by the author of the rights given to the sale of the motion picture rights to said work?” Authors are asked not to enter into an agreement with the said fiction rights that involve the motion picture rights.

Corporation Formed to Make Houdini Pictures
(From Staff Correspondent)
NEW YORK, March 8.—Houdini Pictures Corporation, a New York corporation with a capitalization of $500,000, has been formed in the name of Harry Houdini, the self-liberator, B. M. L. Ernst, Melvile Cane and David Fox are the corporators. The company will make four features a year and will start in about three weeks. No final decision has been reached as to the story and the director for the first film. No distribution arrangements have been made. Offices have been opened in the Candler Building.

Oregon Upper House Defeats Censorship
(Special to Exhibitors Herald)
SALEM, ORE., March 8.—The senate by indefinite postponement killed the Childs-Fletcher censorship measure.

Legislative Report Arouses Interest in Kansas Meeting
Convention Will Be Held at Hotel Lassen, Wichita, on March 21 and 22—Election of Officers Is Scheduled on Program
(Special to Exhibitors Herald)
KANSAS CITY, MO., March 8.—Interest of Kansas exhibitors is directed to the report on legislative matters to be read at the semi-annual convention scheduled for March 21 and 22 at the Hotel Lassen, Wichita. While the theatre men of Kansas are greatly concerned with legislative issues, they also are giving great attention to the question of electing executives to guide the activities of the Kansas State Exhibitors’ Association for the next year.

Convention To Be Biggest in History
A statement has emanated from headquarters of the association in the Film Exchange building, Seventeenth and Main streets, here, to the effect that the convention will be the biggest and most active in the history of the organization.

The Kansas state association has the honor of being one of the oldest and most enterprising organizations among the states. The exhibitors of the Sunflower state also have been fortunate in having progressive leaders, men whose activities have made them national figures in the exhibition field.

Van Praag Active Nationally
Particularly prominent in the Kansas organization is M. Van Praag, secretary. He became active in national affairs at the Patterson convention in Chicago when he was appointed to the Committee of Seven to concern him in No. 2 work with producers on the proposition of producer-controlled theatres. At the Cleveland convention he was honored with the post of financial secretary of the Motion Picture Theatre Owners of America. R. G. Liggett, president, as well as other officials of the association, also have figured in national activities.

Seek Advance Deposit Law
Just what the legislative program involves has not been fully announced. The state is one of four that have legal censorship, and whether or not effort will be made to repeal this law is not known. The organization hopes to obtain passage of a law to correct the supposed evils of the advance deposit practice.

In legislative matters the association has the cooperation of the attorney general of the state and other state officials.

$65,000 Theatre Will Be Built in Liberty
LIBERTY, N. Y.—William F. Miller and Blake Washington of Monticello will erect a $65,000 theatre and business block on the site of the former Monticello House. Work has started. The structure is expected to be completed by June 1st.

The theatre has been leased for twenty-one years at an annual rental of $65,000 by Louis Rosenthal of New York, and will be under the management of his brother, Abraham Rosenthal of Monticello.

Acquires Site in Portland
PORTLAND, ORE.—Gus A. Metzger of the Rivoli theatre interests recently purchased a $15,000 tract of property at East Thirty-ninth street and Hawthorne avenue and will build there a $75,000 playhouse. It will seat 1,500 patrons.

Bright Buys in Preston
WAUCOMA, I A.—R. C. Bright has given over the management of the local motion picture theatre to B. I. Bright and O. D. Davis. He has purchased a playhouse at Preston, Minn.

To Build Hibbing Theatre
HIBBING, MINN.—Work will begin soon on the New Garrick theatre, to be erected by the Finkelman, Ruben & Hamm interests of St. Paul.
Hampton Flays Bowly for His Attack on Jews

Says Reformer's Denunciation is "Monstrously Unfair"

CONTROVERSION of the attack on the Jewish element in the motion picture industry by almost poetical Rev. Harry L. Bowly, general secretary of the Lord's Day Alliance, is made in a letter by Benjamin Hampton which has just been published.

The producer declares that Bowly's action in drawing into the blue Sunday movement any group of men because of their racial or religious connections is "monstrously unfair."

"Specifically, in so far as the motion picture industry is concerned," says Mr. Hampton, "Mr. Bowly's assault upon the Jews is based upon allegations that are not founded in fact.

"Within the last few weeks a tremendous agitation against salacious sex pictures has been operating in the motion picture industry. Within three weeks after the agitation started a meeting of practically all the motion picture producers and distributors was held in New York City. At this meeting resolutions were adopted to the effect that (a) these producers agreed to make no salacious pictures, and (b) they agreed that any theatre showing salacious pictures should be barred from showing the pictures made by these producers.

"I believe this to be the greatest, most courageous, most noble reform ever brought about by men inside an industry. These men moved promptly and fearlessly to do the thing they believed to be the right thing.

"Note, please, that the leader of this meeting is a Jew. Many of the men making the most earnest addresses in favor of the reform are Jews. The reform is being supported by Jewish and Gentile producers, distributors and exhibitors. It is almost poignantly notable that the only producer who has risen to the defense of sex pictures is a Gentile.

"A statement that the motion picture industry is largely controlled by a group of Jews is not borne out by the facts. The financial interests of the largest corporations in the industry are located in Wall Street banking houses in which neither Jew nor Gentile enters into consideration. Wall Street is Wall Street-banks are banks-financial institutions operate without consideration of religious connections or racial derivations.

"On the artistic or professional side of picture making the Jews are perhaps in the minority. Many of, likely a majority of the writers, directors, technical men and players are Gentiles of Irish, English and Latin birth or descent."

Discussing the blue Sunday movement Mr. Hampton declares:

"Jew and Gentile alike, all men and women who have the interests of America at heart, are opposed to a retrogressive movement such as the blue Sunday fanatics are advocating. If there are errors in the Sabbath situation they cannot be corrected by legislation restricting the freedom of the people. Men cannot be legislated into being good. That system was tried for centuries and abandoned in favor of an effective method, that of education of the public into right habits of thought and action.

"Censorship would destroy the art. Blue Sunday Laws would destroy the industry. There is no question as to the position of the great public: It wants motion pictures and it will not permit destruction of the finest, most interesting, most easily available form of entertainment ever known to history."

Presenting Joan

John F. MacMeekin, Realart's special representative, is the proud father of a baby girl. The following telegram recently was received from Kansas City, where MacMeekin is making his home: "Joan MacMeekin, new Realart star, just arrived. Blonde, blue eyes, weight eight pounds."

Eleven Reel Swedish Film to be Shown in Scandinavian Centers

(Special to Exhibitors Herald)

NEW YORK, March 8—Palladium Film Company, which has established offices in the Times building, will show "Sweden in Summer and Winter," an eleven-reel subject depicting life in Sweden, at special performances in all Scandinavian centers throughout the country. A special performance was given at the Town Hall last Thursday. W. J. Adams, who brought the films to this country, is managing the Scandinavian showings.

Within three weeks the company also will put out another program called "Smilt Norway, Nature's Wonderland," which will be booked in Scandinavian centers.

Select Story for Baker

(From Staff Correspondent)

NEW YORK, March 8—"A Little Bit of Both," by Barter Shelton, published in Everybody's Magazine, has been selected as the story for the second George D. Baker Production for Sawyer & Lubin, who are issuing through Metro. The first Baker Production is "Without Limit."

Buys Lot in the Bronx

NEW YORK, N. Y.—As a site for a large Bronx theatre, a syndicate headed by Samuel Friedenberg has purchased a lot at the northwest corner of Burnside and Creston avenues. It is planned to build a theatre seating 1,550 at a cost of $350,000.

Plan Hoopstown House

HOOPSTOWN, ILL.—Plans are being drawn for the new $30,000 motion picture theatre to be erected here by J. R. Boorde at the corner of Main and Third streets.

Will Remodel Theatre

ST. JOSEPH, Mo.—Repairs to cost $1,000 will be made upon the local Star theatre, 415 Edmond street.
Censorship Is Up to New Commissioners
Wilson Appointees Retire As
Republican President Takes Office
WASHINGTON, D. C., March 8.— Decision as to whether or not Washing-
on is to have film censorship will be
made by a Republican board of commis-
sioners, the two members of the board
appointed by President Wilson having
gone out of office on March 6. It is un-
derstood, also, that the third commis-
sioner, Colonel Kutz, also will be re-
lieved in the near future, he already
having served much longer than is usual.

The board consists of three commis-
sioners, two appointed by the president
and the third by the Secretary of the
Department of Commerce. The old board,
before which the censorship hearing was
held on February 28, consisted of Colonel
Kutz, J. F. H. Hendrick and Miss Mabel
Boardman, the first woman ever to have
a place on the board.

Because of their fact their tenure of
office was to end within a week, the board
felt that the question of censorship was
one which should be left to the decision
of the new board, upon whom would
devolve the responsibility of enforcing
any regulation then adopted.

The events transpiring at the hearing
were taken by a shorthand reporter, and
letters and briefs have since been re-
ceived by the board from many sources.
The new board, therefore, will have avail-
able in print all the testimony offered,
both for and against censorship.

Rounding Up Indians
Pet Smith, publicist for Marshall
Nelan, passed through Chicago, Sunday,
March 6, en route to St. Paul, Minn.,
where he is to arrange for five troupes
of Blackfeet Indians, to tour the country
in advance of the showing of the First Na-
tional feature, "Bob Hampton of Places.
Mr. Nelan’s latest output. He is work-
ing with the Great Northern Railroad on
the stunt.

Mr. Smith will return to Hollywood
later this week and act as Mr. Nelan’s
western representative until the latter
returns to his studio there.

To Build Wisconsin House
RHINELANDER, WIS.—A new the-
atre will be erected here by Peter Bou-
man, a former merchant here. The
house will have a seating capacity for
1,000 and will cost $75,000. It will be
located at Brown and River

Improvements in Carthage
CARTHAGE, N. Y.—John J. Dolan,
proprietor of the Hippodrome, is making
plans for remodeling his theatre. The
improvements are expected to cost ap-
proximately $30,000.

Buys Best Theatre, Waco
WACO, TEX.—The Best theatre,
owned by Mrs. Stewart of Dallas,
has been sold to Edward Ryba of
Rosenberg, Tex.

Buys Texas Theatre
YOKUM, TEX.—Edward Ryba of
Rosebud has purchased a local theatre.

Insincere Reformers Only Handicap Us, Says Crandall
Washington Exhibitor’s Appeal to Citizens Aids in Virtual Defeat of Censorship in the District of Columbia

WASHINGTON, D. C., March 8.—Insincere reformers who “would burden us and you with a censorship that is apt to bring in political graft or individual criticism from a fanatic” will only handicap the fifth largest
industry in the world.

This was Harry M. Crandall’s appeal to the citizens of Washington
which resulted in the virtual defeat of legal regulation in the District of Columbia.

Letter Circulated Throughout the City

As president of the District of Columbia Exhibitors’ Association Mr.
Crandall circulated a letter throughout this city. Presented in this mes-
 sage were sound arguments against censorship. His appeal won the
support of citizens and civic organizations, with the result that at the
recent censorship hearing public sentiment displayed itself so strongly
that ultimate defeat of Dr. Wilbur F. Crafts and his coactive legislation
was predicted.

In his letter Mr. Crandall says:

"There is always some argument about pictures for children. In this connec-
tion I want to call your attention to the

Seventeen Societies Oppose Censorship

The following organizations in Wash-
ington have registered opposition to legal
regulation of motion pictures: American Legion—twenty-eight posts
representing 2,000 men; Rhode Island Avenue Citizens Associa-
tion; Central Citizens Association; Conduit Road Citizens Association; Takoma Park Citizens Association; American Federation of Labor; Central Labor Union—representing 24,000
working men; District of Columbia Chamber of Commerce; Merchants and Manufacturers Associa-
tion; Washington Board of Trade; Quentin Roosevelt Post, American Leg-
ion; Vincent B. Costello Post, American Leg-
ion; Washington Lodge Number 15, B. P. O. E; City Employees Association, Locals 127
and 128; Publicity Department, Potomac Division, Red Cross; League of American Penwomen; Secular League.

fact that the motion picture industry was
not created for a "child’s amusement." In
fact, the children today comprise less
than 2 per cent of our audiences. There-
fore it would be impossible to make all
‘Little Red Riding Hoods’ to please two
out of every 100 patrons. Despite this
fact, however, practically every nursery
rhyme and fairy story has been produced
in pictures and all were financially failures.

Cites Parallel Cases

“As to the dangers that are apt to re-
result from the picture industry, that is an
old story. When the railroad engine was
first created, it was looked upon as an
instrument of the devil,” as was the
bicycle and more recently the automo-
ble. That is, they were considered "in-
struments of the devil" by some of our
reformers, who then, as now, were very
much in the minority in their narrow-

minded views.

"It is a fact unquestioned by many of
our best educators that the motion pic-

FLORENCE VIDOR

In a scene from the Leo-Anticipated Producers production, "Lying Lips."
Paramount Studios Evidence Greatest Production Activity
Plants on West Coast and in the East Are Now in Full Operation, Says Lasky

LOS ANGELES, March 8—Tremendous activity is noted at both the East and West studios of Famous Players-Lasky Corporation.

On his arrival here Jesse L. Lasky, vice-president of the company, announced that the Long Island studio was in full operation with all the extensive improvements completed.

After a survey of production here he said that he found the studio busier than at any time in its previous history, adding that this activity undoubtedly would be indefinite.

Mr. Lasky declared he was greatly elated over the signing of Betty Compson as a Paramount star for five years.

"I may state," he said, "that our plans for her productions are most elaborate and we expect to present some exceptional photoplays in which this charming actress will be the star."

At the Long Island plant six companies will be at work shortly, he stated, including George Fitzmaurice with his elaborate production of George V. Hobart's famous stage success, "Experience;" Elsie Ferguson in Rita Weiman's well-known story, "Footlights," and Thomas Meighan in "The Conquest of Canaan," by Booth Tarkington, under the direction of R. William Neill.

Mr. Meighan departed for the East immediately after the arrival of Mr. Lasky. Tom Forman will follow him to New York as soon as he has completed his work of collaborating with Peter B. Kyne, the noted author, upon "Cappy Ricks," which will later be produced in the Eastern studios with Mr. Forman directing and Mr. Meighan as star.

While discussing Mr. Meighan's plans, Mr. Lasky waxed enthusiastic over "The City of Silent Men," from a story by John Morosco, which Tom Forman directed, and in which Mr. Meighan starred.

Concerning production Mr. Lasky said:

"We are facing a season of virtually unprecedented activity. We are immediately planning a number of necessary improvements in the plant, including more glass stages, and added electrical equipment to provide for the numerous extra units that are now working there."

"I was here to see the start of Cecil B. DeMille's all-star production, 'The Affairs of Anatol,' and I find that it has now been completed with the exception of cutting and titling. From the portions of the picture that I have been able to view, I feel confident in saying that this film will prove one of the most startling examples of photoplay artistry that has ever been made anywhere."

"I have already mentioned Mr. Meighan's picture, 'The City of Silent Men,' and I cannot refrain from a few words regarding the picture which he has just completed, 'White and Unmarried,' also directed by Tom Forman, and which I am sure will prove a worthy successor."

"Roscoe (Fatty) Arbuckle in 'Crazy to Marry,' Frank Condor's story directed by James Cruze. I am satisfied will be a wonderful laugh provoker, and I think will prove about the best comedy in which this star has been seen to date."

"A most gratifying thing to me is the splendid start that has been made by Sam Wood, directing Miss Gloria Swanson in her first Paramount star picture, Elmer Glyn's 'The Great Moment.'"

"William DeMille is making fine progress with Edward Knoblock's original story for 'Parasol Romance,' scenarized by Olga Printzlau. I note that George Melford is away on location work with his company, producing Sir Gilbert Parker's "The Monkey Master," in which James Kirkwood is featured. "Ethel Clayton has just begun work on her second picture for "Paramount," which, in my opinion, is a most grimly serious drama, which is a most grimly serious drama."

"I am satisfied will be a wonderful laugh provoker, and I think will prove about the best comedy"

41 "Miracle Men" Follow in Wake of Tucker Production

George Loane Tucker, producer of the photoplay, "The Miracle Man," whose projected profit is to be well above $2,000,000, is being deluged with clippings from newspaper and other correspondents relating the miraculous "cures" which have been effected by faith healers, most of whom are known to the followers as "The Miracle Men."

Mr. Tucker has a scrap book in which he pastes clippings of these " Miracle Men." The stories of some of these "healers" make interesting reading. Several of the "Miracle Men" have gone into vaudeville.

Lon Chaney to Be Lead In "The Ace of Hearts"


Leatrice Joy, who played opposite Chaney in "The Night Rose," will act the leading feminine role.

Martha Mansfield Working On First Star Production

Martha Mansfield, recently created Selznick star, is busy getting ready for the first of her star series production, "The Fourth Sin."

According to the present schedule, the first scenes for the picture will be shot at Keystone later this week, and production will continue in March. In the meanwhile Director Alan Crosland and his assistants are busy with the details of the production. "The Fourth Sin" is a story by John Lynch, pictured by the R. Cecil Smiths.

PICTURE ACTRESSSES HAVE TO BE HARDY

The next time daughter says she wants to become an actress show her this. With the temperature below freezing Mae Busch enact a scene in an evening gown for "Foolish Wives," under Erich Von Stroheim's direction for Universal.
Advertising vs. Censorship

THE EXHIBITOR-ADVERTISER'S OPPORTUNITY to enter the fight against censorship is at hand. Publication of two articles, "The Movies—What Are We Going To Do About 'Em?" and "The Movies—Real Facts and Real Facts," in the February 12 and March 5 issues of The Woman Citizen opens the way.

Read the articles. They present facts that prove conclusively the fallacy of the whole theory of censorship. Then advertise them. They are worth it. And in advertising them, add that you stand, as it is stated in the conclusion of the second article, that every exhibitor does and of necessity must stand, ready to give the public exactly what it wants, without censorship.

Censorship advocates will read your advertisement. Then they will read the articles, if they have not read them already. They will seek you out. Treat with them fairly, but publicly. Advertise them and their arguments.

Public sentiment is against censorship. In "tying up" with the published articles, possibly the best for the purpose ever printed, lies the exhibitor-advertiser's opportunity to free his screen and aid in freeing the screens of the nation.

REPORT FROM THE DETROIT office of Educational Film Exchanges, Inc., to the effect that more than fifty theatres in Michigan cities have conducted "Short Subject Nights" during the past month, using "The Race of the Age," "The Art of Diving," with a scenic and a comedy for the purpose. It is further stated that many of these theatres have determined to give one night each week to such a program. The advertising, if a very useful word may be coined thus unceremoniously, of such a program is not the least of its good points. Add novelty, and appeal to the general taste for variety, and the merit of the proposition is obvious.

ADVERTISABILITY, NOVELTY and appeal to the general taste for variety likewise recommend adoption of a weekly or monthly "Bargain Night." A reduction of two or three cents in the price of theatre admission should, if properly advertised, prove as attractive to entertainment shoppers as does a similar reduction in cost prices to the buyer of household or personal necessities. A test of the stunt is inexpensive. If it proves successful in anything approaching the degree common in other retail businesses it is decidedly worth knowing about.

A SCHER BROTHERS, CHICAGO, have donated use of their theatres when mutually agreeable for the exhibition to school children of "The Picture Story of Chicago's Public Schools." The second installment was shown recently at the Crown theatre, one of the chain, the management exhibiting also, free of charge, the feature production in engagement. The Chicago Evening American devoted a three-line head and two-thirds of a column to the story. The arrangement is decidedly more than a "publicity stunt," though it has the merits of the best of these. It is whole-hearted and proper participation in a worthy civic work. There is food for prolonged thought in the incident.

HAROLD F. WENDT, PUBLICITY director of the Rivoli theatre, Toledo, O., has permanently reserved the center loge of that house for the press. A brass plate designates it as exclusively for press occupancy and newspaper men are accommodated regardless of waiting lines or capacity crowds. A number of American theatres whose publicity men are less appreciative of conditions as they exist might benefit by the example. Newspaper men may or may not accept his favor as "courtesy with a purpose." But they will accept it as courtesy. Nothing so inexpensive yields greater results.

SKOURAS BROTHERS, OPERATING the Grand Central and West End Lyric theatres, St. Louis, Mo., advertised for Charles Chaplin imitators and "kids" prior to the opening of "The Kid," the comedian's First National production. They employed six imitators and six boys who "doubled" for Jackie Coogan, sending them out upon the streets of St. Louis in pairs. It is reported that 15,000 persons attended the opening presentation of the picture. It is obvious that interest was aroused with the insertion of the advertisements and increased steadily until the opening. Incidentally, the procedure followed was suggested in this department prior to publication of the attraction, the idea being based upon an early still from the play.

AN ANONYMOUS CONTRIBUTOR has submitted a portion of a page from the classified advertising section of the Chicago Tribune. A blue pencil mark is drawn around a key advertisement extolling the merits of and offering for sale an "excel. poul. farm." Over the top, in the largest size type used upon the page, a more important line is printed "Seen Doug MacLean in 'Chickens'". The newspaper is said to have considerably more than a million readers.
Showmanship Suggestions in the Stills

"BLACK BEAUTY," the Vitagraph production, gives promise thus early in circulation of becoming an exploitation picture. Other pages of this department are devoted to the first exploitation and presentation accorded the attraction. The above still suggests a newspaper publicity stunt of Reichenbachian character. A theatre employe takes the horse used in presentation out upon a popular drive to exercise him. Another horseman, or horsewoman if possible, on pleasure bent, is rescued by the theatre man on "Black Beauty" after a thrilling chase. That ought to make the front page of practically any newspaper if capably engineered.

"THE HEART OF MARYLAND," produced by Tom Terris for Vitagraph, brings another stage favorite to the screen. Exhibitors will accord it exploitation in keeping with its popularity. The opportunity for co-operative advertising is evident. The American Legion, the G. A. R. and all similar organizations should be found willing to participate in whatever method of procedure is decided upon. Great newspaper publicity should be one of the important results of such endeavor.

"A TALE OF TWO WORLDS," forthcoming Goldwyn picturization of Gouverneur Morris' story, includes the above setting and character. D. W. Griffith's "Broken Blossoms" was presented with Chinese prologue in so many instances and to such good purpose as to demonstrate convincingly the effectiveness of this type of stage feature. A similar prologue, the still indicates, may be used with "A Tale of Two Worlds."

"SHACKLED," is the working title of the forthcoming Salient production starring Muriel Ostriche. That information, in connection with the above still from the play, is doubtless sufficient for the formation of preliminary exploitation plans. The convict idea has been used in numerous recent advertising campaigns, various types of street work being done, but in none of these has the work been carried through in presentation. A prison set is not difficult to construct. One player, presented as in the above still, might effectively introduce the production through delivery of a soliloquy based upon the plot of the story.
Practical Jazz Campaign for "Earthbound"
Best Work of Goldwyn Exploitation Man

Newspaper philosophers are presently engaged in a series of daily attacks upon "jazz," a post-war institution of wide popularity and varied interpretation. Its early demise is prophesied and a joyous requiem sung. Jazz exploitation, be it said, is "something else again." To date it has not been attacked. In view of its genuine merit as attested in numerous noteworthy campaigns, it should be cultivated rather than discarded.

Hal Oliver, Goldwyn exploitation man, of whom much has been heard in exploitation news of the past year, recently conducted a jazz campaign for the engagement of "Earthbound" at the Isis theatre, Grand Rapids, Mich., which will be generally acknowledged his greatest work to date.

THREE brilliant novelties are outstanding features of Mr. Oliver's work in behalf of the Isis engagement. They are pictorially described upon this page.

The "demented astrologer" stunt is perhaps the most unique. The man appeared upon various street corners, set up his apparatus and gave evidence of such great interest in the "daylight stars" which he viewed as to draw the attention of all. In observing the gentleman's fantastic demonstrations, observation of the "Earthbound" banner was inevitable.

The second photograph shows Mr. Oliver, in person, as they say of another variety of stars, in the act of unfurling "Earthbound" banners from the top of a four-story building. Prior to the unfurling Mr. Oliver climbed the front of the building, giving an entirely satisfactory imitation of the "human fly" type of entertainer reported now and again from various sections of the country.

The third novelty is less spectacular, but no doubt an effective one. It consisted of "upside down" poster displays in various windows throughout the city. Unless the pressman makes the understandable mistake and reverses the cut after this page has gone to press, the third illustration shows one of these locations as it stood during the run.

So much for the "jazz" angle of the exploitation. The exploitation star did not confine himself to novelty methods.

A review-of-the-picture contest conducted by the Grand Rapids Herald doubtless spread "Earthbound" doctrine in quarters uninvaded by the stunt enumerated, or comment regarding them. Front page space was given the event.

Adaptable Novelties Prominent Forces in Isis Drive
**Marquee Stage Gives Depth In Silhouette Poster Plan**

The lobby stage is growing in popularity. Unknown until a few months ago, it has been utilized during recent weeks in practically every section of the country. As characteristic of popular ideas, it is steadily improved upon.

The Regent theatre, Wichita, Kans., is most recently reported as using the stunt. The manner of treatment accorded it is, as was to be expected, original.

Photographic illustration presented herewith shows the front appearance of the theatre with the marquee stage in place.

A diagram also presented shows the mechanical construction in sufficient detail for practical use in reproduction by other exhibitor advertisers of the Regent product.

The silhouette effect gained is obviously valuable. Against the lighted interior of the setting the cutout figures stand out in sharp relief. A second and third glance is necessary for the pedestrian to determine whether or not the figures are flesh and blood actors. That second and third glance assures an exhaustive investigation in the course of which the important facts of the advertisement are thoroughly grasped.

The Regent stunt was executed in behalf of "The Woman in His House," a First National attraction which by reason of its title is exceptionally well suited to the purpose. The "house" idea is dominant in title and method of display. The connection is inescapable.

Infinite elaboration of the stunt is possible.

A spotlight may be placed across the street from the theatre, to play upon the marquee stage.

Similar, or perhaps it would be better were they dissimilar, stages may be placed at prominent locations throughout the city.

Genuine actors may be used instead of cutouts. The latter has been done with gratifying results.

Exhibitor genius will suggest a dozen other amplifications. All will contribute to the success of the stunt. None will detract from the credit due the Regent management for a worthy work well done.

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**Civic Agitation Capitalized for Talmadge Picture**

Citizens of Knoxville, Tenn., were about evenly divided upon the subject of traffic lookout turrets recently installed. Much had been written for and against the proposition. Its supporters won, but carried wounds from the battle.

Supporters and opponents were unanimous in their disapproval, therefore, when a recent morning dawned to disclose brilliant banners for "Dangerous Business." Constance Talmadge's first National attraction, displayed on the objects of the controversy.

W. E. Drumbar, manager of the Riviera theatre, was responsible. It is reported that arrest followed discovery, with the usual satisfactory newspaper publicity and the essential release.

One good stunt for the management. Others less spectacular but probably more productive were used.

An advertisement in the newspaper for "1,000 men wanted for dangerous business," to which was attached the address of the theatre, similarly dealt "personals" in the same newspapers, and a general warning based upon the danger of misrepresentation in relation to domestic alliances were also used.

Adaptable stunts, all of them, and worthy of adaptation.

William Farnum won by a margin of 3,546 votes over his nearest competitor in a popularity contest conducted by the "Terre Haute (Ind.) Tribune" in conjunction with the Liberty theatre.
Children Draw “Black Beauty”

School children of New Haven, Conn., submitted over 1,000 drawings for prizes aggregating $100 offered by O. C. Edwards, manager of the Palace theatre.

Other exhibitors showing the Vitagraph production will use the idea. It is excellent prestige advertising and effective exploitation.
Advertises Acquisation of First National Franchise

Chet B. Miller, manager of the Orpheum theatre, Red Cloud, Neb., recently became a First National sub-franchise holder. He made the event the basis of a novelty advertising stunt which may be used by other exhibitors for a similar or dissimilar purpose.

Distribution of circulars listing the titles of attractions which would be shown at the Orpheum was the first step of the endeavor. A reproduction of one of these circulars is presented herewith.

Lots of Fun

Can You Write a Story With Movie Titles?\nAll Right! Here’s Your Chance!

To show your ability and win one of the prizes given by The ORPHEUM Theatre be so doing. In the list that follows you will find titles of pictures being released by the FIRST NATIONAL EXHIBITORS CIRCUIT of which THE ORPHEUM is a franchise holder:

- "In Search of A Sinner"
- "The Fighting Shepherdess"
- "The Master Mind"
- "Odd-Referees"
- "Toonerville Trolley"
- "Passion"
- "Folly of the North Country"
- "Twin Beds"
- "Claw of the North"
- "Old Dad"
- "Busty"
- "A Splendid Hazard"
- "Married Life"
- "The Perfect Woman"
- "Yes or No"
- "Go and Get It"
- "The Notorious Miss Lula"
- "The Jack Knife Man"
- "What Women Want"
- "Toonerville Trolley"
- "The Woman in His House"
- "Dangersome Business"
- "The Great Adventure"
- "Curiosity"
- "Beating the Wind"
- "The Devil’s Garden"
- "The Southerner"
- "The Sinner"
- "The Woman"
- "The Man"
- "The Great Looper"
- "The Truth About Husbands"
- "Unseen Forces"
- "Love, Honor and Bachelor"
- "The Kick in High Life"

There are 36 titles and the idea is to use all the titles together, or as many as you wish, with no words as possible between them. Example: "Busty led 40 Minutes from Broadway on the Toonerville Trolley line. He took a Splendid Hazard a Married Life which was Dangersome Business."

Prizes were offered for the best narratives contributed by citizens who came into possession of the circulare, the narratives to be written in such manner as to include the titles indicated.

That idea is worth remembering. It may be applied by any exhibitor to the list of attractions which he has booked. It may be handled in the manner or indicated, or in the house organ, where it would serve as an exceptionally interesting "puzzle column" through the newspapers, upon the billboards, in any of the established advertising mediums.

The results obtained are interesting. Incidentally, they impress the titles forcibly upon the memory of those who participate, as well as those who read the winning contribution when published. The latter still of legion.

The prize-winning contribution in the Red Cloud competition follows:

UNSEEN FORCES from Nomads of the North send THE LOVE EXPERT to THE PERFECT WOMAN saying DON’T EVER MARRY whether from curiosity of 25 A SPLENDID HAZARD. Being HARRY AND THE PIPER IS DANGEROUS BUSINESS but, whether YES OR NO IT IS WHAT WOMEN LOVE. Even in the heart of a fool is knowledge that THE WOMAN GIVES BE SHE THE BRANDED WOMAN OF ONE WITH GOOD REFERENCES, I’d rather be THE NOTIOUS MISS LEE on PASSION’S PLAY GROUND or even THE YELLOW TYPHOON in THE DEVIL’S GARDEN attracting THE MASTER MIND of OLD DAD than risk MARRIED LIFE with THE WOPER. Being only THE WOMAN IN HIS HOUSE defending THE FAMILY HONOR, living in PEACEFUL VALLEY 45 MINUTES FROM BROADWAY on THE TOONERVILLE TROLLEY line and knowing THE TRUTH ABOUT HUSBANDS develops a HARRIET FOR THE GREAT ADVENTURE. In PASSION THE JACK-KNIFE MAN MARRIES POLLY OF THE STORM COUNTRY. Soon THE FIGHTING SHEPHERDESS comes demanding TWIN BEES. LOVE, HONOR AND BEHAVE IS MAMA’S AFFAIR being for THE INTERIOR SEX. THE WIFE IN HIGH LIFE and SOWING THE WIND belongs to DINTY who, in SEARCH OF A SINNER will GO AND GET IT.

Hazel Bye, the "tamoshanter girl" who created a sensation in the Chicago exploitation campaign for "Outside the Law."

Tamoshanter Girl

Popular Figure in Loop Exploitation

Hazel Bye, whose photograph is reproduced above, was a popular figure in Chicago's loop district during the first week of the exploitation at Barbee's Loop theatre of "Outside the Law," Universal production, which is said to have broken attendance records at that house during the period. The Chicago Herald and Examiner co-operated in the work. Big space was given to announcement of the fact that the girl would be seen at various designated locations at specified hours of the day. Readers were informed that anyone who approached the young lady with a copy of the newspaper in hand and inquired in exactly the proper phraseology if she were the girl "Outside the Law" would be given a ticket entitling them to a tamoshanter similar to that worn by Miss Bye. These tickets were redeemed at the office of the newspaper and report is to the effect that 1,200 were disposed of in this way during the week.

The idea is based upon the fact that Priscilla Dean wears this type of headgear with particularly pleasing effect. The theatre and engagement connection was definitely established at every step of the procedure.

The box office results experienced seem to justify the stunt as executed. No doubt a great many American newspapers will follow the lead of the Chicago publication in lending hearty co-operation.
Roscoe Arbuckle Imitator Scatters Money To Advertise “Brewster’s Millions” Run

A “Patty” Arbuckle impersonator employed for the exploitation of “Brewster’s Millions” at Boulder, Colo.

“Brewster’s Millions” was a popular book.

“Brewster’s Millions” was likewise a popular stage play. As a motion picture it gives promise of eclipsing both records in point of publicity gained. Paramount exploitation men have determined to capitalize the title to the fullest extent of their demonstratedly extensive ability.

Boulder, Colo., has been reported as having received the attention of a Paramount exploitation representative, Fred V. Greene, Jr., of the Denver exchange, engineering the advertising campaign for the Curran theatre run.

An Arbuckle imitator went about the streets of Boulder scattering real money. That’s the outstanding novelty of the campaign. The money distributed was entirely in pennies and amounted to a total of ten dollars, but a thousand pennies strewn about with carefully calculated ostentation will cover considerable territory.

The Arbuckle imitator was selected for his size. The report received describes him as “elephantine.” That’s a strong word, but the fact that he was dressed in baby clothes doubtless made it a fitting one.

His journeys about the city were made in an automobile from which floated brilliant streamers emblazoning a single line, “1,000 laughs.”

The report further states that of the $10 distributed in this manner it is estimated that $9.98 was received through the Curran box office windows. Probably included as a facetious touch, the statement doubtless underestimates the merit of the stunt. Considering the territory covered, the comment publicity created and the general advertising of the enterprise involved, it is certain that considerably more than $10 worth of admission tickets were sold as a result of the imitator’s activity.

Numerous window displays were also used in connection with the engagement. One of these is photographically represented herewith, a book store window wherein the novel upon which the play is based was advertised.

A doll store also made use of stills from the play and announcement cards, giving the dates of the engagement.

Another illustration upon this page shows the type of announcement frame that was placed at various prominent locations throughout the city. Permanent advertising, this, and of a type to be encouraged.

Mr. Greene’s contribution to the general fund of “Brewster’s Millions” exploitation data is a notable one.

Photograph display cases, glass enclosed, were attached to buildings throughout the city during the Orpheum run.

One of the book store window displays used to stimulate sales of the book from which the play was made.

“1921 Ince Find” Contest Under Way

“Who will be the Thomas H. Ince find for 1921?”

That line is made the basis of a beauty contest which gives promise of eclipsing anything of similar nature in exploitation history, a contest which will be national in scope but local in box office influence as concerns the fifty-two cities which have been selected for its operation.

Atlanta, Ga., and Cleveland, O., are the cities selected for the opening of the contest. The Criterion theatre and the Atlanta Constitution conducted the drive in the former city, the Strand theatre and the Cleveland News in the latter. In each case the publicity gained was measurable in pages rather than in columns or agate lines, and in each place the engagement of “Lying Lips” Thomas H. Ince’s Associated Producers production, prospered accordingly.

The rules of the contest stipulate that any girl between 18 and 30 years of age may enter. Entrants must take their photographs to the theatres designated and submit them to a committee of judges. The judges select five girls for the finals, and a camera man provided by Mr. Ince makes camera tests of these. The final selection is to be made by Mr. Ince from the footage obtained in this manner from all parts of the country.

The contest is started two weeks prior to the opening of the “Lying Lips” engagement. This allows ample time for the selection of the five local winners, the making of the camera tests, and the advertising climax is reached when it is announced, during the week of the engagement, that the motion pictures of the winners will be shown at a stipulated performance or performances.
Photographs reproduced above and below show exterior advertising and the stage presentation for "Kismet," the Robertson-Cole production, at the Rialto theatre, Omaha, Neb.

The production has evoked strikingly similar showmanship efforts in every section of the country, giving rise to a steady influx of practically identical exploitation reports.

That signifies standardization of treatment to a degree recorded in the history of no other motion picture. It proves that theatre thought is taking on unity of purpose and that theatre methods are attaining standardization.

The theatre house organ is important or unimportant as an advertising instrument in proportion to the care or lack of care with which it is prepared. Ideas for improvement are of great value, each innovation which increases the reader's interest in the theatre publication adding indirectly but surely to the box office sales report. The features of various programs here listed are especially worth while. They may be combined in a single program.


THE GRAND THEATRE, BESSEMER, Ala., issues weekly a card-board backed pad, 2½ by 9½ inches. Each leaf of pad illustrates advertisement of day's program, better than many newspaper advertisements. Inside back cover bears offer of two free tickets for return of programs for four consecutive weeks. Cost, $8.00 per M. John B. Snider, assistant manager comments, "It is an idea that has done us a great deal of good in keeping our business up during these dull times and I thought that perhaps you might want to pass it along to some other exhibitors. We receive great benefit from the ideas of other exhibitors which we learn of through your valued paper and I desire to help the other fellows with a good idea if I can. They (the programs) have paid for themselves each week"

"THE KINEMA-FRANKLIN NEWS, is small newspaper size, runs four pages, divides space between the Kinema and Franklin theatres, Oakland, Cal. Carries no advertising. Stories handled like news. Heads "alive" and balance perfectly. A carefully edited and altogether interesting publication. No doubt widely read and productive of box office returns.


THE HOWARD THEATRE, CHICAGO, a neighborhood house, uses four-page folder made to order by National Poster and Printing Co., which specializes in the work. Whole is in brown on white, gloss stock. Descriptive text regarding each picture illustrated with cut of star or still from play. Serviceable, convenient, readable.

THE RIALTO, NEWARK, N. J., house organ, good business publication. Sixteen pages with cover, 8½ pages advertising. Two colors on pages 1, 8 and 9; remainder in black on white stock. A great deal of information in not a great deal of space, but readable and interestingly written. Back page given over to portrait cut of star. Catchline, "Temple of Motion Picture Art," subject of half-page editorial by Frank L. Smith, managing director, and Albert Barber, house manager, in current issue. Effective introduction to following pages.

THE MISSION, LOS ANGELES, uses a rich brown cover with a four-page insert. Class in every aspect of its make-up. No advertising. Distinctive in its field. Theatre slogan on front cover is "Nothing like it in the world."

No week has passed since the publication of "Passion," the First National attraction, without report of its elaborate presentation by one or more American exhibitors.

The photograph reproduced above shows the prologue staged at the Hippodrome theatre, Buffalo, N. Y. A Buffalo dramatic club supplied the talent used.

The stage of the Adams theatre, Detroit, Mich., is shown below. Expert fencers, whose "duel" was of exceptional interest aside from its prologue, purpose, were employed, and Adams theatre prices were raised for the first time, it is reported.

Exhibitors have demonstrated by their treatment of the production that it has exerted a genuine stimulating influence upon presentation activity. If for no other reason, and box office reports indicate that there are other reasons, the production is one of distinct value to the theatre.
"Give the public what it wants" has become an unwritten law of the theatre.
"Give the merchant what he wants" might well be adopted by the man who attempts to enlist co-operation in his advertising. It is as well founded in popular disposition.

Nelson B. Bell, general press representative of the Crandall theatres, Washington, D. C., has adopted that law. He finds it effective.

The Metropolitan theatre engagement of "Isobel," George Davis' picturization of James Oliver Curwood's novel, necessitated resort to the method of procedure mentioned above. It was followed out to complete success.

The suitability of the Saks Fur Company's windows for a North country display was obvious. But the management of that company was not disposed to lend the windows to the cause. Mr. Bell proceeded accordingly.

He sought out J. S. Warmbath, a citizen of Washington who had been a member of Peary's arctic expedition, and arranged to rent his collection of furs and other souvenirs for a cash consideration. He then planned the effective displays shown in illustrations presented on this page and approached the store management with a genuine argument.

The popular interest which would attach to the display he planned proved the clinching argument. Permission was finally obtained for the construction of the window settings.

The Warmbath relics were immediately installed in the Saks window to represent an Arctic scene of fur bartering which was placarded to indicate the character of much of the subject matter of "Isobel," as well as to indicate the source of the Saks Company's superior stock.

Goldman Campaign Showman's Triumph

The advertising and presentation done in behalf of "Brewster's Millions," Roscoe Arbuckle's Paramount production, by William Goldman, managing director of the Missouri theatre, St. Louis, Mo., qualifies as a "showman's triumph." Novelty, practicality and adaptability, the test qualifications, are outstanding attributes of the drive.

Work was started well in advance of the opening with the distribution to school children of novelty cards, post card size, each carrying in a slot a penny and bearing the statement, "You have been named as one of the heirs to Brewster's Millions." For full particulars see Roscoe "Fatty" Arbuckle, Missouri theatre." The dates of the engagement followed.

A Washington's Birthday program was used in presentation of the feature. American flags were used to decorate the theatre and "Dixie," "Columbia," "The Gem of the Ocean," etc., were included in the musical accompaniment.

The stage was provided with two settings, one of which showed Washington in the act of chopping down the cherry tree, the other showing him at the head of the Colonial army.
E. J. WEISFELDT, managing director of the Strand theatre, Milwaukee, Wis., staged a shadowland prologue for “The Old Swimmin’ Hole,” Charles Ray’s picturization of James Whitcomb Riley’s poem for First National distribution. The materials required for this type of prologue are easily obtainable and inexpensive, the general effect excellent, important reasons for its adaptation.

**Weisfeldt’s Shadowgraphic Presentation Economical, Picturesque and Adaptable**

“Expensive” and “meritorious” are commonly confused terms. Because it is customary to increase the cost price of that which is commonly regarded as of merit, it is easy to fall into the natural error of regarding the term “cheap” as indicative of lack of merit.

The fallacy has no foundation in fact. The clear-sighted business man, the man who does not ocnyfuse the terms, is the man who prospers.

The wise showman does not disregard a good idea because its adoption does not involve great expenditure.

E. J. WEISFELDT, managing director of the Strand theater, Milwaukee, Wis., used presentation methods that warrant general adoption during the showing of “The Old Swimmin’ Hole,” Charles Ray’s First National attraction. An accompanying illustration suggests graphically the stage appearance during the prologue.

Any exhibitor can foot up for himself the probable cost of the prologue. A single scrim drop is not expensive. In view of the fact that it may be added to the stock scenery of the house and used repeatedly, its first cost should not be charged to the single occasion.

The tree, fence, mill wheel and ground work may be produced by use of old lithographs or banners on hand. The work involved in cutting them out and affixing them to the drop by means of paste or sewing is the only expense attendant thereupon.

The lighting of the drop from the rear may be done with equipment already in stock.

The setting is then complete. And against this setting one or more players may be used in a prologue of whatever nature is decided upon.

Against the darkness of an unlighted auditorium the prologue is exceptionally effective. It is, as stated above, economical and picturesque. It is also, and this is important, adaptable. It can be used in connection with any production upon the market.

Another illustration shows one of the lobby displays used at the Strand. It needs no detailed description. It is its own testimonial.

Mr. Weisfeldt, an able workman, contributes another important example of modern showmanship for the trade to follow. General adoption of the shadowgraphic presentation is altogether advisable.

**Distributes “Extra” Announcing Opening**

When Henry C. Tuttle, proprietor, announced to the citizens of Cuba, Mo., the opening of his Just-A-Mere theatre recently, the newsboys of the city spread the information with hoarse “Extras” and distributed a newspaper which is innovative in composition.

It is not exclusively a theatre newspaper.

Genuine news occupies a full 50 per cent of its space. Furthermore, the theatre announcement, though given front page position, is carried strictly as an advertisement.

The publication is more than a herald, dodger or throwaway. It is exactly what it is represented as being, a newspaper. It is an excellent example of what compositions of the sort should be—and seldom are.
Exploitation Stories
Recorded by the Lens
Showing the Trend of Advertising Activity

A SIGN painting company, the Sharp music store and the Famous Players-Lasky exchange co-operated in constructing this window display in a prominent Denver, Colo., location during a drive for funds to aid the starving children of Europe.

THE opening of Saxe's Rialto theatre, Milwaukee, Wis., with "The Kid," Chaplin's First National production, was advertised on the stands used by the same company's Strand theatre.

DANCING clocks were featured in "The Clock Shop," a special stage feature recently produced at the Strand, Milwaukee, by E. J. Weisfeldt, managing director.

THE RIGHT TO LOVE," the title of Mae Murray's Paramount vehicle, is being applied to window displays in every section of the country. The above photograph shows a display obtained by Harry Swift, Albany representative.
SID GRAUMAN, proprietor of Grauman’s Million Dollar theatre, Los Angeles, used the above setting for “The Idle Hour,” a special stage feature contrasting the theatre of today and yesterday. Pictures five years old were projected, the manager of the stage theatre ballyhoosing out in front as the audience entered and “spieling” for the pictures. Excellent entertainment, the Grauman feature was also doubtless effective in driving home to patrons the justice of the general advance in theatre admission prices, a worthy purpose at all times.

S. R. SCOTT, manager of the Orpheum theatre, Moose Jaw, Saskatchewan, Can., recently abandoned vaudeville and legitimate attractions for motion pictures, applying stage advertising methods to screen attractions with great success. “The Love Light,” Mary Pickford’s United Artists production, was in engagement when this photograph was taken.

THE “Peaceful Valley” 24-sheet and a specially constructed picket fence, with farm implements easily obtainable, may be used in lobby display for Charles Ray’s First National production. The photograph shows how it was done at the Strand theatre, Williston, N. D. Entrance to the lobby was gained through gates in the fence, an arrangement which subjected patrons directly to the “a-mospheric” influence.

E. METZGER, manager of the Strand theatre, Creston, I., arranged for a furniture store window display of twin beds during the run of Mr. and Mrs. Carter DeHaven’s First National attraction. No simpler or more direct cooperative advertising opportunity has been offered the exhibitor recently.

A STAGE SETTING as elaborate as generally used in the best stage plays was constructed at the Strand theatre, Washington, D. C, for presentation of “The Stealers,” W. C. Cabanne’s production for Robertson-Cole.
Phonographic music was represented as "a millionaire's entertainment within the reach of all" in the Isis theatre tie-up for "Brewster's Millions."

Satisfied Merchant Asks Opportunity to Cooperate

The merchant who expresses his satisfaction with results obtained in co-operative advertising and volunteers in the same breath his assistance in future is a newcomer. Not many exhibitors have met him.

Such a man, proprietor of the E. L. Lennox Piano Co., Indianapolis, Ind., recently spoke in that manner to Oscar A. Kantner, Paramount exploitation representative. It came about in this manner.

Recently a co-operative display was arranged in the window of the shoe store during the local showing of "Humoresque." The display was of the type widely used in exploiting that production and a reproduction of the window display was published in this department.

It was due to his satisfaction with the benefits obtained from that display that the merchant volunteered his aid. And it was due to the fact that "Brewster's Millions" was about to open a local engagement that Mr. Kantner promptly gave him the opportunity he sought.

The line, "Brewster's Millions"—You may not have a million dollars but you can enjoy a millionaire's entertainment if you own a Columbia Grafonola—was made the basis of the display. Illustrations show the window display and the front of the Isis theatre during the engagement.

The satisfaction expressed by the Lennox manager should be typical instead of predecelnt.

Program by Ballot Palace Innovation

A balloting system whereby patrons shape their own programs is a recent innovation of the Palace theatre, Hamilton, O., which Fred S. Meyer, managing director, has made famous throughout the trade as a house of innovations. His most recent contribution to the book of showmanship is by no means his least important one.

By the distribution of specially printed blanks upon which the titles of twelve feature productions, together with the names of the stars, etc., are printed, the preference of the majority of Palace patrons is determined. Space is also provided for suggestions as to overtures and musical settings desired.

The result of the first balloting, in response to which 1,500 blanks were received, was the selection of "Madame X," a Goldwyn production, for the feature position on the program. "Zampa Overture," "Oberon Overture," and Tchaikowsky's "Symphony in A Minor" were suggested as musical settings.

Mr. Meyer's plan has many good points, the stimulation of personal interest in the Palace theatre, a closer study of the motion picture market, increased satisfaction in the programs offered being among the results which may be expected to follow consistent use of the ballot.

Five hundred Duluth, Minn., newsboys attended a special showing of "Dinty," Marshall Neilan's production for First National, at the New Lyric theatre and participated in a selling contest which lasted throughout the run.

CUTOUTS of almost scenario-like continuity were used by F. W. Teuel, manager of the People's theatre, Portland, Ore., in advertising the showing of "Habit," the First National attraction featuring Mildred Harris. Each was displayed deeply in-set between artistic panels in which brass poster frames were placed. The two views shown above and below give a definite impression of the effect created and suggest the possibility of a cutout sequence practically constituting a pictorial synopsis.
Advance Prologue Precedes "The First Born" Showing

An advance prologue of exceptional merit was staged at the Regent theatre, New York, during the week prior to the showing of "The First Born," Sessue Hayakawa's Robertson-Cole production. The above reproduction of a photograph showing the stage setting used gives only a fair idea of the magnitude of the advance advertising campaign.

Following the program of Keith vaudeville, slides were shown upon a white drop announcing the coming engagement. Then the drop was raised to disclose the setting. Cutouts from paper issued with the production formed the basis of this, to which were added Japanese lanterns so strung as to light up the stage effectively, but not too brilliantly.

A Japanese maiden then entered to the strains of "The Japanese Sand Man," played by the house orchestra. She approached an incense bowl, lighted the burner, and the fumes of burning incense powder spread through the auditorium.

When she had left the stage a coolie of the lower caste entered and prostrated himself before the idol in an attitude of worship. The descending curtain ended the prologue.

The same players participated in exterior exploitation in advance of the opening.

A jinrickshaw was obtained, parked in the lobby when not in use, and drawn through the streets at other times by the coolie, the girl occupying the driver's seat.

The methods adopted at the Regent are such as should be put in general use. The many theatres that list two stage features upon the weekly program, one a prologue for the picture in engagement and the other an added attraction, might well alter policy to the extent of making the second feature an advance prologue for the coming attraction.

In practice the plan should work out admirably. During the week preceding the showing the feature might be so elaborate as to serve perfectly the purpose of an independent feature. During the week of the engagement it could be condensed and modified to serve presentation purposes.

The same line of reasoning applies to advance exterior exploitation.

The Regent precedent is a genuine one.

It should be widely adapted.

STUNTS

Heralds prepared by the Famous Players-Lasky exploitation staff for the exploitation of "Brewster's Millions" are reported responsible for the arrest of two Mexicans in Riverside, Cal., recently. The heralds are so composed as to resemble currency and the newspaper story printed in Riverside was to the effect that one of the Mexicans had purchased innocently bills which he afterward attempted to pass as legal tender.

L. E. Ledou, Isobel, Kans., exhibitor, printed and distributed small green cards bearing a puzzle which required the placing of numbers in nine squares in such order as to total a single number when added in any fashion. "Have you 'The Luck of the Irish?'" was the catchline, the stunt being used for that Realart production.

Peggy O'Neil, who appears in "The Devil's Angel," the Clark-Cornelius production, appeared in the prologue for that attraction staged at the Strand theatre, Newark, N. J. The studio set with which the picture opens was approximated upon the Strand stage and Miss O'Neil gave a series of poses in fleshlings.

Eddie Zorn, manager of the Temple theatre, Toledo, O., invited press and clergy to a special screening of "The Inside of the Cup," a Paramount production. As the showing began, with fifty ministers and representatives from all the newspapers present, an accident at the electric power plant cut off the supply of current and the showing had to be postponed, those present being given admission tickets good for any performance during the engagement. Two sermons from the pulpit and special newspaper stories in each publication were results obtained despite the accident.

Clune's Broadway theatre, Los Angeles, recently published as a herald for "The Law of the Yukon" an adaptation of an X-Ray card device by use of which, due to an optical illusion, one may "see" the lead in a pencil, the bones of the hand, etc., when held to the light. The device has been in general use for some time as a novelty advertisement, and the theatre or picture adaptation is effected by merely printing the engagement announcement upon one side of the card.
Anetha Getwell, “the American Legion Girl,” who will be starred in six pictures by the Pantheon Pictures Corporation. Miss Getwell was the winner of a beauty contest conducted by three screen magazines in which 50,000 American girls participated.

Anetha Getwell to Star in Series Of Six Pictures by Pantheon Corp.

Anetha Getwell, the “American Legion Girl” and winner of the beauty contest held last year by some of the leading motion picture magazines, in which there were more than 50,000 entries, has been signed on a long term contract by Pantheon Pictures Corporation, according to an announcement made at the offices of that company in the Singer Building.

She will be starred in a forthcoming production to be made at the studios which the company recently took over at Fort Henry, N. Y.

Charles Miller, who directed “The Flame of the Yukon” with Dorothy Dalton, which was produced at Fort Henry, has been selected by President Paul Schoppell of Pantheon to direct Miss Getwell.

While no statement regarding the selection of the vehicle in which Miss Getwell will be starred forthcoming, it was said that it would be based on a story from the pen of one of America’s best known writers, who has specialized in dramatic tales of the far north.

George Dubois Procter, the well known scenarioist, is at work preparing the continuity, so that production may be begun without delay.

Miss Getwell, who won the name of the “American Legion Girl” through playing the stellar part in the pageant photoplay, made last Armistice Day by the American Legion to show the public just what that patriotic organization stands for and which was designed principally for exhibition in posts of the Legion throughout the country, has had a brief but considerably promising screen career.

She has played parts in several productions and was featured in “Love’s Redemption,” directed by Eugene V. Brewer, which will be published shortly in the independent field.

Her engagement by Pantheon Pictures Corporation is said to be for a series of at least six pictures.

Improves Iowa Theatre

ESTHERVILLE, Ia.—Manager Graf of the Grand theatre is making extensive improvements upon his playhouse.

1,500,000 Feet of Film
Sent Abroad by Famous To Meet Foreign Trade

A new record for film shipments was established by the foreign department of Famous Players-Lasky Corporation during the week of February 14, according to an announcement made by E. E. Shauer, assistant treasurer and in charge of the foreign department.

In that week approximately 1,500,000 feet of film were placed on board ship in New York harbor for all corners of the world. Shipments to England, Denmark, France, Germany, Sweden, Brazil, Japan, Australia, Cuba, Argentina, Chile, Mexico and other countries were included in this big lot of film. This is enough film to provide what two-hour shows, which if run the average 240 times, would equal 44,800 distinct performances.

Placed end to end these 1,500 rolls of film would measure approximately 300 miles. The insertion of foreign titles and the inspection of these Paramount films before shipment required approximately 375 hours of the combined labors on the part of a large force of inspectors and laboratory employees. An average large sized shipment for one week to all foreign offices and distributing agencies of the Famous Players-Lasky Corporation would be 500,000 feet.

“Hearts of the Range” Again Breaks Records In Independent Sales

J. J. Sameth’s latest production, “Hearts of the Range,” again holds the record for sales in the independent field, according to its distributors, Forward Film Distributors, Inc.

Five territories were sold in as many days. A. S. Steinberg of Pittsburgh purchased the film for Pennsylvania and West Virginia; Trenton Film Company of Kansas City purchased it for Western Missouri and Kansas. W. I. Film Service of Indianapolis took the production for Indiana at what is said to be a record price. One of the largest figures ever offered a state rights future of Western type.

A year ago, Mr. Sameth, who has Wheeler Oakman, who has under contract, has given the Oliver Morosco Productions of Los Angeles permission to use and exploit Wheeler in a series of feature productions.

The first film in which Oakman will appear is a screen version of the stage success, “The Hat Breed.”

“Miracle of Manhattan” Stars Miss Hammerstein

“THe Miracle of Manhattan” has been decided upon as the title of the forthcoming Selznick picture starring Elaine Hammerstein, according to an announcement by Myron Selznick.

This is the production which was originally announced under the working title of “The Gilded Butterfly.”
Co-ordination Vital, Says Hodkinson

HODKINSONS

Eight Points

Co-ordination Vital, Says Hodkinson

Distributor Claims That This Will Enable Industry to Present Solid Opposition to All Detrimental Legislation and Will Prevent a Waste of Millions of Dollars in Production

An address hearing upon the fundamental elements of the motion picture industry was delivered by W. W. Hodkinson before the Motion Picture Directors Association at Los Angeles. The distributor has touched upon many of the vital phases of the industry. It is printed herewith that others in the trade may familiarize themselves with Mr. Hodkinson's views.

By W. W. Hodkinson

Your president, Mr. William D. Taylor, wrote a letter to me inviting me to come here tonight to speak to you on the subject that is nearest to my heart, and I think we are going to get on common ground very quickly, because I think the thing that is nearest to my heart is nearest to your heart; it is the possibilities and future of this great industry.

It is a very great industry—greater with all of its possibilities than any of us can realize who are close up against our work eight or ten days in the week—and sometimes nights.

It is an industry, gentlemen, that some day will govern the greatest brains in the world.

It is more than an industry. It is the most potent force that has ever been let loose on this earth for the helping onward or the rearding of the human race.

** This industry will command the best brains of the world for this reason. It offers the two rewards that brains have always demanded for themselves—a medium for the expression of an idea and the financial return for the idea.

The wonderful part of the motion picture is that you don't have to speculate about making money. You know that there are volumes in the library, but we don't know how many people are reading them. Nor do you know how many people understand your language. But here we have a common language.

We have something where the very financial returns will let you check upon and find to what extent your idea "got across."

We must either go along with the progress of the business or we must get out of the way of the brains who will come in and go along with the progress of the business, which will help its progress. I believe that the industry is at this minute facing two conditions—both of which will make it necessary for those who wish to progress to take stock. I think that the business needs co-ordination. I think it if better co-ordinated most of the problems of the business can be handled.

You know all of the discussion that is going on at the present time relative to sex, to be referred to many places, to the day, censorship, etc. There is nothing new about this agitation. Any student of conditions could see it coming for some time and the industry must meet this condition more intelligently than it has shown any disposition to do at the time I left New York, to keep feeling engulfed.

I am not going into details in this matter except to say that you gentlemen are in the heart of the position in this situation. It is a real danger and a real menace.

There must be some co-ordinated effort on the part of those responsible for the putting of these things before the public in addition to your effort. I will just briefly tell you something that I noticed as I came across the country which will show you why we are going to be hurt by this condition, and then I say, when you want to go into this particular subject further by questioning me, I would be glad to answer your questions.

The problem is that we are getting so many kinds of censorship prepared for us in different communities that unless we stop opposition to us that is making this condition possible, there will be so many police powers exercised, so many drastic censorship, that it won't pay to make any type of picture because you are not sure it will go into this state or that state.

Today it is possible to have pictures on the screen that will not go to Kansas that will not go to Pennsylvania and to Ohio. Going through Oregon the other day I ran into a bill of three bills that were before the legislature that day that would effectively close motion picture business in an industry so far as that state is concerned.

One required only special performances for children, boys up to 16 and girls up to 17. Another was that no picture showing any act of crime or violence of any sort would be permitted. Now we know that it is the work of fanatics in that instance. But, gentlemen, if you were to see as I did the method with which the local exhibitors and motion picture powers were endeavoring to combat this you would be disgusted.

**

Passing on from this moral crisis which present announcements and present plans of the producers may or may not effect, you can't see much progress made because last night I had a bulletin sent me from New York that is being put out by the reformers in which they give a great length what Mr. Brady, representing all the motion picture producers said to Mr. Cohen, representing all the local exhibitors. Each of them admits everything that everybody has charged against the industry, but blames the other for it. Hence the necessity of co-ordination in curing this fundamental wrong, otherwise we will have a state of civil war between the producers and one of the exhibitors of the other.

There is also an economic side concerning this industry. I could give you a lot of figures as to the volume of business taken from the public and in turn paid for films and the expense of distributing these films. But unless you co-ordinate them get the significance out of them—out of broad experience in that line—probably they would not be of any value to you, so I would not get you to figure any more than I have.

As some of you may know, I am frequently on record as opposed to producers' control of this industry. I don't know whether you know what I mean by that. I don't know whether you think that I mean anything by it, but I assume that you do. I will endeavor to make clear just what I do mean by it and just what the great fundamental fault in this business is, and unless it is cured it will make out any person who wants to go along on the basis of individual merit incapable of utilizing his strength to get out of a situation which, unchecked, may some day destroy us.

I believe the theory of the producer of a motion picture having the power to control the marketing of that picture is wrong. I do not say this because I want to diminish the producer, but I get in between a producer of a picture and gets a commission or a percentage that belongs to the producer, because I help pass them to the exhibitor. That isn't primarily the thing I am after. It is necessary to do that to get money to support the organization machines necessary to properly coordinate these two functions of production and exhibition; and if you put this distribution channel into the hands of the producer, you don't know how to see, an abnormally and impossible condition.

This let me illustrate more clearly what I mean by that. You know we have today some fifteen national distributing organizations. Almost without exception the distributing companies are adjuncts of producing companies.

We hear about the great waste in the studios—and I presume there is great waste in the studios—but I want to tell...
you some waste that probably you do not know about.

Through being improperly co-ordinated, or not co-ordinated, this business is only taking one-half of the revenue from the public every year that it could take if it was co-ordinated. Through not being properly co-ordinated the producers are producing twice as many pictures today as is necessary to fill all of the theatres in the United States.

I can tell you how many millions are wasted there. Worse than that—or because of the first condition or a lack of patronage from the public—an excess production of mediocre quality, inferior quality, are put out and only partially digested. And they are put out arbitrarily because they have to have a certain amount of product to run the machines of distribution which they happen to have.

Half of the money being spent in the production of motion pictures today is wasted, because half of the number of pictures would get the same revenue from the public, and in a reasonable time double that revenue.

Gentlemen, I am not stopping to consider, in talking to you, whether the conditions that I see and the changes that should come about affect you or me individually. Whether you personally are affected by production going up or production going down isn't the thing I am interested in. I am not interested from the narrow angle of trying to please you. I am interested from the angle that it is my duty as a student of conditions in this industry to state facts to you which you will interpret in your own way in accordance with your own background viewpoint, and standpoint of intelligence.

Some of us here tonight will undoubtedly go on with this business to greater ideals than we have realized or can realize under the present conditions. Some of us will drop out. I only want to go on or I am willing to drop out, depending on whether this viewpoint I am expressing tonight is sound. If it is sound, I am going on. If it is not, I will drop out—and I will be grateful that I have been able to go on this far.

Did you ever stop to think what it means to have fifteen organizations of salesmen running around the country each trying to undo the work of the other fourteen all of the time? That is what is happening in this business.

Did you ever stop to think how far this business can progress when we have to create tremendous machines with all of the politics that goes with them because we have to meet release dates and it takes a certain number of pictures to keep one of these machines going? That is, it takes a certain amount of product out of a production machine to keep a distributing machine going. There is room for lots of thought on this matter. I have given it a great deal of thought.

If what I say is true, then we are beating ourselves out of half of the revenue that this business might have from the public if we knew what we were doing. If that is true it is quite a startling fact. If it is true that the industry has been producing twice as many pictures as it need to get the present revenue to support the theatres, on the present basis of revenue, and to keep the same revenue, at least immediately, coming from the exhibitor and from the public, is another startling fact.

If we are spending twenty million dollars a year to support these distributing machines when you could do the job much better with ten or less—that, too, is startling if true.

If the total sum spent in production and running these machines is greater than is taken out of the exhibitor—that is still another thing that is startling if true, and I believe it is true.

If these uneconomic conditions exist they exist for one reason: the desire of each person in the business to play his own game, regardless of what happens to the business as a whole. This is a business, gentlemen, where people have been taking out, taking out, and nobody has been putting in; and we have got to the same stage we would get to if we did the same thing with grain. When we exhaust it we have to plant before we get another crop.

I believe we are at the stage where we have to do some planting—more intelligent planting. You can’t think of all of these things, gentlemen, while you are busy producing the picture. It has got to begin at the top, and there must be some architects and planners who will formulate some plan for curing these conditions—and then cure them.

Producer-control, I think, is a vicious thing. It puts the producer in an impossible position. If I thought it could be done I would be a producer with a production organization and a distributing organization as well. I don’t think it can be done. I don’t think I can do it. I know all these other executives that are trying to do it; I know them quite well. I don’t see any of them that I think can do it. For the simple reason that when we get the balance of power by which we can force a thing which we happen to make into a market, whether it is hit or not, how are we going to be graded as to whether we are progressing or whether we are slipping?

Why do not these producers who are requested to put out so many pictures that they have to make them poorly in many instances to meet release dates, and who have to have their men traveling on the same train with some other man to sell products, or going into unsell the product the other fellow has sold—why don’t they cut down their product and why don’t they consolidate their distribution? It is because they don’t trust the others. It is because no producer would want to put his product through another producer’s machine. He would rather carry along some organization which he calls assets when they are liabilities, and the longer he carries them and the greater they grow the less anxious he is to go to the banker and tell him that is the condition.

So much for the production part of it with the producer-control.

We have the exhibitor on the other side who feels that under this producer-control he is charged all the producer can get out of him regardless of whether it is right or not. Without saying whether the exhibitor pays too much or too little, the undignified conditions, gentlemen, on which motion pictures are sold is a disgrace to the business. The way they start out and ask $5,000, and take $250,000—it doesn’t build any confidence; it doesn’t inspire any respect in the mind of the exhibitor or the men who work selling the pictures.

We have got to have more scientific and better ways of determining values. It is possible to determine the value of pictures. Some years ago all pictures were ten cents a foot, and I went into New York and submitted a proposition to change them. I knew when I was trying to buy a producer’s picture as cheaply as I could that when he sold them to me he was trying to make them as cheaply as he could to get the margin of profit out.

(Continued on Page 65)
All Christie Product Goes to Educational Producer to Give Personal Attention to One and Two Reelers

As the result of the visit of E. W. Harriman, president of Educational Film Corporation and its distributing subsidiary, Educational Film Exchanges, Inc., to Los Angeles, it is announced that Al Christie, head of Christie Film Company, will devote his entire attention for the next six months and the entire resources of his organization to the creation of one and two-reel comedies for publication through Educational.

Gives Personal Attention

In addition to his supervision of the entire product, Al Christie will pay personal attention to the direction of two reelers. He recently has completed two of these pictures, "Man Vs. Woman" featuring Dorothy Devore and Neal Burns and the largest cast that has appeared in a Christie comedy, and "The Return of Earl" with Dorothy Devore and Earl Rodney and what is said to be the most elaborate cabaret setting that motion pictures have seen. The latter is on the schedule for the latter part of March.

Word comes from the Coast that he now is handling the merchandise on "Sneakers," in which the settings are said to be sumptuous and in which more than 200 players take part. In addition to the adult players remarkable baby and dog actors are promised.

Comedies are Completed

"Red Hot Love," featuring Neal Burns and Vera Steadman, is another two-reeler which is nearing completion at the Hollywood plant, this one under the direction of Scott Sidney. William Beaudine is at work on "Lily and Snappy" featuring Bobby Vernon and Eddie Barry, the first time two male featured players have appeared in the same Christie picture.

This is in addition to the Vanity and Gayety comedies, from four to six companies being engaged on these.

Publication of Serial

Marks Kleine's Return to Active Film Work

The publication of "The Hope Diamond Mystery," the fifteen-episode serial being distributed on the states rights market by Howells Sales Company, marks the re-entrance of George Kleine into active participation in the affairs of the motion picture industry.

Kleine was one of the earliest successful producers of the business. Since his retirement as president of General Film Company, little has been heard of his activities. Years ago he brought from Italy the spectacular "The Last Days of Pompeii" and "The Fall of Rome." Up to this time these were the biggest pictures yet produced or shown and George Kleine made a fortune by the manner in which he exploited them in this country.

While particular as to the pictures mentioned, "The Hope Diamond Mystery" is said to have exploitation possibilities that the three most successful serials of the class and is another example of the great and successful showmanship knowledge of George Kleine.

Plans Wyoming Theatre

THERMOPOLIS, WYO.—Plans are in the making for a new theatre to be built in Broadway by X. Whiting.

"Let's Go," Urges Pearson As He Launches Pathe's Brunet Month

Despite February Returns First Week of Drive in Honor of President Brings Record for Sales and Collections

The entire organization of Pathe Exchange, Inc., has been roused to a keen pitch over the prospects of breaking all records during "Brunet Month" which opened March 1.

Spurred on by an inaugural message by Director of Exchanges Elmer Pearson, the Pathe sales forces in each of the four contesting divisions started on the opening day to make "Brunet Month" a fitting tribute to the Pathe president, who this month begins his fourth year at the head of the organization.

Marks Period of Prosperity

In his message to the thirty-two branches, Mr. Pearson said:

Paul Brunet

President of Pathe Exchange in whose honor salesmen throughout the country are conducting a "Brunet Month" sales campaign.

"March marks the beginning of President Brunet's fourth year as guardian of the destinies of Pathe Exchange. In the past, and the conclusion of three years of prosperity and business success, the like of which the industry provides no parallel. His fidelity to organization, his profit sharing commission and bonus plans, has prospered and developed the business ability of each and all of us to an unmeasurable extent.

"Despite chaotic financial and production conditions our fiscal year gave us our producers really remarkable returns and gave us a fair profit and we thank you for the remarkable response you have given every day in cooperation.

Business Again Normal

"Through President Brunet's constructive ability we start a new year with all chaos of cost and production wilderness eliminated. Every item of our present output is at the crest of popularity. We have added new items that critics have resoundingly praised. January increased over December and February over January. What more propitious time could have been selected for every man and woman of our respected organization to throw themselves into a tremendous business drive for a Brunet Month that will put new temerity into every part of our efforts for a successful and another year off with an inspiring impetus.

Make of every branch under the improved possibilities a splendid profit and bonus unit. Pay a most deserved tribute to a chief who watches and takes pride in the development and success of every member of the organization in which he has such rightful proprietary love.

Will Award Prizes

"We shall award prizes to one winning branch in each of our four divisions similar to those of November. Contracts to count in contest must carry full dates and advance payments and will be figured against a fixed quota absolutely fair to all. In determining winning branches 70 per cent consideration will be given to contracts and 30 per cent to collections.

Men, you have never exerted yourself to a more laudable cause, either altruistically or selfishly and while I know it is unnecessary to urge you further it pleases me to record myself as having every ounce of my own energy in this wonderful business revival and will expect nothing less from every co-worker. Let's go."

The response to this message is significant of what is to be expected at the termination of the month. In spite of the very flattering record made during the last week of February, the sales records mounted high during the first week in March.

Dennan Lamson Now Production Manager

Announcement has been made by C. C. Burr, president of Master Films, Inc., producers of the Torchy comedies issued through Educational, of the permanent appointment of Dennan Lamson as production manager.

Lamson was similarly occupied with several other producers before joining Master Films.

Arbuckle Completes New Film, "Crazy to Marry"

Roscoe (Fatty) Arbuckle has completed "Crazy to Marry," the Paramount picture which was adapted by Walter Woods from Frank Condon's story, "Three Miles Out." The comedian will reprise the same role in which Arbuckle played the part of a famous surgeon in the story, and in this character he is said to be a veritable riot of absurdities. Lila Lee, leading in "Bull" Montana and Edwin Stevens have important comedy roles. Arbuckle's next picture will be "Gasoline Gus," adapted by Walter Woods from a story by George Pattullo.
Unofficial Body Regulates Pictures

J. W. Shepard Says Exhibitors and Public Are Content to Rely on the Judgment of This Committee of Which One Is a Mother, One a Teacher and One a Professor

OKLAHOMA is one state where there is no official censorship and no serious desire for any, according to Prof. James W. Shepard of the University of Oklahoma.

Exhibitors and the public, he declares, are content to rely upon the judgment of an unofficial body comprised of a mother, a woman teacher and Prof. Shepard.

And with its freedom from bureaucratic restrictions, the state has taken a place among the leaders in the use of films for educational work, he says. * * *

Prof. Shepard was in New York recently and told a reporter something of the operations of the Oklahoma system. He had attended the meeting of the National Educational Association in Atlantic City and stopped in New York, partly, he said, to see "The Old Swimmin' Hole," in which Arthur S. Kane presents Charles Ray through First National.

"Our board of censors," said Prof. Shepard, "which isn't officially denominated as such but performs the function unofficially, is composed of a woman teacher, past middle age; a mother, and myself. I am associate professor of education and the head of the visual instruction department of the state university, for so highly do we hold motion pictures as an educational force that we have established such a department.

"The Oklahoma Visual Education Association, formed to advance visual instruction, is composed of all classes of schools, ranging from district schools to colleges and universities. It is self-supporting. This is a compound of units which, at their own expense, have installed projectors. I happen to be chairman of the executive committee of this organization. The unofficial censors act as liaison officers between the association and the distributing agencies having branch headquarters in Oklahoma City. We have pre-views of new films and send recommendations to the subscribing schools forming the organization's membership. Then, when a school wants a given film it notifies me, I telephone from Norman, where the state university is located, and the distributors make the delivery. * * *

"There are two phases of the association's work. First, is the service of educational films, including pictures on classical and scientific subjects. Then there are pictures for recreational purposes only, for many of the schools give regular entertainments, some of them as frequently as once a week. A school individually pays the expenses when a film is used. Thirty schools received this service last year and seventy have joined the association for the coming term. We are on the best of terms with exhibitors throughout the state and the recommendations of the unofficial censors have weight with them as well as the school directors. We have a reputation for being broad-minded. We do not tolerate immoral pictures, but we want them to be clever and 'alive' as well as clean.

"Charles Ray is one of the favorites with reviewers, educators, exhibitors and public generally and we have made several selections from his pictures, always with gratifying success.

"Already the state university is preserving a library of films which we expect will prove valuable historical documents. We have recently added to our collection films showing the state legislature in session."

MIXING CURLY-CUES AND BUSINESS

Walter Miller and Muriel Ostriche in a scene from "The Shadow," written and directed by J. Charles Davis, 4d, for the Salient Films, Inc.

Ballin Producing Two More for Hodkinson

Mabel Ballin to be Starred In Charlotte Bronte's "Jane Eyre"

Instead of a single production to follow "East Lynne" Hugo Ballin announces two.

The first, "Ave Maria," is a story written directly for the screen. Following this will come a picturization of Charlotte Bronte's novel, "Jane Eyre," both of which, like "East Lynne," will be distributed by Hodkinson.

Hugo Ballin will play the principal feminine role in the new picture and will create for the first time on the screen the complex and fascinating character of "Jane Eyre."

Certain preliminary scenes in the latter have been photographed and the production will be completed when the first picture shows, immediately following "Ave Maria."

Hugo Ballin considers "Ave Maria" by far the most vital and moving narrative he has ever read solely for screen purposes. The character of the story, the identity of the author, the circumstantial background of which it was written and the manner in which it came into Ballin's possession invest it with uncommon interest. For it is the work of a man now deceased, Sir Arthur Conan Doyle, who long ago created the character of "Ave Maria." Ballin will play the part of the author.

Instead of a "religious" story as might be expected, the author narrates a powerful drama of the secular world.

Production and State Right Firm Organized

Aaron A. Corn, B. H. Bernstein and M. Lewis have organized Aycie Pictures Corporation to state right and produce motion pictures. Offices have been established at 117 West 46th street, New York.

Jerome Lewis heads the sales staff. He reports many sales on the company's initial projection, the "Spur Series" of fourteen two-reel Western dramas: "Under Western Skies" is the first five part picture.

"Child Thou Gavest Me"

Will Be Stahl Feature

Louis B. Mayer announces that "The Child Thou Gavest Me" will be the permanent title of the initial John M. Stahl production which is in the making under the working title of "Muffled Drums."

The story is an original by Perry N. Yekroff. Directed by Stahl, the picture has an all-star cast headed by Lewis Stone, Barbara Castleton, William Desmond and Baby Richard Headrick. "The Child Thou Gavest Me" will be presented by Mayer through First National.

Fox Offers Buck Jones

In "The One-Man Trail"

Buck Jones has just completed a new Western picture for William Fox, "The One-Man Trail."

Jack Stromwasser supplied the story, and William K. Howard made the scenario. Bernard Durning was the director. Beatrice Burnham plays opposite Buck Jones and Helen Rosson with James Farley have prominent parts.
EXHIBITORS WILL
1
 THE NEAR EAST RELIEF

March 19, 1921

THE EXHIBITORS HERALD

NORMA Talmadge Trailer
To Aid Near East Relief

The Near East Relief, formerly The American Committee for Armenian and Syrian Relief, with New York state headquarters at 261 Madison Avenue, is starting a world-wide campaign to raise money to ship at once a large quantity of flour to relieve the desperate situation in the Bible lands.

To facilitate the speedy collection of large quantities of flour and to make possible small contributions in every community, a special coin box with receptacles for receiving cash contributions from 5 cents to $1 have been devised. Norma Talmadge was the first to drop her $1 into the poster, which is now placed in thousands of stores, banks, churches and other establishments. Miss Talmadge has been photographed with this poster and 60,000 of these photographs are being distributed around the country. Furthermore, she has just finished a trailer which will be shown in thousands of theatres in the United States, Canada and all the biggest cities in Europe. This trailer is entitled “Herself.”

Four French Features to Be Published by C. B. C.

American distribution rights for a series of four French dramatic pictures, have been obtained by C. B. C. Film Sales Corporation.

The first of this series, “The Nightingale of Paris,” will be issued shortly. It is announced. These pictures will be offered by C. B. C. to state right distributors as a result of a belief on the part of Joe Brandt and Jack Cohn of that company that the barriers against foreign-made pictures have been swept away, and their value for the American market demonstrated beyond any doubt. What final doubt may have remained on this subject was, they declare, absolutely cleared by the records made here by “Passion,” the foreign-made picture which is proving one of the greatest money-getters in film offerings. It is their opinion that the success of this picture has been the means of bringing about a revolution of feeling in the film world.

Next Eugene O’Brien Film Will Be Issued March 20

Eugene O’Brien’s latest Selznick production, “Gilded Lies,” which presents the star in the role of a young explorer who is given up for dead by his fiancee, is announced for publication on March 20.

John Lynch is the author of “Gilded Lies.” The R. Cecil Smiths pictured the story and William P. S. Earle directed the production. Martha Mansfield plays the leading feminine role and other members of the cast include Frank Whitson and George Stewart.

Plan Schenectady Strand

SCHENECTADY, N. Y.—The new Strand theatre will be started this Spring across the street from its present location and theева of the Wedgewood building between State and Liberty streets. The house will have a seating capacity of 3,000 and the cost is estimated at $300,000.

Plan Portland Playhouse

PORTLAND, ORE.—Highway Amusement Company contemplates the erection of a picture house at East Fiftieth street and Sandy Boulevard to cost $15,500.

Bebe Daniels Lays Cornerstone of New Dallas Theatre by Telegraph

Press Association and Newspapers Aid Southern Enterprises in Making Arrangements

For Palace Ceremony

Novelty was added to the ceremony attendant upon the laying of the cornerstone of the new Palace theatre, Dallas, Tex., a Southern Enterprises house.

Bebe Daniels, Realart star and a former resident of Dallas, was asked to officiate at the ceremony. Because of work commitments it was impossible to arrange for the unique ceremony.

Complete arrangements were made by Southern Enterprises in cooperation with the Dallas Journal, Los Angeles Record and the United Press.

The problem was presented to the Dallas Journal, arranged with the United Press and the Los Angeles Record to provide facilities by which Miss Daniels could remain in the California city and yet actually supply the physical energy necessary to put the cornerstone in place at the chosen moment.

So, early on the morning of the opening, Miss Daniels drove down to the office of the Record where the United Press bureau is located. At 8:25 a. m., Pacific Coast time, the telegraph operator on duty relinquished his instrument, Miss Daniels taking the key. Promptly at 8:30 she pressed the key which broke a contact in Dallas which in turn caused the theatre cornerstone to slide into position, and at the same time rang a bell at the theatre site. This notified everyone within hearing that the feat of actually laying a cornerstone by telegraph had been accomplished for what is believed to be the first time.

Immediately after sending the flash Miss Daniels sent a message to the Journal, commenting on her feelings on officiating at a cornerstone-laying ceremony in her native city.

The arrangements for the mechanical part of the ceremony were handled by the Southwestern Telephone Company, which arranged for the wire that carried the flash from the United Press bureau in the Journal office, to the theatre site. An expert with an electrical company constructed the device enabling the Realart star in Los Angeles to lay the cornerstone in Dallas.

Mayor Frank Wozencraft was invited to handle the towel and seal the cornerstone. He was unable to be present but was represented by Judge Felix D. Robertson. The Reverend Graham Frank of the Central Christian church pronounced the benediction.

Representing Southern Enterprises at the ceremony were Herschel Stuart, director of theatres; L. F. Stuart, who will manage the new playhouse; W. R. Lynch, manager of construction department, and William H. Branch, press representative.

The cornerstone was set in the Elm street front of the building. Three things were placed in the box in the stone—a copy of the Dallas Journal of March 1, a photograph of Miss Daniels and a letter from the Realart star, containing her wish for the success and prosperity of the theatre which will always be linked with her name.

When completed the theatre will be Dallas’ largest playhouse hoisting of a seating capacity of 3,000 and erected at a cost of $1,000,000. It will be located at Elm and St. Paul streets.
190 Northwest Theatres Observe
First National Anniversary Week

One hundred and ninety theatres in Washington, Oregon, Idaho and Montana celebrated “First National Week” in commemoration of the first anniversary of Associated First National Pictures, Inc.

The celebration was a complete success from every standpoint. Washington led the procession with eighty theatres presenting First National attractions during the week. Oregon was a close second with seventy-six. Montana produced twenty-nine and Idaho, five.

Oregon Cities Lead

For individual cities showing the greatest number of First National attractions, during the week, however, the palm was awarded to Oregon. Portland enrolled twenty-six theatres under the Strand banner. Seattle, Wash., was next with twenty-one. Tacoma had ten theatres in line.

The Coliseum, the big Jensen & Von Herberg house in Seattle, presented Louis B. Mayer’s “The Woman in His House,” with Mildred Harris, while “The Kid,” Charlie Chaplin’s production, kept the Liberty packed to the doors for seven days. The Strand, by way of contrast, offered “The Truth About Husbands,” and at the Rex, “Nomads of the North” held forth. Big space in the newspapers heralded the presentation of these attractions to Seattle’s theatregoers.

Big Advertising Used

In Tacoma, the leading offerings during First National Week were “The Truth About Husbands” at the Rialto, Katherine MacDonald in “My Lady’s Latchkey” at the Colonial; “Not Guilty,” the Sidney Franklin production at the Strand, and “The Scoffer,” at the Victory. The Coliseum in Seattle and the Rialto in Tacoma each announced their attractions with five-column advertisements, running the full depth of the front page of the motion picture section.

the Rialto embellishing its announcement with colors.

In the Seattle newspapers, a full page announcement gave to the public the details of the big celebration, with the name of every theatre in every town in the Northwest where the anniversary of Associated First National Pictures was to take place.

Texas Guinan Series Is
Reported Well Under Way

The Texas Guinan series of eight five-reel Western dramas being produced by Victor Kremer are reported well under way.

The first one, “I Am the Woman,” is ready for issue, while the second, “The Girl Sheriff,” will be ready very soon. In connection with the recent announcement of Lew Fields, the comedian producer, that he will shortly put on a musical comedy under the title of “Mad Love,” Kremer desires it known that the prospective comedy is in no way connected with his picture of the same title.

The Kremer picture, in which the operatic diva, Lina Cavalieri is starred, is strictly a drama and has nothing in common, as to the theme, with the Fields comedy.

Buys “County Fair” for
Four Middle West States

Ralph Simmons and Harry Taylor of S. and T. Film Company, Kansas City, Mo., have purchased “The County Fair” for Missouri, Nebraska, Iowa and Kansas. A previous announcement stated that Samuel Harding of Kansas City controlled the rights in this territory.

Seek Rutherford Site

RUTHERFORD, N. J.—People’s Theatre, Inc. is negotiating for a site in Park avenue near Donaldson street.

Pacific Company Is
Enlarging Its Plant

$40,000 Will Be Expended on New Building at Culver City

With the expenditure of $40,000 on new administration buildings, stage and work shops, the plant of Pacific Film Company at Culver City, Calif., will cover seventeen city lots, making it one of the most commodious and complete studios in Southern California.

Rush Construction Work

Work is being rushed on a new stage, 100 by 130 feet. The executive offices will be in the modern Spanish style of architecture, with a patio occupying the space in the center to afford light and ventilation for every room. This open space will be converted into a garden, being planted in rare semi-tropical trees, shrubs and flowers.

New dressing rooms will be included, while ample provision will be made for the accommodation of laboratories, carpenter and paint shops, property rooms, etc.

Produce One-Reel Comedy

The present production program of Manager John J. Hayes includes a single-reel George Oney comedy each week. These are filmed under the White Cap banner, with Arby Arly playing opposite the well-known comedian. With the completion of the new buildings at the studio, five-reel features will be added to the output. The administration building will front on Venice boulevard.

Colorado Capital
Backs New Picture
Producing Concern

Otis B. Thayer has been signed to fill the office of director general of Superior Foto Play Company, newly organized million dollar producing company, backed by prominent business men of Colorado.

Thayer is surrounding himself by a competent staff, and as soon as negotiations are completed with certain Western theatre owners for the personal supervision of Thayer, the second unit will consist of a comedy company specializing in short subjects with a well known comedian at the head.

Dorothy Davenport’s New
Feature Soon Available

An announcement of interest to states right exchangemen and exhibitors has been issued by Nat Levine to the effect that the Plymouth Pictures, Inc., of which he is president, has acquired world rights to “Every Woman’s Problem,” a five-reel feature starring Dorothy Davenport, who in private life is Mrs. Wallace Reid.

Associated with Levine and Plymouth Pictures in the campaign of the “Every Woman’s Problem” is A. W. Sobler, formerly director of exploitation service for the Goldwyn Pictures Corporation and associate-director of advertising for the Mayflower Photoplay Corporation.

Ryder Sells to Dells

SHARON, WIS.—Fred L. Ryder has sold the Liberty theatre to Dell Brothers.
Fox Believes “Queen of Sheba” Is Greatest Spectacle Ever Produced

3,500 Persons Were Needed in Adapting Story to The Screen—Print Has Arrived in East From West Coast Studio

From Fox New York headquarters comes word that the film that carries Fox’s greatest production, “Queen of Sheba,” has arrived from the West Coast studios. After a private showing of the big subject, Fox officials are of the opinion that they have the greatest screen spectacle ever produced.

It took the labor of 3,500 people to adapt the great story to the screen. In addition to these, there were concerned in its production fifteen principals and a ballet of 100 dancers. The horses used number 300 and camels fifty, while fifty-one chariots and 150 tents figured largely in the making of the great picture.

Story by Virginia Tracy

The story, which is described as the world’s greatest love story, was written by Virginia Tracy, the well-known short story writer.

Unlike most spectacular productions, “Queen of Sheba” has a story in which love is paramount and the conflict of human emotions kept to the front at all times. Some idea of the massiveness and grandeur of the settings may be gleaned from the fact that one set, that of the Tower of David, there appear 700 actors, 265 horses and fifty-one chariots.

In another set, the Throne Room of King Solomon, which is a reproduction of the celebrated painting by Sir Edwin J. Poynter, there is revealed a vast hall with a triple row of gigantic pillars, ranging about the sides of the hall and in smaller form before Solomon’s throne. The larger pillars, of which there are forty-two, are said to weigh 2,100 pounds each.

Five Acre Lot Used

Five acres of the Fox Hollywood lot were utilized daily in making the outdoor scenes of the picture, upon which the streets and squares of Jerusalem were erected for the camera.

The costuming which alone, it is said, represents a small fortune, was under the supervision of Mrs. Margaret Whistler, who, with a large army of dressmakers worked on it for several months.

Another busy army consisted of bootmakers, feather ornament workers, jewel manufacturers, etc. Betty Blythe, who enacts the part of the Queen, has twenty-eight changes of costumes.

The direction of the spectacle was entrusted to J. Gordon Edwards, who directed “Cleopatra” and “Salome” for Fox. More than 100 volumes concerning the period treated were consulted before the direction started, and experts were sent to the Orient for technical information relating to costumes and properties. The directorial staff was arranged as follows: Mr. Edwards was in charge, with two chief lieutenants under him, who in turn were in charge of ten assistant directors. Fourteen cameras caught the story. The actual filming required seven months, after five months of preparatory work.

“Snooky” to Be Farmer

In Next Chester Comedy

Snooky, the Humanzee, who has worn all sorts of costumes from dress suit to regulation Bill Hart western garb in the

Makes Speed Record With Sale of Talmadge Feature

Through a letter from a telegram company reporting the speed of its service, Franklyn E. Backer of Horizon Pictures, Inc., learned that he had closed with Savini Films, Inc., of Atlanta, Ga., for Norma Talmadge in the five-reel picture, “A Daughter’s Strange Inheritance,” for the entire South in exactly twelve minutes.

Backer’s wire was in answer to an offer by Robert Savini for the states of North and South Carolina, Tennessee, Georgia, Alabama and Florida, and closed the deal in what is probably record time for negotiations by telegraph for the dance. Joseph Skirboll of Pittsburgh has bought the Norma Talmadge feature for Western Pennsylvania and West Virginia.

Mildred Harris Added to Cast for DeMille Special

Cecil B. DeMille has cast Mildred Harris in an important role in his next all-star special production. Recently he announced that Dorothy Dalton would play the leading feminine role. Further than this it is said that he has made no statements regarding the production.
Paramount Booklet Gives Exhbitors Outline of Future Production Plans
Details of Forthcoming Pictures Furnish Ample Material for Use by Theatre Men in Advance Exploitation

To enable Paramount exhibitors to show their patrons what attractions they can expect for the next year, the advertising department of Famous Players-Lasky Corporation has issued an illustrated booklet of sixteen pages outlining the company's production plans for the next eighteen months.

Embracing the names of some of the world's most famous authors, as well as the names of the stars and directors who dominate Paramount Pictures, the booklet furnishes exhibitors material which will enable them to talk about attractions which they will book for several months to come.

Describes Future Films

The booklet not only details the pictures to be published by Paramount up to September 1, but also gives an extensive description of most of the big specials to be included on the Paramount schedule for next season. Thus, exhibitors by using this material in their newspaper advertising, lobby displays, cards, direct by mail advertising and posters, can call the attention of patrons to the fact that it is at their theatres where they can find Paramount entertainment during the months to come.

Copies of the booklet are being sent to every exhibitor in the country. The cover design, printed in green and silver, represents a crystal gazer holding up an enormous crystal ball in the center of which is the caption: "Look in here and see your future."

Notable among the productions listed for the year commencing in September is "The End of the World," a mammoth six-reeler, many of the scenes of which are laid in Shanghai. This picture will mark the initial appearance of Betty Compson as a star under the Paramount banner.

List Pictures Promised

Among the other stupendous productions promised are: "The Affairs of Anatol," which Cecil B. DeMille has just completed; "Peter Pan," Sir J. M. Barrie's notable play; "Montmartre," a spectacular drama of the French capital; "La Perle" and "The Road to Rome," which will be produced as another Cecil B. DeMille special; "The Great Impersonation," starring Phillips Oppenheim, which Director George Melford will contribute to the Paramount program.

"Experience," the film version of the famous stage play directed by George Fitzmaurice in which Richard Barthelmess will play the leading role; "The Wanderers," the same of the same name; "Ladies Must Live," the second Paramount picture directed by George Levey, starring Bert Lytell; "Peter Rabbit," immortalized on the stage by the artistry of the two Barrymores; "Is Marriage a Failure," David Belasco's greatest play, will be given adequate treatment for the screen, and "Bella Donna," adapted from Robert Hichens' gripping tale.

Specials Are Scheduled

The list of specials on the Paramount schedule is revealed by the foregoing compilation, is supplemented by further productions which are to be published, in part for the coming year. These include such offerings as "Black Pat," from Fannie Hurst's story, "The Shouting," a Knolrock's drama; "Everything for Sale," an original story by Hector Turnbull; "Uncanny Virtue," in which Gloria Swanson will be starred.


"Gasolene Gus," a comedy in which Roscoe (Fatty) Arbuckle will star; "The Trouble with Women," an adaptation of the humorous Lucien Cary story; "Vendetta," Marie Corelli's great novel, the cast of which will be revealed; "You Can't Fool Your Wife," an original script by Hector Turnbull for a George Melford production; "Good for the Soul," Margaret Deland's story to be produced by Cecil B. DeMille; "The Sixty-first Second," Owen Johnson's fact-producing novel, a splendid production; "Traveling On," which will star William S. Hart in a two-fisted role, and "Super Man," another story by Fannie Hurst.

Stars Are Announced

The stars listed in the Paramount constellation for these productions include: Elsie Farnum, Thelma Scott, Gloria Swanson, Ethel Clayton, Dorothy Dalton, Agnes Ayres, Thomas Meighan, Wallace Reid, William S. Hart, Roscoe (Fatty) Arbuckle, Richard Barthelmess, Elliott Dexter and Jack Holt. The screen artists who will support these stars in Paramount productions next year include such popular favorites as Lois Wilson, Conrad Nagel, Kathryn Williams, Morgan Bay, Margaret Loomis, Walter Hiser, Julia Fay, Donoviel, Lilac Lee, Theodore Roberts, Ann Forest, Theodore Kosloff, Alma Tell and Charles Ogle.

The directors are Cecil B. and William DeMille, William D. Taylor, Joseph Henabery, Hugh Ford, James Cruze, George Fitzmaurice, Roy Rowland, Tom Forman, Isabel Swift, Donald Crisp, Robert Z. Leonard and Pearl Hunt Stanlaw.

This list enumerated above will be supplemented by special productions, prepared by well known directors for Paramount, including among others Charles Maigne, John Ford, Raoul Walsh, Thomas Heffron, Tom Forman, Frank Urson, Lambert Hillyer, Frank Borzage, Robert Vignola, George D. Baker and Albert Capellani.

Metro Issues Four Dramas This Month

May Allison, Viola Dana and Bert Lytell Featured in Three


The four playphotographs are the work originally of authors of national or international prominence.

Published on March 7

May Allison's picture was published on March 7. It is adapted from "More Stately Mansions" by Ben Ames Williams. The second issue, "The Little Fool," is the screen version of Jack London's novel of a woman's indecision, "The Little Lady of the Big House." The play, "A Message from Mars," by Richard Ganthony, is one of the classics of the generation, Viola Dana's story, "Puppets of Fate," written for her especially by Donn Byrne.

"Extravagance" was scenario'd by Mark Hanna, "Bride of the Loneliness" by Romaine Harris.

The supporting cast includes Robert Edeson, Theodore von Eltz, William Courtwright, Lawrence Grant and Marie Stone.

"The Little Fool" will be issued on March 14. It is a Jack London picture, adapted from his sensational novel. It is a C. E. Shurtleff all-star production.

The all-star cast follows: Milton Sills, Ora Carew, Noel Barrie, Byron Munson, Aline MacMahon, Margaret Murdock, Carl Norden, and Charles Vidor. The supporting cast includes Raye Dean, Maud Milton, Alphonzo Ethier, Gordon Ash, Leonard Mudie, Mary Beaton, Frank Currier and George Spink.

The fourth issue, "Puppets of Fate," starring Viola Dana, is scheduled for March 28. For her supporting cast Viola Dana has Francis McDonald, Jackie Saunders, Fred Kelsey, Thomas Quick and Edward Kennedy. The screen adaptation is by Ruth Ann Baldwin and Molly Parro: direction by Dallas M. Fitzgerald.

EVELYN CLAYTON

in a scene from "The Price of Possession," a Hugh Ford production made for Paramount.
Vitagraph Casting for Two Special Productions at West Coast Plant

Author Will Personally Direct "Son of Wallingford"
And David Smith Will Handle Megaphone
On "Flower of the North"

The Vitagraph studio at Hollywood is a center of activity these days. Albert E. Smith, president of that company, arrived there some few weeks ago with the year's production plans, and has now had the satisfaction of seeing two special productions started.

George Randolph Chester has commenced casting the principal characters for "The Son of Wallingford," which he recently completed in fiction form, and which he personally will direct for the screen.

David Smith to Direct

Within the next few days preparation will be under way for "Flower of the North," a James Oliver Curwood novel, which will be made into a seven-reel production by David Smith.

Earle Williams, who recently finished "It Can Be Done," is well under way in the filming of Wyndham Martyn's "The Secret of the Silver Car." This will be a more pretentious Williams production than usual.

Antonio Moreno will start another feature production shortly under the direction of Chester Bennett.

Finish Camera Work

William Duncan and Edith Johnson, co-stars in "Fighting Fate," their chapter-play, are finishing actual camera work. This is said to have had the costliest production schedule ever attempted with this type of picture at Vitagraph. Footage cost on "Fighting Fate" has run higher than the average feature. The company made many visits to the exact locations named in the script, these ranging from Northwestern United States down into the heart of old Mexico.

These co-stars soon will start another picture of their own. They may make a few personal appearances at the larger Coast theatres where the earlier episodes of their chapter play are showing.

Semon on New Film

Joe Ryan and his Western unit, filming "The Purple Riders," have returned from two weeks at Catalina Island, where the twelfth episode was taken.

Larry Semon is on "The Rent Collector." This will follow "The Hick." The Jim Aubrey unit, under the direction of Jess Robbins, is preparing to start a new comedy.

Many studio improvements, such as added buildings and permanent sets, have been prepared by W. S. Smith, general manager, and construction will be in constant course throughout the spring months.

Press Book Is Ready for "Mistress of Shenstone"

Robertson-Cole has published for the exploitation of "The Mistress of Shenstone," the second Pauline Frederick special production. It is ready for issue as an unusually attractive press and campaign book in shades of blue and red, with a Ben Day block in a reddish color throughout. The latter sort of tint block, it is said, has never been used before in connection with a motion picture press book.

Robertson-Cole is expecting great results from "The Mistress of Shenstone," and expressed its opinion that it is an even better picture than "A Slave of Vanity," in which Miss Frederick has been scoring heavily during the last few weeks. By the use of this press book the distributing corporation believes any exhibitor who books Miss Frederick in this picture, and follows out the press book's suggestions, cannot help but reap an ample return.

Hopper Re-Signs to Direct for Goldwyn

The directorial contract which E. Mason Hopper holds with Goldwyn Pictures Corporation has been renewed for one year and Hopper will continue directing for that organization the type of comedy with which his name is most closely linked.

He directed for Goldwyn the series of two-reel comedies of boy life by Booth Tarkington, "The Adventures and Emotions of Edgar Pomeroy."

"Tarzan" Statement Is Denied by Burroughs

Supplementing the denial of H. G. Kosch, secretary of Numa Pictures Corporation, Edgar Rice Burroughs, the author, has issued a statement declaring that "E. P. Craft's statement to the effect that he has an arrangement with me which gives him the rights to other of my stories in addition to whatever rights he owns in 'The Return of Tarzan' is untrue. Mr. Kosch's denial declared that Craft 'has no other or further interest in 'The Return of Tarzan.'"

Paramount Magazine is Cut to 500 Feet Length
Shows Only Cartoon

The Paramount office announces that, commencing with the issue of March 6, a radical change will be made in the Paramount Magazine. Instead of the 1,000 feet, which now consists of three or more tabloid subjects, the Paramount Magazine in the future will be 500 feet in length, the footage to be taken up entirely with a cartoon comedy.

These comedies will introduce real characters who will carry along the comedy action with the cartoon figures. They will be written and executed by the members of the Paramount Magazine cartoon staff, Earl Hurd, Pat Sullivan, Frank Moser and Henry D. Bailey.

FRANK LEIGH

As "Silent Murphy" in a scene from "Bob Hampton of Place," Marshall Neilan's new First National production.

Stoll Publishes Its Tenth Film in U. S.
"Bars of Iron" Is Adaptation Of Story Written By Ethel Dell

"Bars of Iron," tenth in the series of Stoll Film Corporation productions published in this country since January 1, was issued on March 6. This picture is an adaptation, made by F. Martin Thornton, who also directed the production of a novel by Ethel M. Dell.

The setting of the story is in Australia and in England, and these countries form the background for an unusual romance.

Many new types, corresponding in a general way to those of our West, are found in "Bars of Iron," the bully and bad man the same, but all new, and the "remanance."

Roland Myles plays the part of the young traveler who runs into more adventure than he has bargained for, in the Australian sheep town.

Madge White, famous on the Continent as the "Pajama Girl," takes the leading feminine role. Besides Mr. Myles in the supporting company are Major Eric Lankester, Gordon Webster, Lewis S. Kansome, Gertrude Sterrell, J. Edwards-Barber, J. R. Tozer, William Lenzers, Olga Conway, H. Hubert, R. Townsend, and Iris Lunan.
Next Pickford Film Offers A Dual Role

Mary Pickford's next film offering, says Bennie Zeidman, her new production manager, will be "Little Lord Fauntleroy," the famous story by Frances Hodgson Burnett.

"We believe," said Zeidman, "that 'Little Lord Fauntleroy' will be Miss Pickford's best picture. Certainly greater opportunity for the screen, and perhaps the best means of selling the pictures that we have.

But when I devised a percentage system which would have owned his own product and had a live interest in it, progress began from that time because the producer had a stake, he had an incentive.

The exhibitor today has no confidence in the people who supply him with films. He organizes, buys all the theatres in the town and tells you what he will give you. It is civil war. It is, as I say now, a condition where Mr. Cohen is telling you that Mr. Brady, the representative of the National Association, who, because he is a fine speech maker, is telling the exhibitor in his town they are alright whereas they are alright or not. They are all right, I presume, so far as Mr. Brady knows. He is telling them they are all right and the exhibitor is retorting by saying, 'We dealt with your National Association and you went back on your agreements, you broke your promises.'

Gentlemen, do you think that a great, big, dignified industry like this, which gives us such a wonderful talent and brains, is going along standing all of this mistreatment? It is not.

It is either going to cave in and close up or you are going to return to conditions that will run it properly, I'll bet you.

I walked away from the biggest thing in this business and set up my own company, three years ago, that this condition would whip itself—and it is doing it very properly and very promptly at present.

Here's my big job today: I am trying to help some worthy elements on either side of this proposition to co-ordinate and find a basis of the rest to see the same thing and guide them and shape them—fine.

The biggest problem on anything that I think. I am telling you what I found in a book brought out in 1917 when I said, 'What shall we do with the motion picture industry?'

We're up against that problem now—between Mr. Brady and Mr. Cohen. I was predicting that it must lead inevitably to that. It is very hard to do things for an industry for a lot of people in that industry and to be misunderstood. If you gentlemen here are producers I am not interested in getting in between you and your market after a fashion. I am interested in getting you that 100 percent increase and not missing the rest now, and getting mine out of that. I don't want any of your commissions.

Gentlemen, I am not interested in the exhibitor in conferences with him, individually and collectively, across this country, these facts: It is a fine theory that these things are all wrong, but what are you going to do to better them? I have a mechanism that can be used with the exhibitor on one side, and it is not a mechanism that is a relationship with a producer where I have to be dishonest with the exhibitor—and furthermore I don't want to deal with the exhibitors where I can be honest and fair with the producer who deal with me.

If that doesn't solve the thing as far as we are concerned, if that isn't the type of adjustment that must come into the industry, then I will say that I have wasted thirteen years in which I have studied this thing as carefully as any student ever studied it in an effort to get rid of these wasted those years and will take off my coat and go to work for the fellow who has the plan that will straighten this thing out.

I think that right now the producer-controlled organizations are beginning to disintegrate. I think that within a very short time, instead of the factory system of production, we will have individual units running their own sinking or swimming on their own merits, not carrying anything and not being carried.

All I want is an opportunity to keep on trying to be the best, and I think there is a lot of surplus, excess weight—whether it is wasteful, duplicating system, or whether it is excess capitalization, or any of those things, I think they are wasting in the hands of the people who have confidence enough to go along on the basis of their individual merit.

I haven't any rough and ready rule as to what makes an efficient production unit. I don't know whether it is something to me, 'It is the director.' Somebody else says, 'It is the producer,' and somebody else says, 'Why, I am the author; I wrote it,' and somebody else says something else.

I think, as a matter of fact, that we are going to get some new concerns under various schemes and carrying systems...

I think there are going to be men who are competent to do the production work straight through and I think there are others who are going to need to be supplemented. I think there are others that have elements of various kinds. I haven't anything to offer as to how to get good products. The method on which I am working today is to endeavor to use such judgment as we can in the elements that go into the products, to give such financial help as we can, and then to leave the rest, the profit, the loss, of this venture, on the person with whom we deal, whether he is a producer-director, whether he is a director making his pictures, or any other combination. I haven't any question of their sincerity and their ability when they are on their own.

Looking into details too much in telling what I am doing, what my mechanism is. I don't want to do that. I want to stay on this broad field that I am trying to cover with you here, describing the relationship of the producer to the exhibitor, pointing out the danger of either the exhibitor or the producer controlling the channels through which each dominates the other fellow. If the producer controls the exhibitor, it is the long end of the stick and it is out. If the exhibitor controls the situation, he has learned to look up the market, he has learned to do business as he pleases, and shows no consideration for him. Every time I see a theatre advertising "double features changed daily," I speculate on the terms those exchanges are bringing the producers on their investment.

Family, L. A., Is Sold

LOS ANGELES, CAL.—The Family theatre in West Fico street has been sold.

Plan Burlington Theatre

BURLINGTON, IA.—Plans are in progress for a theatre to be built by the Orpheum Theatre circuit of Chicago.
Stars in New Plays

Corinne Griffith in one of the stunning gowns she wears in "It Isn't Being Done This Season," a Vitagraph feature.

A new portrait of Lila Lee, the Paramount pictures star, whose youth and beauty have charmed picture-goers for the past two years.

Eugene O'Brien and Martha Mansfield, two Selznick stars, in two scenes from a forthcoming production, "Gilded Lies."
DIGEST of PICTURES of the WEEK

GEORGE BEBAN in his travels around the country in connection with the showing of “One Man in a Million,” his production, being distributed by Robertson-Cole, is doing a great deal toward combating agitation, not only in his little talk before audiences but in the picture itself.

Mr. Beban’s plea is for cleaner pictures and in support of that plea he has set a high standard in “One Man in a Million.” If applause is any criterion of his success he should be well pleased with his trip thus far. At the Riviera theatre, Chicago, where Mr. Beban appeared in person last week, he was besieged at the stage door by enthusiastic picture fans who wanted to congratulate him after every performance. Mr. Beban’s picture and his short talk are two of the most potent arguments against muzzling the screen yet brought forth.

“ONE MAN IN A MILLION” (Robertson-Cole) is one of the finest pictures of the year. It is worthy of a showing in every theatre in the country and will appeal to every one. George Beban and Helen Jerome Eddy are the stars. The theme is a plea for unselfishness and kindness of heart. George Beban, Jr., a dog pound, with a great number of dogs, together with a pet parrot lends high spots of fun. The whole is exceptional in every way.

“The Supreme Passion” (Film Market, Inc.) is a well produced and well mounted production telling in simple dramatic terms a story of the love of a young girl for a youth. It was suggested by Moore’s famous poem.

“The Witching Hour” (Paramount) is a satisfactory and interesting picture made from Augustus Thomas’ dramatic success, dealing with thought transmission and power of the mind over body. William D. Taylor’s production is the second time this story has been done upon the screen.

“What Every Woman Knows” (Paramount) is a thoroughly delightful picturization of Sir James M. Barrie’s play. William DeMille’s production is a genuine treat. The characters are keenly drawn and every member of the cast gives a splendid performance.

“All Dolled Up” (Universal) is a shop girl romance with Gladys Walton in the stellar role. It makes a pleasing vehicle for the star and is a first-rate program feature.

“Society SNOBS” (Selznick) is the latest Conway Tearle vehicle with that favorite star taking the role of a waster who woes and wins a snobbish, society girl as a foreign nobleman. A good picture in every way and one that should be universally liked.

“Poor Dear Margaret Kirby” (Selznick) presents Elaine Hammerstein in the role of a young matron, the wife of a financially ruined and invalided husband, who seeks to meet expenses by keeping a boarding house. An absorbing and thoroughly entertaining picture.

“It Isn’t Being Done This Season” (Vitagraph) is a lavishly staged production starring Corinne Griffith. An Oriental atmosphere in some scenes suggests exploitation. The story of a woman’s marriage for money rather than love, and its attending tragedy. A most attractive picture and one well presented.

“Her Lord and Master” (Vitagraph) is a distinctly excellent Alice Joyce offering and one that presents the star at her best. It has a strong theme in its story of the transplanting of a spoiled and pampered American girl into the conventional household of an English husband, with a clash of wills its climax.

“What Women Will Do” (Pathe) is a feature of only ordinary worth, played by a special cast that includes Anna Q. Nilsson. The old crook-regeneration trend; but with one of the best horse races that the screen has yet reproduced. Several other high lights and a picture with exploitation possibilities.

“Beau Revel” (Paramount) offers Florence Vidor sharing honors with Lewis Stone is a high grade society drama of love trend. The story of a love waster and his retribution with slight tinge of melodrama. A very good feature.

“Dynamite Allen” (Fox) presents George Walsh in a highly melodramatic story of a son’s(16,57),(996,969) revenge for his father’s suffering for a crime committed by others. Too steadily high geared with thrills to run smoothly or artistically. Typically Walsh screen drama.
**REVIEWS**

**GEORGE BEBAN IN**

**ONE MAN IN A MILLION**

(ROBERTSON-COLE)

A refreshing, heart-gripping little story, with Beban in his famous character role of an Italian. Presents a strong argument for cleaner and better pictures. Directed and written by the star.

The Robertson-Cole feature, "One Man in a Million," can be recommended without qualification to every exhibiting everywhere. It should score a success that will make it the talk of the country, for it is a superb production. Stripped of any spectacular padding, relying upon heart throbs rather than thrills to grip and hold, compelled to get over by sheer artistic essentials, it is an enviable tribute to the work of any producer to have achieved so wonderful a result. The pattern viewing it unstirred to the better things of life will winfully close his heart and mind to its sweetness and inspiration.

Mr. Beban, who wrote and directed it, appears as an Italian prince among comedians—the one man in a million—subordinating self in the service of others. Opportunity comes for him to aid a penniless hobo in the Koppel restaurant wherein he is first met on the screen. He loses his job as a result, but, through the influence of the befriended man (who happens to be a crme investigator gathering evidence against Koppel who conducts a school of training for juvenile pickpockets) he is made city pound master, or "papa to all the doggies," as he expresses it. He refuses to allow any stray dogs to be gassed. He acquires a protege in a small boy who was waif and a big dog who manages to escape from Koppel, and his life becomes an orbit of service and love for others turning on his consuming love for the child.

The sudden appearance of a Belgian woman war refugee, searching for her little son, separated from her in the war, leads her to the pound master's quarters. Eventually she falls in love with the investigator, but pledges herself to marry the Italian because of his great kindness to the boy. Accidentally he hears her confession of the situation to the investigator and "jilts" her.

A raid on the Koppel quarters proves the boy's mistaken identity, and the investigator searches out the real son of the Belgian mother and wins her promise to marry him. The Italian discovers his real love for a younger woman, who has long loved him, and they find happiness with the little waif for their own.

Everything about the picture is refreshing. Beban has used a fertile brain to evoke the novelties of situation and play. He has lost no single opportunity for effective use, and impresses several strokes of directorial genius when he inflicts into the most pathetic climaxes some humorous jesture or title. The titles are in themselves a treasure house of wit. Scenes in which Beban with his

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**SPECIAL CAST IN**

**BARS OF IRON**

(STOLL)

Regulation melodrama which loses in effectiveness through theatrical direction and obvious overacting. Has picturesque exteriors and some spectacular riding. Of a type to satisfy audiences wanting melodrama.

F. Martin Thornton, who is credited with adapting and directing this picture, hasn't made the most of the material at his command. True, the material, with its regulation melodramatic plot written by Ethel M. Dell, offered no wide possibilities. It is a conventional piece of mechanical writing. But the adaptor-director, instead of working for a softening effect, emphasized the melodramatics of the plot, with the result that his characters, all of whom are more or less overdramatic and situations become forceful and ineffective. There is an effort to choke the characters with human mannerisms, but these efforts are not entirely successful because the delineations do not ring true.

The story is of Piers Evesham, an Englishman, who, to escape the prison, leaves Australia following a fight with Samson, a giant bully, in which Samson is killed. Returning to England he falls in love with a governess, Alice Denys. His father objects to the match, but relics when he is dying of injuries sustained in a fall from a horse. After Piers and Alice are married a man named Dixon appears on the scene and exposes Piers as Samson's murderer. Samson was Alice's husband. A separation is averted when a doctor forces Dixon to confess that he poisoned Samson for revenge.

The story is brightened with some excellent riding pictures, which include a real thrill obtained from the fall of Col. Evesham from his horse. There are also some picture-perfect pastoral backgrounds.

The cast overacts more or less, Roland Myles and Madge White, in the leading roles, being the most flagrant offenders. "Bars of Iron" is out-and-out mechanical melodrama.

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George Beban in a tense scene from "One Man in a Million" (Robertson-Cole).
ELAINE HAMMERSTEIN IN
POOR DEAR
MARGARET KIRBY
(Selznick)
The screen interpretation of a Kathleen Norris story, very well done. Star has a more mature role than usual, and is very pretty. A wholesome drama of love and misunderstanding. Directed by William P. S. Earle.

Elaine Hammerstein brings to this latest of her features a more mature characterization than she has previously given and at the same time distinguishes with her grace and prettiness. It is with reluctance that her clientele will give her over to the role of ingenueto that of matron—she is matron, however, so young—for she is so universally admired in the parts of the character of the young girl wife in "The Pleasure Seekers." She is good in the new role, however, and meets its demands altogether satisfactorily.

In the story she is a society woman. Her husband (William B. Davidson) is ruined financially and attempts to take his own life, believing her also against him. With his recovery from the illness resulting, he is kept in ignorance of the fact that she has converted their home into a gambling house to support them and pay his bills. A former sweet heart of his, Lucille Yardsley (Ellen Custot), feeds her racket with the suggestion that the wife is in love with a mutual friend, Gordon Pell, who has given her advice and aid in her troubles. The husband and wife are separated, but the situation is readjusted in time to prevent this and all ends agreeably.

Scenes of the life in the boarding house lend the relieving touches of humor to the seriousness of the domestic situation. There are scenes of society events lavishly staged and attractive. The feature should be well received everywhere.

SPECIAL CAST IN
WHAT WOMEN WILL DO
(Pathe)
Quick-moving drama of the underworld and society. The story of a woman's regeneration, with Anna Q. Nilsson in the leading role. One of the best horse races that has come to the screen is a feature. Edward Jose was in charge of direction.

Here is clean-cut and quickly-moving drama, lightened occasionally with humor and offering several high spots of action.

Important among them is the derby episode. It brings to the screen so excellent a horse race that the observer wants to cheer at its finish. It should be given prominence in advertising and in exploiting the picture. The title, also, offers a field for exploitation and carries a boxoffice punch.

For the foregoing, but one that should be handled delicately if stressed in advertising, is the episode of the spiritualistic seance. It is made to discredit the faith in the cult and admits the不得不 taken to avoid publicity that might offend. Additional thrills come when Anna Q. Nilsson, who plays the leading part, that of Lily Gibbs, jumps into New York harbor, eluding officers pursuing her gang of opium smugglers. Again, with two other young women, a blackmailer, plan to mullet her of a million dollars. Unwittingly the shop girl is brought to the place where the shake-down is to occur. There is a rough and tumble fight and the timely rescue by the hero, who, as the girl knows, is only the wealthy woman's chauffeur. The girl confesses herself to be a shop girl. But the end doesn't come until the wealthy woman bestows upon the romantic pair the million they had saved her.

The romantic qualities, which are stressed, hold the interest through the five reels, even if the trend of the story and its outcome are readily anticipated.

Gladys Walton is as likeable as ever and is given good support by Ed Hearn as the chauffeur, and as the wealthy woman and Fred Malatesta as the tenor. Rollin Sturgon has directed capably.

CORINNE GRIFFITH IN
IT ISN'T BEING DONE THIS SEASON
(Vitagraph)
A lavishly staged society feature with a galaxy of gowns worn by the star that should attract and please the feminine audience. A story of romance and adventure with slight melodramatic trend. A wholly interesting and entertaining feature. George L. Sargent directed.

Pleasantly proportioned romance and adventure and well moderated melodrama combine in this picture to give entertainment and interest that should meet the general favor.

Corinne Griffith is an attractive star. In this feature she wears a number of fashionable gowns that should impress the feminine patronage, and their presence is a good point to stress in advertising. She exhibits skill in her portraiture and the whole picture is engagingly presented.

It has to do with Marcia Ventor (Miss Griffith) in her attempts to be guided in the choice of a husband by her mother's warning against marrying for love when there are moneyed suitors. She refuses the youth she loves and marries a wealthy importer of rugs. With him she goes to Turkey and at his command she attempts to swindle her husband's business. As a result, her husband attempts, in a fury of jealousy, to stab her. She dissuades him with the cool reminder that "it isn't being done this season." Later he dies. As the wife of the man she first loved, she goes back to him and meets the Bey. The situation in part repeats itself, but it proves her husband's real love for her.

Charles Wellesley and Webster Campbell play the roles of the two husbands. John Charles appears as the Bey.

JIMMY AUBREY IN
THE BLIZZARD
(Vitagraph)
A two-reel comedy only moderately entertaining. It has a novelty in the use of settings piled high with snow and opportunities for its use. Carries a slight theme that is a burlesque of the melodramatic favorite of the distressed mother and the babe, with excitement lent with the appearance of the child's real father when Aubrey is attempting to give the woman aid.

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EXHIBITORS HERALD

ALICE JOYCE IN
HER LORD
AND MASTER
(VITAGRAPH)
The screen interpretation of a successful stage play, charmingly effected. Alice Joyce at her prettiest and most vivacious. Strong in theme and plot development. Clever in humor. Excellent in every way and a picture that should prove a popular Joyce feature. Directed by Edward Jose.

Alice Joyce strikes a length ahead in screen superiority in this feature. She is altogether the finished artist, the lovely woman and the engaging and vivacious screen person. A spirit and a vivacity have been put into the poised peculiarities of her acting and it is a distinct addition to her skill.

While "Cousin Kate" created a stir among her followers that gave her popularity considerable impetus, "Her Lord and Master" will be liked even more generally than was that success.

It is strongly recommended for one thing, and it has a relieving tinge of humor, for another. Its scenes are set in the American West and in the homes and hostilities of fashion and finance. Its problem is a vitally human one and the production is wholesome, free from sex element, gun-play and melodramatic absurdities.

Indiana Stillwater, the girl impersonated by Miss Joyce, the indulged child of American parents, marries a Britisher with his promise that he will not yield to her unreasonable demands. In the ancestral home in England she learns the vastly different conventions that repress her American liveliness. The climax comes when she defies her husband's dictations and incurs his disappointment in so doing. Her happiness is threatened, but her common sense and repentance tides her over the danger places and the crisis is happily passed.

Louise Beaudet as the breezy "young grandmother of Indiana, lends some of the freshest of the relieving touches of humor. Holms E. Herbert plays artistically as the husband, and Marie Shotwell, Ida Wether- man, Walter McEwen and Frank Sheridan are others of the cast giving strong support.

SPECIAL CAST IN
THE SUPREME PASSION
(ROBERT W. PRIEST)
Pleasing picture, dealing in simple dramatic terms with the question of love for body and soul as suggested by Moore's poem. A well mounted production.

Following considerable discussion over its trade paper advertising "The Supreme Passion" proves to be an innocuous thing. It is as clean as a Chautauqua lecture.

The title is apt enough, for the story, written by Robert McLaughlin and Charles T. D gor is based on Moore's famous poem of love's enduring young charms. In bringing this thought to the screen the authors have made their chief figure a winsome Irish lass who is loved for her spiritual beauty by a young Irishman named Burke and is coveted by a political boss for her physical attractiveness. The girl loves Burke, but the political boss's machinations, involving the ruin of the girl's father, changes the complexion of the situation and to save her father the girl signifies her willingness to sacrifice herself. But just prior to the wedding ceremony there is an accident and the attending doctor declares that the girl is badly burned and disfigured for life. The political boss declares the wedding off. Back in Ireland again, Burke comes for the girl, eager to marry her. Then he shows him that she hasn't been disfigured after all.

The story is told in terms of charming simplicity. The mood is poetically romantic and though the story moves along quietly toward an outcome that is always obvious, the interest is pleasantly maintained.

The cast, headed by Florence Dixon, plays adequately. The production is attractive. "The Supreme Passion" is a pleasing picture.

THE WITCHING HOUR
(PARAMOUNT)
Satisfactory and generally interesting picture made from Augustus Thomas' highly dramatic stage success, dealing with thought transference and power of mind.

A Wm. D. Taylor production.

In making the second picturization of Augustus Thomas', "The Witching Hour," William D. Taylor has achieved satisfactory, though not extraordinary, results. His picturization is interesting, but it has not all the gripping qualities that made the stage play one of the most intense and compelling of its day.

As unfolded on the screen, the story at times becomes complex and confusing. Rather indefinite planting of the numerous characters and an uneven continuity seem to be responsible. But though not as clearly told as it might be, the story has so much impressive dramatic incident that the interest is fairly well sustained throughout.

The story deals with the psychic and demonstrates what can be done with mental power. Expression of this thought is found in a series of complications arising from a murder committed by a neurotic youth.

Elliot Dexter heads the cast, which includes Winter Hall, Ruth Renick, Robert Cain, Edward Sutherland and Mary Alden.

FLORENCE VIDOR IN
BEAU REVEL
(PARAMOUNT)
The story of a man who played a losing game in gambling with love. Lewis Stone and Florence Vidor in the leading roles, both playing excellently. A society drama with effective settings and strong dramatic high spots. Slight tinge of melodrama. A Thomas H. Ince production directed by John Griffith Wray.

While the beauty and skilful artistry of Florence Vidor are compelling adjuncts to this Ince special production, opportunities for the heaviest emotional work that is so excellently put across by the entire cast, go to and are impressively met by Lewis Stone. As Beau Revel he gives a vivid performance, meeting with psychological finesse the demands of the highly interesting climax.

This comes when, as the father of a lad in love with the girl that he has been seeking to prove unworthy he realizes that he himself is madly in love with her and has betrayed both the young people. It is a gripping scene when he fights both the accusations of the two and those of his own conscience, and one that is forceful and brilliantly played.

The story is a departure from the usual. It has to do with the amours of "Beau" Revel, a society waster whose hobby has been playing at love with various women. Believing Nellie Stelle, the hostess of a smart dancing club, unworthy of his son Richard's love, he persuades the lad that he can, in two weeks' time, prove that. At the close of the fortnight he finds himself in love with Nellie and tortured by his accusing conscience. Nellie, seeking him to ask financial aid for a brother, completes Revel's scheme and comes to his apartment at midnight, innocently fulfilling a promise that the father has made to have her there at that time to prove her unworthiness. Dick follows her there and the climax comes when the three meet. The tragic
death of the father clears the young people’s path to true love.

This is a picture possessed of a plot with a punch strong enough to make it entertaining and interesting to the general patronage, but one demanding the education of the discriminating taste to appreciate the real value in the skill of the players. It has elegant backgrounds and Miss Vidor is charmingly won and beautiful.

Lloyd Hughes plays gracefully the part of the son Richard. Kathleen Kirkham is attractive as Mrs. Lathom, one of “Beau’s” playthings, and Lydia Titus, Richard Ryan, Harlan Tucker, William Conklin and William Musgrave are others of the capable cast.

GEORGE WALSH IN

DYNAMITE ALLEN

(FOX)

Highly melodramatic and typically Walsh. Fights and hazards color its action vividly. Will please Walsh fans but holds little interest for the discriminating patron. Dell Henderson was the director. "Dynamite Allen" is so filled with melodramatic situations that it grows tiresome with its added scenes and climaxes designed to thrill.

That patronage which enjoys this sort of wild screen drama will doubtless meet it with interest and derive entertainment from it. It is colored to intense degree with sordid sequences in the life of a family named Allen. The father, Sid Allen, is sent to jail to do reparation for the crime of another man. The son, "Dynamite," played by George Walsh, seeks to avenge the wrong against his father and bring about his vindication. He accomplishes this at the risk of stirring broils and interruptions. They include a cafe light from which he rescues the girl whose return to the community has important bearing upon the crime secret; an episode wherein he drives an engine over a divided trestle; and his struggle of his family from the haunt of criminals.

There are no spots of relieving humor at any time, and the whole is somewhat too stiff a dose of melodrama.

There are scenes in and about a coal mine which have interesting educational value. A little blind child put into the cast is as definite a point of appeal as the picture possesses.

Byron Douglas, J. Thornton Baston, William Frederic, Edna Murphy, Carole Parsons, Dorothy Allen, William Gilbert and others are members of the cast.

CONWAY TEARLE IN

SOCIETY SNOBS

(SELZNICK)

The third of the Tearle starring vehicles and a thoroughly entertaining picture. Has a strong plot and is logical in development. Directed by Hobart Henley.

Conway Tearle is here presented in a role so vastly different that his followers will "sit up and take notice" and admire the more.

The director is to be complimented upon coaxing several real smiles to the perpetually stern lips of the star, an innovation that might be repeated with no serious results.

Tearle has the part of a waiter—a head waiter—and he is induced to woo a society girl whom he wins for his wife. She marries him, not knowing his real identity, but she is told on their wedding night. She leaves him and their marriage is annulled, but ultimately she begs him to re-marry her.

Tearle has a charm of quiet and easy playing that combines strength with the grace that is admirable in a man. He has Martha Mansfield for the feminine lead, an attractive and skillful co-star. Scenes of the wedding party will catch the feminine favor. There is noticeably good posing for the love-making scenes in and about a country club and before a fireplace in the home of the bride. The play teaches the disgust of snobbery, for it is the snobbish nature of the mother of the girl that inspires the friend of the clean and simple waiter to take the name of a visiting lord and woo the girl whom he really loves.

Valentine of "Society Sobs" is played by Hunley Gordon. Ida Darling plays the part of the mother. George Stewart is the snobbish young brother.

W. M. DE MILLE’S PRODUCTION

WHAT EVERY WOMAN KNOWS

(PARAMOUNT)

William DeMille’s productionization of Sir James M. Barrie’s play is a true delight and an artistic treat.

A star ought to be placed opposite the name of William DeMille. At least some form of distinction should be given him. Recently Mr. DeMille came along with his delightful production of "Conrad in Quest of His Youth." And now he is presenting to us another with "What Every Woman Knows," a picturization of the stage success by Sir James M. Barrie.

"Conrad," Mr. DeMille’s "What Every Woman Knows," is a genuine treat. The picture serves to confirm the opinion that Mr. DeMille is one of the greatest directors of his time, for his direction of "What Every Woman Knows," can penetrate beyond the confines of purely mechanical functioning.

With commendable facility he has brought out the depth of Barrie humor and whimsicality in telling the story of what every woman knows—that the man of position achieves high things alone by his own efforts, as he egotistically believes, but by the help and inspiration of the gentle, plain woman who is his wife.

The characterizations are keenly drawn and sympathetically handled. Every member of the cast gives an unusually fine performance. Lois Wilson and Conrad Nagel have the leading roles, and with them appear Charles Ogle, Fred Huntley, Guy Oliver, Ted Tebbel, Allan Tucker and Claire MacDowell. The continuity writer, Olga Printzblau, has also contributed an excellent piece of work.

LARRY SEMON IN

THE HICK

No wonder Larry Semon spent some weeks in bed from injuries suffered in the making of "The Hick."

It is the thought evermost while viewing this two-reel comedy. It is a knockout, pure and simple. The hair-raising thrills follow one upon another and it is all good, clean, wholesome comedy, the high grade of slapstick, but withal in a class by itself.

Scenes are taken on a farm. There is a cow that is milked by the pump handle tail method. Eggs and cream have their part to play and a silo offers opportunity for much clever and astonishing play. Scenes shift to a city cafe towards the close, and they are as ridiculously and genuinely amusing in their way as are the farm scenes. The whole is one of the exceptional comedies among current issues and even excels "The Sitter," its predecessor, in the Semon series.

Highway House for Dixon

DIXON, ILL.—Dixon Theatre Company has plans completed and stock subscribed for a new $200,000 theatre to be erected on the Lincoln Highway on the site of one destroyed last year by fire. The building will seat 1,500 people.

George Walsh in a dramatic incident from “Dynamite Allen,” directed by Dell Henderson for Fox.
"The Kid" Booking Day and Date Into Competing Theatres

"The Kid," Charlie Chaplin's six reels of joy, distributed through Associated First National Pictures, Inc., is not only breaking box office and attending records in every part of the country, but according to reports from exhibitors and exchanges it is violating practically every booking tradition ever established in the trade, going in day and date into competing houses, and holding up just as strong in all of them as it could have if booked exclusively into one.

Eighteen first-run houses in Boston and the environs ran the comedy for the solid week beginning February 14, and every house reported biggest receipts and the largest attendance in its history. Five theatres in Providence, R. I., put it in the following week and it repeated its record of being the biggest box office attraction and the greatest popular patron puller ever booked by the theatres. Milwaukee, Wis., reports the peculiar situation of the overflow from "The Kid" causing record-breaking business at another theatre, where the current attraction was pulling close to capacity houses on its own appeal.

The picture makes the same appeal in the smaller cities. The Empress theatre, Laramie, Wyo., James P. Lynch, manager, reports on a three-day run: "Opened the picture on Thursday to extra large house; but it was not till Saturday that the big smash came on the box office. Could have sold twice the number of tickets we did if the buyers would have consented to have somebody stand on their shoulders." Elmer Ramsey, manager of the Central theatre, Fairbury, Ill., after smashing all existing house records on a two-day showing of "The Kid," reported: "It's a riot. Best picture from the box office standpoint we have ever run."

Pantheon Company Takes Studios at Port Henry

Announcement has been made of the formation of Pantheon Pictures Corporation with offices in the Singer building, 149 Broadway, New York.

The new company has taken over the Port Henry studios at Port Henry, N. Y., and will begin production soon. While the establishment of only a single production company at Port Henry, that is at present contemplated, other units will be formed to produce both in New York and on the Pacific Coast. Eventually it is expected that from four to six producing companies will be in operation. It is planned by the corporation to produce a minimum of twenty-six attractions annually. The president of the new corporation is Paul Schoppell, formerly head of Paul Schoppell & Co., investment brokers of Chicago. As vice-president, Charles Miller, well-known director, will supervise the company's production activities, and the other officers include Dr. Thomas O'Mara, second vice-president, and Leo J. Gillroy, treasurer.

A-Muse-U Theatre Co. is Formed in Clinton, Iowa

CLINTON, Ia.—Articles of incorporation of A-Muse-U Theatre Company, with capital stock of $25,000, have been filed with the county recorder. A. H. Blank, president, and D. Allen, secretary, are president; S. C. Greenbaum, secretary. The company will buy, sell, lease, own and operate picture shows, theatres and vaudeville houses.

A FILM STAR AND HIS WEEKLY PAY

T. Roy Barnes in a scene from "See My Lawyer," an Al Christie production, to be distributed by Robertson-Cole.

Strong Cast Plays in Christie's New Robertson-Cole Production

Each day the consideration given the selection of casts becomes one of the main issues in picture production. In "See My Lawyer," the new special starring T. Roy Barnes to be published by Robertson-Cole, Al Christie, the producer, has selected a cast of unusual excellence. Each artist in it has gained a reputation for cleverness and versatility.

T. Roy Barnes has been recognized as one of the leading comedians of the legitimate stage. Theatregoers remember his keen humor in "Kathinka." "See You Later," "Yours Truly," "Over the Top," "At the Ball" and "The Passing Show." Mr. Barnes was also one of the quartet of joy dispensers in "So Long Letty," the first R-C picture directed by Al Christie.

Plays Opposite Barnes

Grace Darmond, who plays opposite Mr. Barnes, for several years appeared on the screen in dramatic roles with great success. She was starred in Robertson-Cole's "What Every Woman Wants." Her first venture into the realms of comedy was in "So Long Letty" and her excellent work helped make the picture the wonderful success that it is.

Lloyd Whitlock was graduated from the University of Missouri a full fledged civil engineer. While working in the open he became acquainted with the picture game. His first job two years ago was as an extra. Today we see him in an interesting dramatic role in "One Man in a Million," the Robertson-Cole picture starring George Beban and in a delightful comedy role in "See My Lawyer."

Jean Acker has not appeared before the camera for any great length of time. She played with Sessue Hayakawa in "An Arabian Knight" and later appeared in other productions.

In Veteran Actor

J. P. Lockney is a veteran of the stage and screen. He has been before the camera for six years.

For more than thirty years Bert Woodruff has been trooping all over the world. He began his theatrical career playing juvenile leads for David Belasco.

Ogden Crane has been before the camera for six years and for fifteen years was a matinee idol on the legitimate stage having been leading man with Mrs. Pat Campbell and other feminine stars.

Scenarist to Go Abroad

News comes from the Lasky studio at Hollywood that Jeannie MacPherson, who has written nearly all of the scenarios for Cecil B. DeMille's special productions for Paramount, will soon leave California for an extended vacation in Europe. She will visit England, France and Germany, and will see the latest European stage plays and assemble material for future DeMille productions.
Anita Stewart Feature
"Playthings of Destiny"
To Be Issued By Mayer

"Playthings of Destiny" has been chosen by Louis B. Mayer as the publishing title for the Anita Stewart picture which was completed some time ago under the working title of "The Torpedo."

The story is an original by Jane Murfin, and Larry Trimble and Anthony Paul Kelly, the celebrated playwright and screen author, journeyed from New York to California especially to prepare the scenario on the scene of production. Edwin Carewe directed the picture, which will be issued as a Louis B. Mayer First National attraction.

The theme of "Playthings of Destiny" treats on the predicament of a girl who unwittingly commits bigamy in an effort to secure the future of her unborn child. Some years later she finds herself acting as mistress to her first husband in her second husband's home. Anita Stewart is supported by a cast including Walter McGrail, Herbert Rawlinson, William V. Mong, Richard Hearick and Grace Morse. The photography is by Robert B. Kurke.

Bud Duncan on Tour in Interest of His Series

Bud Duncan, the diminutive star of the once famous Ham and Bud team of Kalem days, is touring the principal cities of the United States making personal appearances in connection with the showing of his single-reel Bud and His Buddies comedies being issued by Reelcraft Pictures Corporation. Denver is the first city on his tour, and Bud will appear in person at the Rivoli theatre there for two weeks. He has completed sufficient features for the Reelcraft program to enable him to take a six weeks' tour of the principal cities and at the end of that time he will continue the remaining issues of the screen.

Louis Adler to Build
(Special to Exhibitors Herald)

NEWARK, N. J. March 8.—Louis Adler will build a $100,000 theatre at Perry and Jackson streets.

Schenck Official Cast in Talmadge Feature

M. S. Epstein, business manager for Joseph M. Schenck, has been cast for a role in the next John Emerson-Anita Loos production, "Woman's Place," in which Constance Talmadge will star. A story about a man with a glass eye, recently told to Mr. Emerson by Mr. Epstein, suggested a bit of action.

Now the business manager finds himself cast as the man with the glass optic.

Propaganda Film Made By Rothacker for the Y. M. C. A. in Chicago

The Rothacker company has produced for the Chicago Y. M. C. A. Hotel a two-reel feature depicting the experiences of the average young man who comes to the "big town" to carve out his career. How the "Y" hotel can be of service to the young men strangers is pictured in a dramatic way.

This film will be given wide circulation in Chicago to acquaint the Windy City business men with results the hotel is achieving.

It is expected that the film will be borrowed by "Y" associations in other cities which contemplate a fund drive for the erection of a "Y" hotel.

Gates Amusement Co. Is Organized in Brooklyn

BROOKLYN, N. Y.—Gates Amusement Company has been formed to engage in the motion picture business. It is capitalized at $10,000 and its directors are David Bloom, Hyman Kottler and Bernard Solomon.

Seek Jerseyville Site

JERSEYVILLE, ILL.—Rosenfeld & Schubert, St. Louis theatre men, have been in conference with Manager T. F. Miller of the Gem theatre, looking over prospects for the erection of a new theatre here.

Poppy Wyndham Said to Score in "Tidal Wave"
A Late Stoll Feature

"The Tidal Wave," the Stoll Film production of the novel of Ethel M. Dell, was issued in this country on February 27. This is the company's ninth publication since the first of the year in its one-week program of productions by well-known writers.

"The Tidal Wave" was taken on the Cornish coast, where the periodic rising of the sea, accompanied by storms and gales, provided the background and atmosphere essential to the working out of the romance.

One of the surprises of the production was the acting of Poppy Wyndham, daughter of Lord Inchepe. She defied her family, married a young officer she met in a London war hospital, and then made a modest debut in motion pictures as a member of a mob. It was not long before she was singled out, given a small part, then a big one. Miss Wyndham plays the part of Carmen Hale in "The Tidal Wave." Among the members of the supporting cast are Judd Green, Sydney Seaward, Annie Esmond and Parodie Woodman. Sinclair Hill adapted, directed and produced "The Tidal Wave."

Blue and Mary Thurman
Play Leads in "Cucabob"

Allan Dwan is said to have selected an unusually well-balanced cast for his third Associated Producers' production. The story originally appeared in the Saturday Evening Post and is tentatively called "Johnny Cucabod."

Mary Thurman and Monte Blue will play the leading roles. Mary Thurman has appeared in a number of Allan Dwan productions, among them "In the Heart of a Fool." Monte Blue played the lead in the last Dwan production, "A Perfect Crime." Little Mary Jane Irving has an important role in "Johnny Cucabod." Other players who have prominent roles are Lizette Thorne, Les Bates, Arthur Millette and Martha Mattox.

Ivy Duke, popular English star, has the principal role in this latest Stoll production.
New York Notes About Film Folk

By J. B.

Pete Smith left for St. Paul, Minn., on Saturday, March 5, at which point he will meet representatives of Great Northern railroad, who will tour over a band of Indians to him which will be used in exploiting one of Marshall Neilan’s pictures. Pete speaks Choctaw and Old Crow fluidly and will no doubt get along well with chief “Kick-a-hole-in-the-Sky” while on the war-path.

Charlie Petijohn more than held his own at the Biltmore Bantering Banquet. When it comes to oratorical pyrotechnics Charlie is there.

The M. P. D. A. third annual dinner-dance will be held at the Astor hotel on April 2. Make your reservations early and avoid the rush.

Bert Ennis was the only guard pub- lisher who didn’t show up at the A. M. P. A. camp meeting at the Biltmore last Friday. Missed the tune of your young life, Bert.

Sorry to note that Arthur S. Kane shows signs of flat tire trouble. Some might think Arthur had a touch of gout, but it’s not. Strained tendon in the off shoe.

Esther Linder has a hard job looking after the Hall-Room Boys. But suppose she had a tribe of African cannibals to keep track of for R. and C. Company?

Kendell Gillette has a tremendous appetite for little French cakes. The way the pastry disappeared off the center dish at table No. 3 at the A. M. P. A. banquet was astonishing.

Ralph O. Proctor has been acting as host to several English visitors for the past week. Ralph is a born diplomat, how- ever, and meets all comers with a smile, which is as irresistible as it is sincere.

George Landy makes up well, and as a reader of 1921 nursery rhymes, he’s a beau.

When it comes to a master of cere- monies, Harry Reichenbach has them all backed off the boards. His wit is sparkling and quick and his style is inimitable. Harry added as much pep to the A. M. P. A. affair as would the late and much lamented cocktail.

Schenck Is Defendant

In Copyright Litigation

The question of copyright protection of English translations covering picture rights is involved in a motion before the supreme court in Brooklyn brought by John G. Underhill, who claims the sole rights for English translations of the works of Jacinto Benavente, the Spanish novelist and playwright.

He seeks to have producers of a pic- ture version of “The Passion Flower,” in which Norma Talmadge is starred, show cause why they should not be re- strained on the ground of infringement. “The Passion Flower” is slated for early issuance through Associated First National. The defendants, Joseph M. Schenck and Richard G. Herndon, deny infringement, claiming that the picture rights were bought in Paris. Justice Kasper has re- served decision.

Leonce Perret in France

To Adapt “Koenigsmark”

Leonce Perret, the French director, who produced “The Empire of the Diamond,” recently issued by Pathé, and whose newest picture, “A Race for Millions,” will come later, has sailed for Paris, where he will arrange for the production of his international picture, “Koenigsmark.”

The story is by Pierre Benoit, noted French author. It was published in this country by Dodd, Mead & Co. as “The Secret Spring.” When arrangements for its production are completed M. Perret will go to England to confer with the officials of an English producing company who have asked him to make a series of elaborate productions for them in America. He expects to return here early in April.

Anita Stewart’s Next Is

“Playthings of Destiny”

Louis B. Mayer announces that “Play- things of Destiny” will be Anita Stew- art’s next vehicle to be published through First National.

This is from the original story by Jane Murfin under the working title of “The Tornado.” Miss Stewart is supported by Herbert Rawlinson, Walter McGrail, William V. Mong, Grace Morse and Richard Headrick, who will be remem- bered for his performance in “The Woman in His House,” Edward Carewe, assisted by Wallace Fox, directed “Play- things of Destiny,” which was adapted to the screen by Anthony Paul Kelly and photographed by Robert Kurrle.

Fay Tincher Appearing

At Missouri Theatres

Fay Tincher, featured player in two- reel Christie comedies issued through Educational exchanges, has been making personal appearances at the new million dollar Missouri theatre. St. Louis, in connection with the showing of her com- dies. After ending this engagement she appeared in a number of other Famous Players houses in Missouri.

Miss Tincher is on a two months’ leave of absence from the studios in or- der to make this personal tour, and al- though it is a separate enterprise, the agreement calls for one of the Christie comedies published by Educational to be shown during the same performance.

Louis J. Gasnier and Rosemary Theby on location, filming a new production for Robertson-Cole. Mr. Gasnier has directed many notable pictures in his day, “Kismet” being his latest and by many considered his finest achievement.
Stills

That tell a good deal of the stories they are taken from, with some of Buster Keaton's own comedy tucked away down in the corner.

One of the odd scenes from "Man, Woman—Marriage," directed by Allen Holubar, which Albert A. Kaufman presents through First National. Dorothy Phillips is the star and the scene shows her refusing to marry the old voluptuary.

Togo Yamamoto, as "One Eye" in "A Tale of Two Worlds," Frank Lloyd's production, distributed through Goldwyn.

Big scene from "The Mad Marriage," in which Carmel Myers is starred. It is a Universal feature of current issue.

This is how Buster Keaton keeps in such excellent trim. He says he uses his heavy acquaintance's suspenders for this exercise and then he uses him as a dumbbell, because "he's a natural one." Buster also recommends this for pains in the back, emaciation of the bank-roll or anaemia of the wallet.
First National

Dity, a Marshall Neilan production.—This picture will please them all. Book it. Boost it. Advance your prices and have one satisfactory night in 1921. There would be a franchise everywhere if they were all like Dity.—Charles Dahler, Abingdon theatre, Abingdon, Ill.—Neighborhood patronage.

Married Life, a Mack Sennett production.—A great business getter and will please all but the crabs. We broke our record for this year on this one. If you're in business for the money, grab it.—Pfeiffer Bros., Opera House, Kenton, O.—General patronage.

Nomads of the North, with a special cast.—The best of the Curwood pictures. Good forest, good lots of animal stuff.—W. H. Hart, Strand theatre, Grinnell, la.

TWIN BEDS, with Mr. and Mrs. Carter Deitert.—This is a good comedy-drama. I had the furniture man put twin beds in his window and it helped to draw a good crowd. Don't publish a good catchy title.—W. W. Wolter, Star theatre, Lake City, la.

The Woman Gives, with Norma Talmadge.—Very satisfactory offering in as much as Norma Talmadge has the leading role.—New Cozy theatre, Winchester, Ind.—Neighborhood patronage.

Her Kingdom of Dreams, with Anita Stewart.—Exceptionally good story, photography and characters.—W. W. Wales, Yeomen theatre, Seneca, S. D.—Neighborhood patronage.

Mary Regan, with Anita Stewart.—As good as any Anita Stewart picture I have ever run. This is a seven reeler and a crackerjack. If you don't book it you are the lesser.—W. F. Baker, Boise Way theatre, Mt. Vernon, Ky.—General patronage.

The Love Expert, with Constance Talmadge.—Please three days. Not so good as former pictures.—Ben L. Morris, Olympic theatre, Bellevue, O.—Small town patronage.

The Woman Gives, with Norma Talmadge.—Fair picture. Cut out the posting and it would be better. People get tired of looking at anyone.—A. G. Hauge, Happy Hour theatre, Walnut, la.—Local patronage.

Fox

No. 17, with George Walsh.—Good Walsh subject. Chinese settings good.—H. Pace, Princess theatre, Traer, Iowa.

The Land of Jazz, with Eileen Percy.—Absolutely nothing to it. Some disgusted, walked out.—E. A. Baradel, Palace theatre, McGhee, Ark.—Small town patronage.

Flames of Youth, with Shirley Mason.—Just a fair program picture. Just gets by and that's all. Business fair.—Pfeiffer Bros., Opera House, Kenton, O.—General patronage.

Her Elephant Man, with Shirley Mason.—Here is a good clean, wholesome play that pleased 100% Shirley Mason is well liked here.—Giacosa Bros., Crystal theatre, Topsham, Ark.—General patronage.

Desert Love, with Tom Mix.—If you want plenty of action and your people like Westerns you sure want this one.—F. D. Hall, Wonderland theatre, Madelia, Minn.—Neighborhood patronage.

The White Lie, with Gladys Brockwell.—Why don't you make a picture like this and spoil your patronage? No chance to make star of her.—A Fukuda, Universal theatre, Stamford, Cal.—Neighborhood patronage.

Her Honor the Mayor, with Eileen Percy.—A very good ordinary program picture.—Auditorium theatre, Carleton, Neb.—Small town patronage.

Tiger's Cub, with Pearl White.—A little rough for some people but drew good business and pleased the majority.—Pfeiffer Bros., Opera House, Kenton, O.—General patronage.

Her Honor the Mayor, with Eileen Percy.—Who wants a woman mayor? Nothing to this story.—A. G. Hauge, Happy Hour theatre, Walnut, la.—Local patronage.

The Little Wanderer, with Shirley Mason.—This one was very good as Miss Mason's pictures are all good. Give us more.—G. Hubler, Grand theatre, Sikeston, Ark.—Neighborhood patronage.

A Sister to Salome, with Gladys Brockwell.—My audience liked it fine. Personally it was very fascinating. A picture you don't forget. Brockwell very beautiful in this.—W. H. Hefter, Itasca theatre, Alice, Tex.—Small town patronage.

The Mountain Woman, with Pearl White.—A fairly good picture. Some what overdrawn and improbable. Star
not well enough known to have many followers here.—W. W. Woltz, Star theatre, Lake City, Ia.—Neighborhood patronage.

The Texan, with Tom Mix.—Story not much, but his stunts always pull. Think majority of small town movie fans are for action, not for thinking.—A. Fukuda, Universal theatre, Hanford, Cal.—Neighborhood patronage.

Flames of Youth, with Shirley Mason.—Good. Star does not marry. This may disappoint some. A change is good. Seen.—Charles Dabiler, Abingdon theatre, Abingdon, Ill. Neighborhood patronage.

The White Moll, with Pearl White.—Patrons did not care for this one. Our patrons don't care for crook pictures.—G. Hubler, Grand theatre, Marked Tree, Ark.—Neighborhood patronage.

The Orphan, with William Farnum.—This with A Fresh Start, Educational comedy, went over bigger first night than any bill ran for a month. 99% of audience males. Women here don't go to the Farnum.—O. R. Naton, Strand theatre, Davis, Cal.—Small town patronage.

Tiger's Cub, with Pearl White.—Pretty. An average star does good acting. Little rough in places. Six reels.—Harry Pace, Princess theatre, Traer, la.

Goldwyn

Out of the Storm, with Barbara Castleton.—Played this one two weeks after The Branding Iron to almost as big a house as the latter brought. Thanks to Miss Barbara Castleton and Goldwyn. Your patrons will like her. 100% box office value.—H. F. Sharp, Tumble In theatre, Sinton, Tex.—Rural patronage.

ScratCh My Back, with a special cast.—A good clean pleasuring comedy drama that pleased all.—A. S. Widamman, Centennial theatre, Warsaw, Ind.

The Truth, with Madge Kennedy.—Rather silly plot. No complaint about acting.—W. C. Cleaton, Gem theatre, Higbee, Mo.

ScratCh My Back, with a special cast.—A comedy success. Delighted those who were looking for something different. Old timers thought it best ever. Business on it good.—Ben L. Morris, Olympic theatre, Bellaire, O.—Small town patronage.

The Great Accident, with Tom Moore.—It was not a good program picture. If this concern has any good attractions I have never had them.—Charles Dabiler, Abingdon theatre, Abingdon, Ill. Neighborhood patronage.

The Little Shepherd of Kingdom Come, with Jack Pickford.—Not a knockout, but a very pleasing picture. Easy to advertise.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

Water, Water, Everywhere, with Will Rogers.—A good picture. My first one of the star, but my patrons said he was fine.—W. W. Woltz, Star theatre, Lake City, Ia.—Neighborhood patronage.

Jubilo, with Will Rogers.—Rogers is my best drawing male star. Well liked by all. Never had a poor picture of him. Jubilo is just fun.—Jno. I. Saunders, Cheney theatre, Cheney, Kans.—Neighborhood patronage.

The Highest Bidder, with Madge Kennedy.—Well liked by the Kennedy fans. Bette Davis and Foster Braden.—Starr Opera House, Kenton, O.—General patronage.

The Blooming Angel, with Madge Kennedy.—Here is the best picture the star ever made. I have seen a lot with her, but this is the cream. Book it.—R. K. Stonehock, Wisner theatre, Eldora, la.—Neighborhood patronage.

Jinx, with Mabel Normand.—No good. For this plot is too silly for most people. They call it a comedy, but nothing to it.—Jno. I. Saunders, Cheney theatre, Cheney, Kans.—Neighborhood patronage.

The Slim Princess, with Mabel Normand.—They liked this. Something to it and better than ordinary.—Ben L. Morris, Olympic theatre, Bellaire, O.—Small town patronage.

Daughter Mine, with Madge Kennedy.—Nothing to it. Star good, but poor trail story.—New Cozy theatre, Winchester, Ind.

The Revenge of Tarzan, with Gene Pollar.—Story is not consistent but it is a whale of a money getter. House record here.—D. B. Baker, Circle theatre, Ottumwa, la.

Two scenes from "The Outside Woman," the real art picture in which Wanda Hawley is starred. It was adapted from Philip Bartholomae's comedy, "All Night Long."

Hodkinson

Desert Gold, with E. K. Lincoln.—This picture was a fine Western. Got a full house and pleased all.—Eldora Opera, Pastime theatre, Seelyville, Ind.—Small town patronage.

The Sagebrusher, with a special cast.—Don't play this as a special. You will regret it. 70% liked it. It is a fairly pleasing homely, sad, non-exiting drama. Acting and story very good, but it fails to register as a big production. It might stand very slight raise due to its length.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

The Silent Barrier, with a special cast.—Good picture. Wonderful scenery.—C. S. Ford, Princess theatre, Reinbeck, Ia.—Neighborhood patronage.

Metro

The Saphead, with Buster Keaton.—Very good.—Raymond Piper, Piper's Opera House, Virginia City, Nev.

The Off-Shore Pirate, with Viola Dana.—A peach. Ran a Lloyd with it and had some comedy bill. Drew well.—W. H. Smith, Strand theatre, Grinnell, la.

The Hope, with a special cast.—Good regular program picture. Top price 25c.—Giacomo Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Cheater, with May Allison.—Good picture, but too short.—Ernest W. Hatcher, Star theatre, Harlem, Ga.—Neighborhood patronage.

Madame Peacock, with Nazimova.—My patrons did not enjoy this picture. Some stopped at the box office and said that this was Nazimova's poorest picture.—Edwin Lake, Lake theatre, Baker, Mont.

The Misfit Wife, with Alice Lake.—Alice made good in Shore Acres and was received by a large crowd in The Misfit Wife. Not a one disappointed. Strictly a 100% picture.—W. Lloyd Beebe, Opera House, Manito, Ill.—Small town patronage.

The Cheater, with May Allison.—No kicks on this. Good picture.—E. A. Baradel, Palace theatre, McGhee, Ark.—Small town patronage.

Love, Honor and Obey, with a special cast.—A good picture to fair business for
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a stormy night.—W. W. Woltz, Star theatre, Lake City, Ia.—Neighborhood patronage.

Clothes, with a special cast.—This will please the ladies immensely.—Raymond Piper, Piper’s Opera House, Virginia City, Nev.

Lombardi, Ltd., with Bert Lytell.—Absolutely nothing to it.—W. C. Cleeton, Grand theatre, Highib, Mo.

Parlor, Bedroom and Bath, with a special cast.—Fair and Warmer and this are very much alike. They both are drawing cards. Both good.—Ernest W. Hatcher, Star theatre, Harlem, Ga.—Neighborhood patronage.

Peggy Does her Darndest, with May Allison.—I would play this for my own amusement even if no one else came. Mae Allison is mighty pretty and appealing in this clever tom-girl comedy. When she threw her dignified father over her head by a jiu-jit-su trick it brought down the house. It’s old, but a peach. Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

The Right of Way, with Bert Lytell.—A really big picture and in spite of some happy ending pleased them all.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—Small town patronage.

The Willow Tree, with Viola Dana.—Long live Viola Dana and Shirley Mason. This is a good clean picture. A change from the ordinary. Very pleasing. Book it and boost it.—W. Lloyd Beebe, Opera House, Manito, Ill.—Small town patronage.

Please Get Married, with Viola Dana.—Good picture but too close to the line in spots. This kind don’t help the fight against censorship.—E. A. Baradell, Palace theatre, McGhee, Ark.—Small town patronage.

Blackmail, with Viola Dana.—Good. Dana and clever. Good settings. Rich homes and gardens. Censor need not cut this.—H. Pace, Princess theatre, Trsaer, Ia.—Neighborhood patronage.

Alias Jimmie Valentine, with Bert Lytell.—This picture went good. You can boost it and not regret it.—Ernest W. Hatcher, Star theatre, Harlem, Ga.—Neighborhood patronage.

Held in Trust, with May Allison.—Had good moments on this.—Raymond Piper, Piper’s Opera House, Virginia City, Nev.

The Cheater, with May Allison.—Not as good as her previous one. Too druggy and too much cigarette stuff.—W. W. Woltz, Star theatre, Lake City, Ia.—Neighborhood patronage.

Nothing But Lies, with Taylor Holmes.—Metro ought to be ashamed to foist such rot on the exhibitor. If they only knew, it’s a lemon.—O. E. Pierce, Theatreum, Portland, Ind.—Neighborhood patronage.

Hearts Are Trumps, with a special cast.—A good picture.—Raymond Piper, Piper’s Opera House, Virginia City, Nev.

Paramount

The Right to Love, with Mae Murray.—Fine picture. Ran it four days. Business dropped every day.—Ben L. Morris, Olympic theatre, Belling, O.—Small town patronage.

The Restless Sex, with Marion Davies.—Owing to censorship agitation, couldn’t play this up. Very fair picture. Business fair.—D. B. Baker, Circle theatre, Ottumwa, Ia.

Jack Straw, with Robert Warwick.—This is a picture that my patrons enjoyed very highly. All came out with a smile.—Edwin Lake, Lake theatre, Baker, Mont.

What Every Woman Learns, with Enid Bennett.—Good picture. This is one that will guff them in. Pleased a large Tuesday night crowd. Book it. The name puts it over.—W. F. Baker, Boone Way theatre, Mt. Vernon, Ky.—General patronage.

The Tree of Knowledge, with Robert Warwick.—Our patrons liked it, as they seem to like all Paramount pictures.—Carl Sather, Grand theatre, Annadale, Minn.—Small town patronage.

Riddle Gawne, with William S. Hart.—Pleased Hart’s admirers. Top price 5¢ war tax included.—Gaicom Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

My Lady’s Garter, with special cast.—Just an ordinary program picture. Title rather deceiving. Kept some out for fear of seeing something shocking.—W. W. Woltz, Star theatre, Lake City, Ia.—Small town patronage.

Held by the Enemy, with a special cast.—Another good picture that the public does not fail for. Seemed to be afraid it was a war picture and those who like war pictures were disappointed.—Ben L. Morris, Olympic theatre, Belling, O.—Small town patronage.

The Sea Wolf, with a special cast.—Pleased those who read the book, but to many it was displeasing. Too much fighting. Picture followed book to the letter.—W. Lloyd Beebe, Opera House, Manito, Ill.—Small town patronage.

Let’s Elope, with Marguerite Clark.—Good with a fine mixing of comedy.—J. B. Endert, Endert theatre, Crescent City, Cal.—General patronage.

Why Smith Left Home, with Bryant Washburn.—Very good. Some women laughed so much I thought they were hysterical. Satisified a crowd that smiled on the way out.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

The Copperhead, with Lionel Barrymore.—Very fine picture but would be better if cut to five reels.—L. M. Kuhns, Gibson theatre, Gibson, N. M.—Mining camp patronage.

Behold My Wife, with a special cast.—When I saw this on my booking sheet I said “Oh boy, here’s where I make some real money.” But my bank book is still in the red and not one compliment was handed me. Something to think about.—Charles Dahler, Abingdon theatre, Abingdon, Ill.—Neighborhood patronage.

The Grim Game, with Houdini.—Didn’t know how exceptionally good this was until I had a good Monday crowd to see it. Drama good and Houdin’s acting is splendid.—W. H. Hefter, lasca theatre, Allice, Tex.—Small town patronage.

Crooked Straight, with Charles Ray.—They did not like it as well as other Ray pictures. Personally I don’t consider it up to the usual Ray class.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

Below the Surface, with a special cast.—A big picture of sensations. Very good, but drew poor here.—D. B. Baker, Circle theatre, Ottumwa, Ia.

The Witness for the Defense, with Elsie Ferguson.—Just an ordinary program picture—Auditorium theatre, Carleton, Nebr.—Small town patronage.

Little Miss Rebellion, with Dorothy Gish.—Too light for adults. Disappointed a generous audience with me. Usually stars grow up eventually who play such childish parts, but she uses the same bag of tricks she began with several years ago.—Jean Lightner, Regent theatre, Alameda, Cal.—Neighborhood patronage.

Girls, with Marguerite Clark.—A dandy

Dramatic Incident in Metro Feature

One of the big scenes from “The Four Horsemen of the Apocalypse,” the adaptation of Vicente Blasco Ibanez's famous book.
Mabel Ballin, featured player of the Ballin-Hodkinson production, "East Lynne."

The characters of the famous stage classic live again in this modern screen version. Mabel is the tearful heroine.

picture. Marguerite Clark always pleases. Everyone enjoyed this picture. However, some did not like the ending. Business: good.— 15 and 20c.—W. F. Baker, Boone Way theatre, Mt. Vernon, Ky.—General patronage.

Always Audacious, with Wallace Reid.—Just a good program picture. Nothing else.—Charles Dahler, Abingdon theatre, Abingdon, Ill.—Neighborhood patronage.

Civilian Clothes, with Thomas Meighan.—Just an average pleasing program picture. Not a special. Drew average at advanced admission.—W. H. Mart, Strand theatre, Grinnell, la.

Sadie Love, with Billie Burke.—The salesman told me this was a lemon. However, I say Paramount has no lemons. Had many compliments, and found this a real good program picture.—W. F. Baker, Boone Way theatre, Mt. Vernon, Ky.—General patronage.

Too Much Johnson, with Bryant Washburn.—Comedy-drama full of action. Had many good comments on it.—H. J. McBeth, Gem theatre, Ord, Nehr.—Neighborhood patronage.

The Cradle of Courage, with William S. Hart.—A fine show, but not the money getters that the true Western type are.—D. B. Baker, Circle theatre, Ottumwa, la.

The Home Town Girl, with Vivian Martin.—This star is always at her best. Her pictures always please. Ran this with "Fatty" and broke house record.—L. M. Rothweiler, Palace theatre, Bismarck, N. D.—Small town patronage.

The Money Corral, with William S. Hart.—An old one, but is a much better picture than The Toll Gate, Sand or some of his new ones. Money Corral got capacity and pleased.—Ben L. Morris, Olyphant theatre, Bellaire, O.—Small town patronage.

Pathé

That Girl Montana, with Blanche Sweet.—This is a good one and will please pretty nearly all. It will stand boosting big. Most all Pathés are good.—G. L. Deady, Palace theatre, No. Rose, N. Y.—Neighborhood patronage.

The Money Changers, with a special cast.—Comments on it very good. Good story and nice comedy along with it.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

Lahoma, an Edgar Lewis production.

—My patrons enjoyed this picture.—Edwin Lake, Lake theatre, Baker, Mont.

When We Were Twenty-One, with H. B. Warner.—Good picture. Patrons well pleased with this one. Star draws well.—B. F. Sharp, Tumble In theatre, Sinton, Tex.—Rural patronage.

Man and His Woman, with Herbert Rawlinson.—Fair.—D. B. Baker, Circle theatre, Ottumwa, la.

My Husband's Other Wife, with Sylvia Bremer.—Good enough for anybody. Admission 10 and 20c.—Ernest W. Hatcher, Star theatre, Harlem, Ga.—Neighborhood patronage.

The A. B. C. of Love, with a special cast.—Good. All Pathés give entire satisfaction.—S. C. Hagan, Palm theatre, Mount City, Ill.

My Husband's Other Wife, with Sylvia Bremer.—The crowd came to see her. They saw her, liked her and went home pleased. One of the best we ever ran. Grade them up like this and the public will demand their theatre men get Pathé pictures.—G. L. Deady, Palace theatre, No. Rose, N. Y.—Neighborhood patronage.

THE SAGE HEN, Edgar Lewis production.—This picture ought to be sought by every theatre man. We never ran a better one. Not equalled once in a hundred times. A picture that will get under vest. Just wonderful.—G. L. Deady, Palace theatre, North Rose, N. Y.

The Devil to Pay, with a special cast.—Their program picture. Not a good puller.—D. B. Baker, Circle theatre, Ottumwa, la.

Lahoma, an Edgar Lewis production.—A first class picture. Patrons liked it.—Ernest W. Hatcher, Star theatre, Harlem, Ga.—Neighborhood patronage.

My Husband's Other Wife, with Sylvia Bremer.—Better than a good many specials. Boost it and you'll not regret it.—F. Heitmanek, Opera House, Clarkson, Neb.—Small town patronage.

Sherry, an Edgar Lewis production.—"Another 100% picture," is patrons' expression.—G. L. Deady, Palace theatre, No. Rose, N. Y.—Neighborhood patronage.

The House of the Tolling Bell, a J. Stuart Blackton production.—Good. A little spooky.—V. Lloyd Beebe, Opera House, Manist, Ill.—Small town patronage.

The 13th Chair, with Creighton Hale.—Average crowd and seemed to please about 85%.—O. R. Nation, Strand theatre, Davis, Calif.—Small town patronage.

Respectable by Proxy, with a special cast.—A Blackton production. Have seen a Sherry on the same program, The Blood Barrier, another Blackton production, is just as good. You won't go wrong on either of these.—Ernest W. Hatcher, Star theatre, Harlem, Ga.—Neighborhood patronage.

The Blood Barrier, with Sylvia Bremer.—Good picture. It keeps them on edge of their seats.—F. Heitmanek, Opera House, Clarkson, Neb.—Small town patronage.


The Little Cafe, with Max Linder.—No good. Let it alone.—Ernest W.
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Hatcher, Star theatre, Harlem, Ga.—Neighborhood patronage.

Realart

The Plaything of Broadway, with Justice Johnstone.—Fine. Perfect satisfaction.—S. C. Hagan, Palm theatre, Mound City, Ill.

Her Beloved Villain, with Wanda Hawley.—Great. Praised by everyone. If this star keeps up this gait she will be on top soon. Business good.—Pfeiffer Bros., Opera House, Kenton, O.—General patronage.

The Stolen Kiss, with Constance Binney.—This proved a winner to average business. A 100% comedy-drama.—B. F. Sharp, Tumble In theatre, Sinton, Tex.—Rural patronage.

The Furnace, with a special cast.—A fine attraction. Did not make a record and everyone was not satisfied with its portrayal, but run it. Class A.—D. B. Baker, Circle theatre, Ottumwa, la.

The Eyes of the Heart, with Mary Miles Minter.—A mighty well selected cast and picture carefully made which counts for much when so many pictures are turned out without any care or brains.—New Cozy theatre, Winchester, Ind.—Neighborhood patronage.

The Soul of Youth, with a special cast.—A Realart special. Worthy of exploitation and advanced prices. Ask the censorship advocates to see this one.—C. T. Metcalfe, Opera House, Greenfield, Ill.—Small town patronage.

Sweet Lavender, with Mary Miles Minter.—Not as good as other Minter pictures. However, this was a good one. I haven't found any Realart pictures that were not good.—H. J. McBeth, Gem theatre, Ord, Neb.—Neighborhood patronage.

The Deep Purple, with a special cast.—Here is a well told story that is full of good suspense. Very good cast and carefully made.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

She Couldn’t Help It, with Bebe Daniels.—Bebe is sure coming. Watch her step. This, as her previous two Realarts, will show anywhere and please.—C. T. Metcalfe, Opera House, Greenfield, Ill.—Small town patronage.

Soldiers of Fortune, with a special cast.—Drew slightly better than average for same night and pleased them.—O. R. Nation, Strand theatre, Davis, Calif.—Small town patronage.

The Mystery of the Yellow Room, with a special cast.—Very good picture, but would not class it as a special.—J. J. Kuchacek, Swan theatre, Swanton, Neb.—Neighborhood patronage.

The Luck of the Irish, with a special cast.—Not too well liked. The audience could not figure out where the Luck of the Irish came in.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

Robertson-Cole

Big Happiness, with Dustin Farnum. While I do not consider it a super-sci...
ONE OF THE MASSIVE SETS BUILT BY FOX

Scene from “A Connecticut Yankee in King Arthur’s Court” adapted from Mark Twain’s book, and staged by Emmett J. Flynn.

it. One of the poorest Select pictures we ever ran.—B. F. Sharp, Tumble Inn theatre, Sinton, Tex.—Rural patronage.

Girl of the Sea, with Betty Hillburn.—Was afraid of this but had three days’ good crowd. Very fine photography. The fight with octopus under-sea scenes very clear.—Harry Pace, Princess theatre, Traer, la.

Stoll

Mr. Wu, with a special cast.—Picture drew good. Patrons well pleased. Stoll pictures are a good bet for small exhibitor as well as big houses.—H. D. McDonald, Lyric theatre, Torrington, Wyo.

The Tavern Knight, with a special cast.—Picture drew well in spite of the fact it was costume. Acting fine, settings wonderful, story gripping and holds interest. I am having fine success with the Stoll pictures and recommend them highly.—Brakeman & Brakeman, Rex theatre, Cheyenne Wells, Colo.

United Artists

The Mark of Zorro, with Douglas Fairbanks.—Book this one, men, and go it strong. It is the fastest, biggest thing Doug has made to date, and we have shown them all. Clever swordsmanship, good riding and some fighting. A real entertainment.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—Small town patronage.

Down on the Farm, a Mack Sennett production.—Run this two days with a chautauqua in town to which the kids had free admission. Kids left it and came to my theatre and paid to see Down on the Farm. Animal acting excellent.—W. H. Heller, Tusca theatre, Alice, Tex.—Small town patronage.

The Mark of Zorro, with Douglas Fairbanks.—Fairbanks does not draw as well as formerly, but this is his best picture and should be exploited big.—D. B. Baker, Circle theatre, Ottumwa, la.

Pollyanna, with Mary Pickford.—Big business. Pleased immensely. Top prices 90¢ including war tax. These kinds of plays pack our house.—Giacomo Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Down on the Farm, a Mack Sennett production.—Big comedy as extra feature and it pleased immensely. It seemed to be the kind of stuff they wanted and we tried another one, Love, Honor and Behave, First National, for three days. I thought it a better picture, but the public did not come for it. I fizzled.—

WON’T YOU GIVE UP YOUR FOOLISH WAYS?”


Ben. L. Morris, Olympic theatre, Bell-

tre, O.—Small town patronage.

Romance, with Doris Keane.—This picture did me more damage than any picture ever shown at this theatre. My patrons informed me that it was an insult to pay admission to this class of entertainment. Why does this stuff get by censors?—F. Hanifan, Lyric theatre, Swed City, la.

Suds, with Mary Pickford.—Fell flat on this one. Acting and scenes true to life, but they don’t want to see Mary ugly.—A. S. Widaman, Centennial theatre, Warsaw, Ind.

The Mark of Zorro, with Douglas Fairbanks.—This is a good picture. Pleased about 70%. Some said he looked old, some didn’t know him, some said it’s not the kind of picture they expected or wanted to see him in. Make some more like Down to Earth.—W. W. Wolitz, Star theatre, Lake City, la.—Small town patronage.

Universal

Risky Business, with Gladys Walton.—A dandy program picture. Seemed to please. Drew well. Gladys is a nice little kid.—T. N. Magruder, Elite theatre, Iola, Kans.—Neighborhood patronage.

Fixed by George, with Eddie Lyons and Lee Morin.—This pair made one good feature, La La Lucille. Balance of pictures should have been two reelers.—E. A. Baradel, Palace theatre, Mc-Gehee, Ark.—Small town patronage.

Pink Tights, with a special cast.—This is extra good. One you can get the whole family out on. Work through the kids, they are the success of any theatre.—H. Pace, Princess theatre, Traer, la.

Once a Plumber, with Eddie Lyons and Lee Morin.—This was a rather pleasing picture. Not as good as La La Lucille.—E. T. Craftis, Pastime theatre, Sceleyville, Ind.—Small town patronage.

Hitchin’ Posts, with Frank Mayo.—
EXHIBITORS HERALD

March 19, 1921

Good picture. Everybody likes Carey here.—F. R. Meierbachtol, Elysonian theatre, Elysonian, Minn.—Small town patronage.

Sundown Slim, with Harry Carey.—Drew much better than the picture deserved. Would call this one of Carey's poorest pictures. People don't like to see a hero made of a bum as a regular dirt.—J. B. Stine, Gem theatre, Clinton, Ind.—General patronage.


The Girl in the Rain, with Ann Cornwall.—Not a feature. Just a picture. So called "star" unknown. Made the big mistake of playing this on Sunday against some competition and got just what I deserved—poor business.—J. B. Stine, Gem theatre, Clinton, Ind.—General patronage.

The Gilded Dream, with Carmel Myers.—Nothing to it. Walked out on this.—E. A. Baradel, Palace theatre, McGehee, Ark.—Small town patronage.

Pink Tights, with Gladys Walton.—A 100% picture. Pleased everybody. You can't afford to pass this one up. Grab it.—T. N. Magruder, Elite theatre, Iola, Kans.—Neighborhood patronage.

Vitagraph

The Tower of Jewels, with Corinne Griffith.—An exceptional crook play and went over with my patrons.—New Cozy theatre, Winchester, Ind.—Neighborhood patronage.

Trumpet Island, with a special cast.—A picture that slipped in without much boosting. Got big business. Seemed to please everyone who saw it. Old stuff, but it seems to be what people want.—Ben L. Morris, Olympic theatre, Bellevue, O.—Small town upatronage.

Specials

The Woman Untamed (McGovern), with Doroalina.—Business good for a stormy night. Good clean story. Everybody more than pleased.—F. O. Berhing, Pastime theatre, Milwaukee, Wis.—Transient patronage.

The Unknown Ranger (Aywon), with a special cast.—This picture and Dangerous Trails were two of the poorest substitutes for pictures I ever ran. Why, the kids in this town could do better than those players.—E. T. Craftis, Pastime theatre, Seeleyville, Ind.—Small town patronage.

Hell's Oasis (Pinnacle), with Neal Hart.—A big western, with plenty of action. If your patrons like Westerns this will pull them in.—T. N. Magruder, Elite theatre, Iola, Kans.—Neighborhood patronage.

The Woman Untamed (McGovern), with Doroalina.—Had dancer with this and could not get people in house for three days. A big bet and pleased.—Ben L. Morris, Olympic theatre, Bellevue, O.—Small town patronage.

The Woman Untamed (McGovern), with Doroalina.—Picture very good and clean. Booked for big special, and made good. Held them out.—L. L. Grossman, A. C. United theatre, Milwaukee, Wis.—Transient patronage.

The County Fair (G. Crosswell Smith),

PAULINE FREEDERICK

in a scene from the Robertson-Cole production, "The Mistress of Shenstone."

Mayo's pictures better than average Universal. This one was a story of the South. Did not draw very well, but seemed to please.—H. J. McBeth, Gem theatre, Ord, Neb.—Neighborhood patronage.

Two Kinds of Love, with Breezy Eames.—From a B. W. Barak production. This kid is great and a wonderful child actor. Got many compliments on this. Big business. Give us more like this.—T. N. Magruder, Elite theatre, Iola, Kans.—Neighborhood patronage.

The Path She Chose, with Anne Cornwall.—Played this one with Century comedy and played 100%.—F. R. Meierbachtol, Elysonian theatre, Elysonian, Minn.—Small town patronage.

The Peddler of Lies, with a special cast.—A good picture.—W. C. Cleton, Gem theatre, Higbee, Mo.

Honor Bound, with Frank Mayo.—Fair, except story too improbable.—E. A. Baradel, Palace theatre, McGehee, Ark.—Small town patronage.

The Marriage Plot, with Frank Mayo.—For picture Average puller.—C. Craftis, Pastime theatre, Seeleyville, Ind.—Small town patronage.

Everything but the Truth, with Eddie Lyons and Lee Moran.—We understand Universal is going to put these stars back in two reelers. It is about time for they cannot make passable five reel stuff.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—Small town patronage.

The Golden Trail, with Jane Novak.—One of the best pictures we have played this year. Stood up for two days. I may bring this picture back for an extra day.—Lawrence Watkins, Strand theatre, Petersburg, Ill.—Neighborhood patronage.

The Secret Gift, with a special cast.—A real good program picture. Star seems to take well with my people.—John Aden, Rialto theatre, Terril, Ia.—Neighborhood patronage.

The Devil's Passkey, an Eric von Stromheim production.—Personally I liked it very much. My audience did not care for it. It is a big town picture. Settings are magnificent. Acting is perfection. Shows careful and artistic direction, but story not the popular kind.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

Bullet Proof, with Harry Carey.—

Pinehurst General Office
Pinehurst, N. C.
CAROLINA THEATRE
Feb. 13th, 1921

Vitagraph Branch Office, Washington, D. C.

Gentlemen:

I cannot refrain from congratulating you on the splendid production you have made of the famous old story of "Black Beauty."

I have run nearly all of the big productions of all the producers that are really worthy of the name of "big," but I have yet to run one that met with such universal approval and commendation as did "Black Beauty," Vitagraph certainly has done this beautifully.

If exhibitors are wide awake for pictures that will add prestige to their theatres as well as dollars to their pockets, they will certainly fill themselves of this great opportunity, for "Black Beauty" will not only draw the better class of people to the theatres, but it will satisfy them thoroughly after they come.

It is one of a few special productions on which an exhibitor can raise his admission price with the absolute assurance that his patrons will consider it well worth the added price. "Black Beauty" is a credit to the industry.

Here is a little personal story that may interest you. Among our guests here is a well known banker who seldom goes to the "movies" when he is at home because so few of them he considers worth the time spent in seeing them. He came to see "Black Beauty." At the matinee the next day he was back with four others whom he brought. Over at Southern Pines, the second night, he was there with an automobile load of friends, and he told me he enjoyed it more the third time than the first.

That's some recommendation for "Black Beauty."

Very truly yours,

(Signed) CHAS. W. PICQUET.
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Title
Star
Producer
Remarks

Title
Star
Producer
Remarks

EXHIBITORS HERALD
March 19, 1921

King of the Circus (Universal), with Eddie Polo.—We are on the sixth episode and going fine. This is a gem of a serial. Everybody is wild over Eddie. His stunts and the circus scenes draw splendidly.—Mrs. Lloyd Junkin, Queen theatre, Aspermont, Tex.—Small town patronage.

THE VANISHING DAGGER (Universal) with Eddie Polo.—On 13th episode and amid a stream of stunt shenanigans and special church services the interest is amazing. Kids have organized bands in school to play "The Vanishing Dagger." Draws like a mustard platter.—W. H. Hefler, Itasca theatre, Alice, Texas.

Ruth of the Rockies (Pathé) with Ruth Roland.—That's the best on the market. Playing 12th episode and they still keep coming. Take a tip and book it.—Ellen Shader, Alvin theatre, Cleveland, O.—Transit patronage.

The Veiled Mystery (Vitagraph), with Antonio Moreno.—Good serial.—S. C. Hagan, Palm theatre, Mound City, Ill.

Bride 13 (Fox), with a special cast—Exciting and interesting but situations nearly all very unpleasant. Drew well, but the reviews have been slim.—W. F. Baker, Boone Way theatre, Mt Vernon, Ky.—General patronage.

WAY DOWN EAST, a D. W. Griffith special.—Slightly better than average number of patrons. Price $1.50 and $1.60. Regular shows night before and following better than usual. Think WAY DOWN EAST helped my business. My net profit on day doubled average Sunday.—O. R. Nation, St. Davids, Cal.

The Forbidden Woman (Equity), with Clara Kimball Young.—Played The Forbidden Woman to a loss of sixteen dollars and no more Young pictures for me. Too slow and druggy. Nothing to it.—Carl Sather, Grand theatre, Annapolis, Minn.—Small town patronage.

The Soul of Raphael (Equity), with Clara Kimball Young.—No good for this section.—Raymond Piper, Piper's Opera House, Virginia City, Nev.

The County Fair (G. Croswell Smith), a Maurice Tourneur production.—A false alarm. I expected a good deal of this picture and was very much disappointed. —I. M. Kuhns, Gibson theatre, Gibson, N. M.—Mining camp patronage.

The Man from Nowhere (Arrow), with Jack Hoxie.—Very good five reel Western. Good heart interest.—O. K. McKisset, Byron theatre, Racine, Wis.—Transit patronage.

Mid-Channel (Equity), with Clara Kimball Young.—This picture went over good, although it failed to draw. Clara a dead one here.—Pfeiffer Bros., Opera House, Kenton, O.—General patronage.

Galloping Devils (Canyon), with Franklyn Farnum.—A good clean Western type of picture. Star fine picture.—O. K. McKisset, Byron theatre, Racine, Wis.—Transit patronage.

The County Fair (G. Croswell Smith), a Maurice Tourneur production.—We class this as a 100% five reeler. It gives 100% satisfaction at a small raise in price.—Raymond Piper, Piper Opera House, Virginia City, Nev.

Mid-Channel (Equity), with Clara Kimball Young.—This is a good Young picture.—Raymond Piper, Piper's Opera House, Virginia City, Nev.

Serials

Communications regarding condition of film, service conditions, rental prices, etc., should be mailed separately. Reports for this department must be confined to the actual drawing power record of productions.
Equipment Progress

All exhibitors have at one time or another sat in a darkened projection room, attached to some exchange, watched a picture run off cold. No orchestration accompanied it, just the monotonous clicking of the projection machine.

Decorative effect was of the minimum, usually no attempt whatever made in this direction. The picture was viewed through to the finish with little or no comment. Probably a little discussion followed and the showing was finished.

Contrast this with the environment under which the average theatre patron views a picture. He is ushered into the theatre through an attractive lobby. He is directed to his seat through aisles richly carpeted.

Tinted walls, profusion of lights, costly drapes, all in harmony, put his mind in a receptive mood for what is to follow. His appetite for good music is appeased by the strains from a full-toned pipe organ, a symphony orchestra, in many cases both.

Many exhibitors have commented on the fact that when they saw a picture in their theatres, they found it hard to believe it was the same one they had viewed in the projection room showing.

If you have made this comparison, if you have felt this contrast, then you know the meaning of equipment to the theatre. That is why we repeat—thought put upon equipment is not wasted time.

History and Development of Organs

Organ Building Profession Has Adjusted Itself to the Popular Demand Upon It

BY DAVID MARR
President, The Marr & Colton Company

THE desire for music has been experienced by man since the earliest days and we find that down through the ages music has played an important part in man’s life. This is shown first in the primitive pipes of Pan and in the Chinese ceng, instruments which date back to a time that is lost in the mists of antiquity, these instruments being blown by the breath. Possibly the Chinese ceng may be taken as the first instance of the organ.

The earliest authentic record of the organ is probably found in the fourth chapter of Genesis, where it is recorded that “Jubal is the father of all such as handles the harp and the organ.” The organ of the ancients was a simple contrivance consisting in order of evolutions of three essential parts, first, sequence of pipes graduated in length and made of reed, wood or bronze; second, a contrivance for compressing the wind and for supplying it to the pipes in order to make them speak. The ends of such pipes as were required to be silent being stopped by the fingers, and third, a system of enabling the performer to store the wind and to control the distribution of the supply separately to the pipes at will.

The primitive form was probably the Syrinx or the pipes of Pan. These were later combined with the bellows and the bag pipes. The third part of the organ was composed of contrivances made by artisans, boxes or chests with sliding lids running in grooves and controlled by levers. The pneumatic and hydraulic organs of the ancients were practically the same instrument differing only in the method of the wind supply. In the earliest organs there is no doubt that the pipes consisted of flute and reed pipes of different lengths, as this is clearly indicated by the early Egyptian, Greek and Roman carvings and pottery. The hydraulic organs probably date back 200 years B.C. and were probably the invention of some of those early scientists of that city of learning, Alexandria.

It is interesting to note that the organ was probably used largely in its earliest day in connection with entertainments. The hydraulic organs were played in the theatre and in the Arena and on account of its association with the theatre, gladiatorial combats and pagan amusements of corrupt Rome it was placed under a ban by the early Christian church. Later the recognition of the value of the organ in Christian worship proved an incentive which led to the rapid development of the instrument.

We find that the greatest advance in organ building has happened in this twentieth century when the organ has come into general use for public amusement, large organs being installed in public auditoriums and concert halls. About this time the first instrument was installed in the motion picture theatre and the ingenuity of the organ builders has been called upon to meet this rapid advance and how well he is doing it is shown in the instruments manufactured today. We find tones resembling remarkably the tones of the orchestra, such as saxophones, clarinets, cello and other numerous representations of the orchestra assembled under the control of a competent player. The motion picture theatre today is considered incomplete without its organ for use alone or for use with the orchestra.

In the organ of today we find that the lower principal qualities of tone are as follows: True organ or foundation tone given by metal pipes of liberal scale.

(Concluded on page 55)

David Marr
President of the Marr and Colton Company, makers of the "New Era" organs.

DAVID MARR
President of the Marr and Colton Company.

THEATRE EQUIPMENT
Typhoons Installed in Senate

Beautiful Chicago Theatre Has Complete System That Will Thoroughly Cool and Ventilate

Chicago has constructed and is now constructing some of the handsomest theatres in the United States. Among the best of these is the Senate theatre, owned and operated by Lubliner and Trinz.

One of the most important items to be considered in the equipment of the Senate was the cooling, heating and ventilation, and after careful consideration of the various systems on the market, it was decided to install the Typhoon System, manufactured by the Typhoon Fan Co. of New York.

The Typhoon engineering department laid out a complete system that will thoroughly cool and ventilate the entire house during the warm weather, while at the same time the system provides for the heating and ventilation during the winter months.

Common Sense Principle

The Typhoon System is based on a common sense principle. Instead of small high-powered fans operating at high speed, as is used by other systems, the Typhoon System uses fans of large diameter, running at comparatively low speed. All the duct work is entirely done away with, thus securing a considerable saving not only in the cost of installation, but also in the cost of operation. The primary idea underlying the duct system has always been to secure a smooth, even distribution of air.

It required, in addition to a heavy outlay for the ducts themselves, a high pressure fan with a motor powerful enough to counteract the resistance which the ducts offered to the passage of the air. Not a little of the electric current consumed by the duct system has been due directly to this resistance. The Typhoon installation in the Senate theatre consists of two No. 112 Typhoon Single Sets, one No. 212 Typhoon Twin Set, four No. 19 Typhoon Single Sets, and one No. 28 Typhoon Twin Set.

Special Air Chambers

For heating purposes during the winter months, the two No. 112 Typhoon Single Sets, which are located in special chambers in the attic space, draw the air through 5,244 square feet of vento heaters and discharges this air in the theatre through grilles located on each side of the stage. This equipment will blow seventeen and a half millions of cubic feet of fresh heated air per hour into the theatre. To heat the theatre before opening up, the air can be recirculated through the auditorium by the No. 28 Typhoon Twin Set, located in a specially constructed chamber on the roof of the theatre at the back of the balcony. This No. 28 Typhoon Twin Set takes the air from the grilles located on the roof of the balcony, and the grilles located in the ceiling in the lounging room, and returns the air to the No. 112 Heating Typhoons, located in the attic space on each side of the stage. Thus, by this recirculating, a considerable saving in consumption of fuel is obtained.

By a simple damper arrangement, this same No. 28 Typhoon Twin Set is made to exhaust the air when necessary. For the cooling and ventilation of the theatre during the summer months, the cooling equipment consists also of the two No. 112 Typhoon Single Sets (in summer the heating stacks being cut down and by-passed), and in addition there is also used the No. 212 Typhoon Twin Set, located in the specially constructed chamber over the stage. This equipment takes fresh air from high above the street and blows it into the theatre through grilles located at the proscenium arch, and on each side of the stage.

Blow Air Directly

Above the balcony there is also located in addition to the equipment in a specially constructed chamber in the attic space, the four No. 19 Typhoon Single Sets. These are arranged in the roof and also blow large volumes of fresh air directly into the theatre through circular grilles located throughout the Theatre.

The air is blown out of the theatre through the entrance doors and through the grilles located in the ceiling in the lobby, and also through the No. 28 Typhoon Twin Set which, during the summer, is used for exhausting purposes.

Through the use of the entire Typhoon Cooling System there is blown into the Senate every hour fifty-six million cubic feet of fresh air, creating a steady refreshing breeze throughout the entire theatre without a draft.

BUILD LOBBY FRAME MODEL

The new lobby frame department of the Exhibitors Supply company is now under way and two of the models have been finished, which will be exhibited to the trade within a short time.

Primarily the new department is designed to build frames to order in this manner assuring the exhibitor that they will harmonize absolutely with the general decorative scheme of his lobby.

Recent announcement of its plan in this connection by the company, it is said, has aroused considerable interest, and already, despite the fact that the article has not been placed on the market, inquiries for details have been received.

STANLEY CO. BUYS THEATRE

The Washington theatre, Chester, Pa., has been taken over by the Stanley company and it is announced, an entry on new policy will be inaugurated in the play house.

Located in Market street near the City Hall, the Washington Theatre is in the heart of the business district. It is modern in every detail, having been built approximately six months ago. In the time of its sale to the Stanley company it has been under the management of Ed Margolis. The amount involved in the property transfer, including lot and building, is estimated at $500,000.
Can You Qualify for Screen Authorship?

A national educational institution to train photoplaywrights 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 sponsored by Cecil B. DeMille, Thos. H. Ince 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 applicants must be selected accordingly.

All applicants, therefore, are requested to apply by mail to Frederick Palmer, Director of Education, for the Palmer Home-Test Questionnaire to determine their fitness to undertake this course of vocational training.

This questionnaire, scientifically compiled by Professor Malcolm Chase MacLean, A.M., formerly a Northwestern University instructor of English composition, in collaboration with H. V. 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 inquiries to:

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Theatres
Providing Comfort for Fans Is an Asset. Exhibitors Know This. Palaces Are Going Up. Only the Latest Equipment Is Being Installed

New Projects
Penn Yan, N. Y.—H. C. Morse expects to open his new Edminton theatre in April or May.

Hartford, Wis.—A new theatre and office building will be erected here. It will seat 1,935 persons.

Portland, Ore.—Highway Amusement Company is seeking a permit to build a theatre at East Fifty-sixth street and Sandy-boulevard.

Mattoon, Ill.—E. N. Moore of Danville will build a new theatre in East Broadway.

Lapeer, Mich.—G. F. Smith has started construction work on his new theatre building which will be 71 by 179 feet.

Newark, N. J.—The building at 60 Mulberry street is to be replaced by a theatre. William A. Dallhoff will finance the project.

Rhineland, Wis.—Peter Romman will build a $75,000 theatre at Brown and River streets. It will seat 1,000 patrons.

Liberty, N. Y.—Blake Washington and William F. Miller expect to have their new theatre on the site of the old Monticello House completed in June.

Appleton, Wis.—Ascher Brothers of Chicago plan the erection here of a $75,000 theatre.

New York.—Samuel Friedenberg has purchased ground at Burnside and Crestron avenues in the West Bronx on which a theatre to cost $350,000 will be erected.

Richmondville, N. Y.—Cobleskill Amusement Company has organized to build an opera house at that place.

Remodeling
Carthage, N. Y.—John J. Dolan plans the complete reconstruction and remodeling of his Hippodrome theatre, at a cost of $30,000.

Canajoharie, N. Y.—Francis Barrett will remodel the Mohawk theatre.

Estherville, Ia.—Manager Graaf of the Grand theatre is having the interior of his theatre redecorated.

New Equipment
Cedar Rapids, Ia.—New Simplex projectors have been installed in the Crystal theatre.

Ownership Changes
Norfolk, Neb.—Herbert Bluechel has purchased the Auditorium and Lyric theatres from Hostetler Amusement Company.

Eagle Grove, Ia.—W. C. Stewart has bought the Princess theatre for $24,000.

Iowa City, Ia.—Punch Dunkle has leased the Englert theatre.

Girling, Neb.—T. L. O’Harra and Niles E. Olsen have purchased the Royal theatre.

Yoakum, Tex.—Edward Ruba has purchased the local theatre.

HISTORY AND DEVELOPMENT OF ORGANS
(Continued from page 8)
Flute tone produced from stopped wooden pipes and other flue pipes without stoppers modeled after the orchestral instrument. String tone from pipes of small scale and usually made from pure tin. Reed tone, which as the name implies, is produced from reed pipes of various shapes and materials. The tone produced from a vibrating reed is similar to the reeds of an orchestra. It is interesting to note that from the earliest records the organ and the orchestra have been closely allied and present indications point to that alliance becoming even closer in the future.

A set or row of pipes is generally termed a stop and groups of stops of various tonal families are placed together. We find in the modern theatre instrument such groups of pipes as under the name of Accompaniment, Orchestral, Solo Organ, etc. The number, power and quality of these stops vary greatly and each stop is usually controlled by its manual. The manuals are the keyboards which are played by the hands, while the keyboard for the feet is known as the pedal. All these keyboards are connected to the black and white keys throughout their compass and are presided over by the organist. To the organist, whom we might term the exhibitor’s musical ambassador, belongs the responsibility of the musical portrayal of the picture as shown on the screen or at all events his share in encouraging in every effort he puts forth in presenting the musical interpretation which is so essential for the accompaniment of the picture. He plays an important part in the success of the theatre.

It is interesting for the pioneer exhibitor to glance back through the days and review the progress of music in the motion picture theatre. In the first days you would recall we had a piano alone, possibly augmented with a singer singing the words to the illustrated song. Then there was a desire for a more pretentious musical program and the automatic instrument was introduced. Yet the role of the organist, who was associated with the projector and who was responsible for the music of the theatre, was not discredited.

Then came the organ into the theatre, the first organs being practically models of church organs, deadly monotonous in tone and not having that quality which was necessary to produce the music which the public demanded, but within a short time the organ building profession adjusted itself to the demands and we find that the instruments were a close counterpart of the orchestra until we now have the organ, which is tending to become the most successful of all attempts on the part of the motion picture exhibitor to overcome the faults of the orchestra and the organ. Of course, where the expense does not allow this ideal combination the exhibitor must turn to either the orchestra or the organ.

We find in the medium and smaller sized theatres the exhibitor is turning to the organ alone more and more as the ideal music for his theatre, the patrons of which demand a high class musical accompaniment to the high quality of pictures being shown throughout the country.

FOR SALE—One Midget machine in great condition. Also a large Hit and Miss engine 64 foot throw. Cheap. Address F. O. Box 516, White Lake, N. D.
With the Procession in Los Angeles

By Harry Hammond Beall

**KING Vidor** and his beautiful wife are now in the east. * * *

**Herbie Somborn** (Mr. Gloria Swanson), has returned from New York. * * *

**Roy Stewart** has thrown aside his flannel shirt and sombrero to support Katherine MacDonald in a conventional boiled shirt and dinner coat. * * *

**Priscilla Dean, Edith Roberts, Harry Carey** and their big boss of little stature, **Carl Laemmle**, have signified their intention of attending the Allied Amusements of California Ball, which is to be staged at the Civic Auditorium, San Francisco, on March 8. Eugene Roth, managing director of the California theatre, San Francisco, created much enthusiasm regarding the project during his recent visit here. * * *

**David Butler** is building a new home in Hollywood. * * *

**Watterson R. Rothacker** has arrived in Los Angeles. He plans a chain of worldwide film laboratories. * * *

**William A. Brady** is here. The president of the National Association M. P. Industry is accompanied by Jack Comnelly, Washington representative of the organization. * * *

**Erie Kenton** has resigned as a Mack Sennett comedy director. His future plans are announced. * * *

**T. W. Burke**, formerly program manager of the Busch circuit of theatres at San Diego, has been added to the Gore, Ramish and Lesser chain organization in a similar capacity. * * *

**David Butler** is to be again starred in his own productions to be released under the Irving Lesser banner, according to an announcement by Mr. Lesser. * * *

**Frank Zimmer**, nationally known art director, who achieved fame for his work at the Crucible theatre, Indianapolis, Ind., has been engaged as art director by the Gore, Ramish and Lesser interests. * * *

Blue laws are to be laughed to death if the campaign of propaganda planned by the Screen Writers' Guild is carried to a successful conclusion, **Thompson Buchanan**, president, has appointed the following on a committee to arrange satirics in print, stage and on the screen to combat the evil; Rob Wagner, William DeMille, Albert Shelby, LeVine, Rupert Hughes, Jeannie Macpherson, Edward Knoblock and Marian Fairfax. * * *

**Otto Bollman**, president of E. I., Huiziker's Dial Film Company, has denied the report that his organization will produce in studios at Pasadena, Cal.

**Shirley Mason Star Of “Lamplighter”**

A film story said to be unique as a regulation feature photoplay narrative, is the subject of a production known as "The Lamplighter." that William Fox is to issue shortly with Shirley Mason as its star.

While "The Lamplighter" is one of the principal actors in this moving drama, he is not the lead, but is the beautifully drawn character of a kindly old man, who, while pursuing his humble occupation, is drawn into one of the most absorbing tangles ever wrecked the happiness of several hapless souls, chief among those being Gertie, a little girl who is condemned for years to drag out a joyless existence under control of a gin-soaked bag. Finally she is restored to her mother and father and finds her happiness complete with the lover of her early childhood. The film was made from a story by Maria Susanna Cummins and has been directed by Howard M. Mitchell.

**Nazimova's “Camille” Is Modern Interpretation [Of Famous Dumas Tale**

It will be an ultra-modern Camille, according to Metro, who will be seen in Nazimova's forthcoming special Metro production of Alexander Dumas immortal love story.

All of the picturesque settings for the action of the production, especially designed by Natasha Rambova, are said to reveal the last word in present day elegance. Gowns worn by Nazimova and members of her company are the product of the combined ingenuity of star and artist. Many of the hangings and draperies used were imported from Paris by Nazimova and some have adorned her own home.

The cast for "Camille" includes, besides Nazimova, Rudolph Valentino, who will enact the part of Armand, the romantic lover; Rex Cherryman, Arthur Hoyt, Zeffie Tillbury, Ruth Miller and Consuelo Floverson. Ray Smallwood will direct.

**Lubin Reports Allene Ray Feature Making Big Sales**

Bert Lubin, who made record sales with "Honeymoon Ranch," his first state rights picture, has started out smashing new records on "West of the Rio Grande," his second Allene Ray feature, in which Harry McLaughlin plays a co-star part.
SELECTED FILMS, INC.

ANNOUNCE THAT THEY ARE NOW DISTRIBUTING THE BRADY-MADE PRODUCTIONS (FORMERLY RELEASED BY MASTERPIECE FILM DIST. CO.)

and will hereafter release weekly these new re-created pictures with the foremost stars of the screen, including

Clara Kimball Young
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Ethel Clayton
Alice Brady
Carlyle Blackwell
June Elvidge
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Holbrook Blinn
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ILLINOIS DISTRIBUTORS OF THE SON OF TARZAN
THE MOST SUCCESSFUL SERIAL EVER RELEASED IN THIS TERRITORY
BARBEE’S THEATRE, Chicago, has picked this production as the biggest picture on the independent market today.

The greatest love story ever told—

The HIDDEN LIGHT
Featuring the beautiful Cameo Girl—
DOLORES CASSINELLI

NOTE:—MISS CASSINELLI will appear IN PERSON during the Barbee run and will probably have some time left after that showing for personal appearances “FIRST COME FIRST SERVED”

The Feature That Will Make You Money Because Of Its Wonderful Exploitation Possibilities

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Illinois & Indiana Distributors of EQUITY PICTURES
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12 BRAND NEW JOAN COMEDIES
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“SERVICE STRIPES” and “HE’S IN AGAIN”
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ALMA RUBENS
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“THOUGHTLESS WOMEN”
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TOM CARRIGAN
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15 Two-Reel Stories
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CHICAGO TRADE EVENTS

Schoenstadt and Sons
Purchase Shakespeare Lease for $150,000
H. Schoenstadt and sons have purchased the ninety-nine-year leasehold on the building at Forty-third street and Ellis avenue which contains the Shake- speare theatre, apartments and offices.
It is understood that the price was approximately $150,000 subject to a first mortgage of $80,000 and a second of $55,000. The present lease on the theatre does not expire until May, 1922. This will give the Schoenstadt chain eight houses.

Selected Films Closes
For Brady-Made Series

Wabash Film Exchange
Buys 20 Star Westerns
The newly organized Wabash Film Exchange has just closed a deal with the Dominant Pictures Corporation that will enable them to publish a two-reel Western Star Drama every week. There are twenty subjects in the series.
These pictures will feature under the direction of Rupert Julian and include Julian, Art Acord, Pete Morrison, Dorothy Davenport, Jack Livingston, Lucille Young, Edythe Sterling, Lee Hill, Fritz Brunette and Edward Alexander among the stars.

Premier at Band Box
Opens Record Booking
"Lone Hand Wilson," the first of the Lester Cuneo features which are being distributed in Illinois and Indiana by Unity Photoplays of Chicago, is estab- lishing an enviable booking record following its premier at the Band Box, Lloyd Lewis, publicity director for Unity, obtained effective cooperation from the Chicago Herald and Examiner.

Trinz With Bushmint
Edward Trinz has resigned from Lubliner & Trinz theatre circuit to be- come secretary and treasurer of the Bushmint Company of Chicago, holders of the Chicago district franchise of the Synchronized Scenario Music company.

Warn Theatres to
Observe Fire Law
Police Chief Fitzmorris Declares Vigilance
Has Been Relaxed
Chief of Police Charles C. Fitzmorris, in a letter to the fire department, de- clares that many Chicago theatre owners have failed to comply with the terms of the fire prevention laws during the past week and warns that the danger of an- other theatre disaster is present.

Blames Haste of Employes
The cause of the condition is carelessness on the part of theatre employes and their haste to leave the theatre after the final performance, he says.
Fire Marshal Thomas O'Connor after receiving the letter stated that immediate steps would be taken to see that the ordinances and state laws are strictly enforced.
"It seems to be an almost universal practice of ushers and guards to hurry about closing and locking doors while the house is still half filled," declared the police chief. "At a certain theatre I found only one of the four main en- trances unlocked, although there were 500 people inside. At another theatre all but two exits were barred when the audience started to leave.

Half Million Contracts
Closed by "Joe" Gilday
"Joe" Gilday, new district manager for Famous Players-Lasky Corporation in Chicago, set a record for his first week when he closed contracts repre- senting a gross business of half a million dollars.

Paramount pictures are assured for Asher Brothers and Lubliner & Trinz chains; the Tivoli, Riviera and Central Park theatres of Balaban & Katz, and the Randolph, Orpheum and Lyric theatres of Jones, Linick & Schaefer.

Gollos Declares Big
Deal Is Now Pending
Aaron Gollos of Gollos Enterprises de- clares that negotiations are now nearing conclusion which when completed will make his exchange "one of the biggest independent exchanges in Chicago." Mrs. Gollos and Al Gollos have just re- turned from a business trip to New York.
**SHOTS AND MISSES**

*By Mac*

JIMMY MELHAUSER, publicity scribe par excellence for Mack Sennett, who has been marking time here for the past few weeks in behalf of the latest Associated Producers picture, "A Small Town Idol," in company with E. M. Ashler, Mr. Sennett's personal representative, hopped the 20th Century for Manhattan March 7 to start things stirring around little ol' New Yawk.

Let it be recorded and in great big bold face on a twenty-four sheet, that GEORGE DE BAN, Industrial's best known character artiste and producer, more than held his own with the prominent "cit." George H. Cushing, from Washington, D. C., during the luncheon given by the Chicago Association of Commerce, at the Hotel LaSalle, March 2, giving the subject 'better Pictures' a delightfully intelligent discussion which was appreciated immensely by the large gathering in attendance.

WATTERTON R. ROTHACKER, president of Rothacker Film Manufacturing Company, left for Los Angeles, March 1, for an extended California visit to oversee the final touches now being added to the big Rothacker studio which is nearing completion.

Understand that the $10 and costs that friend judge handed CLARENCE PHILLIPS, manager of the Gollos Enterprises, Inc., was for storing lights in the Clagpool Hotel. Wonder what "his judgship" would have squawked if it had been a couple of cases of "good stories," eh-what?

SIR GEORGE gave the Illinois railroad earnings a wee boost last week, taking a flying trip to Peoria, Ill., for a several hour stop-over. To be sure he came romping back with a contract and cash with.

* * *

H. A. R. DUTTON, president of the Exhibitors Supply Company, returned March 7 after spending several days in New York. We couldn't raise a murmur from the chief. Might mean eastern branches for this live and up-and-at'em company, mebbe?

* * *

SAM RIEGER, now covering the northside for the Interstate Films Exchange, tells us they are claming for the Mary Pickford features his exchange is offering. Apropos, with EDMIE HERZ extending his trip an additional week on the road looks like the country exhibitors are clamoring for these subjects.

* * *

MILT SIMON of the Selected Films Exchange, who recently arrived from his eastern trip, slipped us the Sphinx stuff, but we understand he picked up a few feature subjects for his territory which will be announced at a later date. Can't understand his silence. Might be tonsils?

* * *

Several northside exhibitors tell us that LEV VAN RONSEL of the Favorite Players Exchange, besides offering some of the best films obtainable, is fast establishing the reputation of having the handsomest sales squad in the Mid-West. At the present time we are informed FRANK GRAHAM, a newcomer in local film circles, is covering the northside territory.

With Physical Director BACHRACH doing a swim dive at one end and FRANK J. FLAHERTY, manager of Unity, attempting a jack-knife flop at the other end of the Illinois Athletic Club swimming tank, the other day, the tidal wave caused might have flooded Eulal Mich if the attendants hadn't closed the doors in time.

"Welcome Children" is Announced for Early National Distribution

The work of cutting and-minute "Welcome Children," the first five-reel feature to be made by Drasanca Productions of Los Angeles, has been completed.

Invocation date will be announced shortly by National Exchanges, Inc., which holds a contract with Drasanca for the exclusive distribution of that organization's pictures in the United States and Canada.

"Welcome Children" was written and directed by H. C. Mathews. The cast includes Elisie Albert, Sidney Franklin, Orpha Alla, George Sherwood, Kathrine Griffitt, John W. Early, Pearl M. Laight and several other infant starlets. National has arranged for its second issue to be made one month following that of "Welcome Children."

"The Lost Romance" First Knoblock Play for Screen

"The Lost Romance," which William DeMille is producing for Paramount, is based on the original story that Edward Knoblock, British playwright, has written for Paramount.

The principal roles are enacted by Jack Holt, Conrad Nagel, Lois Wilson and Fontaine La Rue, the first three being stars which scored in "Midsummer Madness." Olga Printzlau adapted the story and Guy Gilroy is the cameraman.

Selznicks and Corsland Return From Vacation

Myron and David Selznick, vice-president and secretary respectively of Selznick Pictures Corporation, have returned from their vacation trip to Havana and Palm Beach.

Alan Corsland, Selznick director, who accompanied the brothers as their guest, also returned and expects to start work on a new production within the near future.

New Milwaukee Manager

Newman & Freuhler, owners of the Butterfly theatre of Milwaukee, have announced the appointment of Edward Maccary, formerly assistant to Dr. Hugo Reifenfeld of New York, as manager of that house.

Add House to Chain

Fitzpatrick & McElroy have purchased two new houses in Goshen, Ind., as additions to their chain of theatres in the Central West.
Important

There is a capable, honest and energetic press representative open to an engagement. The necessity of securing a position is imperative. Should the reader know of a vacancy in this line, kindly communicate with the

EXHIBITORS HERALD
1476 BROADWAY NEW YORK

EVERY new feature is heralded as better than the last. The same enticing adjectives advertise all first screenings. Every Rothacker Print is abundant in pictorial brilliance — none better than the other — except where the producer has made it so. Constant excellence distinguishes Rothacker Prints.

Watch SID SMITH in

HALLROOM BOYS COMEDIES
Supported by Harry McCoy

Smith has a bag of comedy tricks and a bundle of thrills that will keep your patrons yelling with joy.

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IT'S A PIPPIN

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1600 Broadway, New York City
AMERICAN FILM COMPANY
Distributed Through Pathé Exchanges

FLYING “AK” SPECIALS
The Week End, six reels, with Milton Sills.
A Live-Wire Hitch, six reels, with Wm. Russell.
A Little Woman, six reels, with Helen Jerome Eddy.
The Gamblers, six reels, with Margarita Fisher.
The Blue Moon, six reels, with Elmer Trenton.
Their Mutual Child, six reels, with Margarita Fisher and Nigel Barrie.
Susan Jones, five reels, with Charles Clay.

ARROW FILM CORP.
The Chamber Mystery, five reels.
The Wall Street Mystery, five reels.
The Unseen Witness, five reels.
The Trail of the Cigarette, five reels.
The Brement Case, five reels.
Woman's Man, five reels, featuring Romaine Fielding.
Love's Pretige, five reels, featuring Ora Carew.
Bitter Fruit, five reels, all star cast.
The Golden Trail, five reels.
Bachelor Apartments, five reels, with Georgia Hopkins.
Tess, feature series, five reels.
A Man from Nowhere, five reels, with Jack Hoxie.
The Way Women Love, five reels, with Ruby De Remer.
Luxury, six reels, with Ruby De Remer.
The Deceiver, five reels, with Carl Holladay.
The Young Cat, five reels, with all star cast.
The Man Who Trifled, five reels, with all star cast.
Before the White Man Came, five reels, all Indian cast.

ASSOCIATED EXHIBITORS
Distributed through Pathé Exchanges
The Riddle Woman, six reels, with Geraldine Farrar.
The Devil, six reels, with George Arliss.
What Women Will Do, six reels.

ASSOCIATED PRODUCERS, INC.

THOMAS H. INCE PRODUCTIONS
Homestead, six reels, with Lloyd Hughes.
Lynx, six reels, with House Peters and Florence Vidor.

J. PARKER READ, JR., PRODUCTIONS
The Leopard Woman, seven reels, with Louise Cluam.
A Thousand to One, six reels, with Hebart Beswer.
Love, six reels, with Louise Cluam.

ALLAN DWN PRODUCTIONS
The Forbidden Thing, six reels, with James Kirkwood and Helen Jerome Eddy.
A Perfect Crime, six reels, with Monte Blue and Jacqueline Logan.

MAURICE TOURNEUR PRODUCTIONS
The Last of the Mohicans, six reels, with Barbara Bedford.

MACK SENNERT PRODUCTIONS
A Small Town Idol, six reels, with Ben Turpin.

C. B. C. FILM SALES
The Victim, six reels.
Dangerous Love, five reels.

CREATION FILMS, INC.
For the Freedom of Ireland, five reels.

EQUITY PICTURES
Keep to the Right, six reels, with Edith Tallasferro.
Whispering Devils, six reels, with Conway Tearle.
Milechannel, six reels, with Clara Kimball Young.
Hush, five reels, with Clara Kimball Young.

FAMOUS PLAYERS-LASKY
Dec. 12—The Life of the Party, five reels, with Marie Studholme.
Dec. 12—Heliotrope, six reels, Cosmopolitan production.
Dec. 19—To Please One Woman, six reels, Lois Weber production.
Dec. 19—An American Devil, five reels, with Bryant Washburn.
Dec. 20—The Two Black Blocks, six reels, with William S. Hart.
Dec. 20—Silk Hosiery, five reels, with Elin Densmore.
Dec. 27—The Bait, Maurice Tourneur production.
Jan. 9—The Juckkins, George Melford production.
Jan. 9—The Charm School, five reels, with Wallace Reid.
Jan. 16—The Education of Elizabeth, five reels, with Billie Burke.
Feb. 6—Browers, Millions, six reels, Roscoe Arbuckle.
Feb. 6—The Ghost in the Garret, five reels, Dorothy Gish.
Feb. 12—Forbidden Fruit, eight reels, Cecil De Mille production.
Feb. 19—Chickens, five reels, with Douglas Maclean.
Feb. 20—The Kentuckians, six reels, Chaplin production.
Feb. 27—That's What's of Possession, five reels, with Ethel Clayton.
Feb. 27—What's Worth White, five reels, Lois Wachter production.
Mar. 1—O'Malley of the Mounted, six reels, with William S. Hart.
Mar. 6—Straight is the Way, seven reels, Cosmopolitan production.

FIDELITY PICTURES CO.
The Married Virgin, six reels.
Furious Wives, six reels.

FILM MARKET, INC.
The House Without Children, seven reels, with Richard Travers.
The Grand Passion, six reels.

FIRST NATIONAL
Go and Get It, seven reels, Marshall Neilan production.
The Perfect Woman, five reels, with Constance Talmadge.
Nothing but a Man, six reels, with Katherine McDonald.
Jack-Knife Man, five reels, King Vidor special.
Fifty-Five Minutes from Broadway, six reels, with Charles Ray.
Good References, six reels, with Constance Talmadge.
In the Heart of a Fool, seven reels, Allan Dwan special.
Curtain, five reels, with Katherine MacDonald.
Harriet and the Piper, six reels, with Anita Stewart.
The Branded Woman, seven reels, with Norma Talmadge.
The Master Mind, six reels, with Lionel Barrymore.
What Women Love, six reels, with Annette Kellerman.
Peaceful Valley, six reels, with Charles Ray.
Nemad of North, six reels, Curwood production.
Twin Heids, five reels, with Mr. and Mrs. Carter DeHaven.
Old Dad, six reels, with Mildred Harris Chaplin.
The Devil's Garden, six reels, with Lionel Barrymore.
Dangerous Business, five reels, with Constance Talmadge.
Love, Honor and Behave, Mack Sennett comedy.
Unseen Forces, with All-Star Cast.
Dirties, seven reels, with Wesley Barry, a Marshall Neilan production.
Habit, five reels, with Mildred Harris.
The Truth About Husbands, seven reels.
Nineteen and Phyllis, six reels, with Chap. Ray.
The Great Adventure, six reels, with Lionel Barrymore.
Not Guilty, six reels, with Sylvia Breamer.
My Lady's Latchkey, five reels, with Kathryn MacDonald.

The Woman in His Home, eight reels, with Special Cast.
Mamma's Affair, five reels, with Constance Talmadge.
The Old Swimmin' Hole, six reels, with Charles Ray.
Passion, eight reels with Pola Negri.
Scattered Wives, six reels, with Margarette Clark.
The Oath, eight reels, R. A. Walsh production.
Lessons in Love, five reels, with Constance Talmadge.
Sororion, five reels, with Charles Ray.

FEDERATED FILM EXCHANGES
Nobody's Girl, five reels, with Billie Rhodes.
Bonne Marie, five reels, with Bessie Love.
The Mislaiders, five reels, with Bessie Love.
Hearts and Masks, five reels, with all-star cast.
Good Bad Wife, five reels, with all-star cast.
The Servants in the House, five reels, with all-star cast.

FORWARD FILM DIST.
Youth's Desire, five reels.

FOX FILM CORPORATION

FOX SPECIALS
The White Mall, seven reels, with Pearl White.
If I Were King, seven reels, with William Farren.
While New York Sleeps, seven reels, with All Star Cast.
Blind Wives, seven reels, with All Star Cast.
A Connecticut Yankee in King Arthur's Court, seven reels, with all-star cast.
Skirts, seven reels, with Special Cast.

WILLIAM FARNUM SERIES
Dag Harlan, six reels.
The Scoundrels, six reels.

PARKER-WHITE SERIES
The Tiger's Cub, six reels.
The Thief, six reels.
The Mountain Woman, six reels.

TOM MIX SERIES
The Untamed, six reels.
The Texan, six reels.
Prairie Trails, six reels.
The Road Demon, six reels.
Hands Off, six reels.

WILLIAM RUSSELL SERIES
The Man Who Dared, five reels.
The Challenge of the Law, five reels.
The Iron Road, five reels.
Cheater Reformed, five reels.
Bare Knuckled, five reels.

SHIRLEY MASON SERIES
Chin Toy, five reels.
Flame of Youth, five reels.
Girl of My Heart, five reels.
Mercy Mary Ann, five reels.
Wing Toy, five reels.
The Lamplighter, five reels.

GEORGE WALSH SERIES
From Now On, five reels.
The Plunger, five reels.
Number 17, five reels.
Dynamite Allen, five reels.

20TH CENTURY BRAND
Two Moons, with Buck Jones.
Just Pals, with Buck Jones.
The Land of Jazz, with Eileen Percy.
Partners of Fate, with Louise Lovel.
The Big Punch, with Buck Jones.
The One Man Troop, five reels, with Buck Jones.
Beware of the Bride, five reels, with Eileen Percy.
While the Devil Laughs, five reels, with Louise Lovel.
The Little Gray Mouse, five reels, with Louise Lovel.
Oliver Twist, Jr., five reels, with Harold Goodwin.

GOLDWYN PICTURES CORP.

GOLDWYN STAR PRODUCTIONS
The Truth, five reels, with Magee Kennedy.
Script My Back, five reels (Eminent Authors). 
Officer 666, five reels, with Tom Moore.
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S. & E. ENTERPRISES
It Might Happen To You, five reels, with Billy Mason. Cowboy Jam, two reels, unnoted.

LEWIS J. SELNZICK ENTERPRISES
ELAINE HAMMERSTEIN STAR SERIES
The Daughter Pays, seven reels. Pleasure Seekers, six reels. Poor, Dear Margaret Kirby, six reels. 

EGGEGEN, O'BRIEN, ZORRO STAR SERIES

OWEN MOORE STAR SERIES
The Poor Simp, six reels. Their Chicken in the Pot, six reels. 

CONWAY TEARLE STAR SERIES
Society Snobs, six reels. Bucking the Tiger, five reels. 

MARTHA MANFIELD STAR SERIES
The Fourth Sin, six reels. 

SPECIAL PRODUCTIONS
The Greatest Love, five reels, with Vera Gordon. You Can't Kill Love, six reels, with All-Star Cast. The Highest Love, six reels, Ralph Ince Special. The Road of Ambition, six reels, with Conway Tearle. The Sin That Was His, six reels, with William Faversham. Red Foam, six reels, Ralph Ince Special.

THE SEEDS OF VENGEANCE

D. N. SCHWAB PRODUCTIONS
Fickle Women, five reels, state right feature. Girls Don't Gamble, five reels, state right feature.

STOLL FILM CORPORATION

UNITED ARTISTS CORPORATION

UNIVERSAL FEATURES
Under Northern Lights, five reels, with Virginia Faire. Blue Streak McCoy, five reels, with Harry Carey. In Polly's Trail, five reels, with Carmel Myers. Beautifully Trimmed, five reels, with Carmel Myers. We're Youth, five reels, with Edith Roberts. Two Kinds of Love, five reels, all star cast. Hearts Up, five reels, with Tiger True. Tiger True, five reels, with Frank Mayo.

JEWEL PRODUCTIONS
The Breath of the Gods, six reels, with Teura Sok. The Devil's Pass Key, seven reels, with special cast. Once to Every Woman, six reels, with Dorothy Phillips. Outside the Law, six reels, with Frissella Dean.

VITAGRAPH
ALICE JOYCE SPECIAL PRODUCTIONS
The Vice of Fools, five reels. The Fury, six reels. Camel Kneel, five reels. 

EARLE WILLIAMS PRODUCTIONS

CORINNE GRIFFITH PRODUCTIONS
The Broadway Bubble, five reels. The Whispers Mark the Variety. It Isn't Been Done This Season.

ALICE CALHOUN PRODUCTIONS
Princess Jones, five reels.

ANTONIO MORENO PRODUCTIONS
Three Keys, five reels.

VITAGRAPH SUPER-FEATURES
Dead Men Tell No Tales, seven reels (Tom Terriss Production), All Star Cast.

MORRISON HATCH ENTERPRISES
Black Beauty, Jean Paige and All Star Cast.
EXHIBITORS HERALD
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SHORT SUBJECTS

COMEDIES
ARROW FILM CORP.
ARROW-HANK MANN COMEDIES, every other week.
ARROW-MURIEL OSTRICH COMEDIES, two reels.
SPOTLIGHT COMEDIES, one reel.
ARADTH XLNT COMEDIES, two reels.

AYWON FILM CORP.
JOY COMEDIES.
G. C. FILM SALES
HALL ROOM BOYS COMEDIES, two reels.

CELEBRATED PLAYERS

CELEBRATED COMEDIES.
DOMINANT PICTURES, INC.
NEW YORK COMEDIES, one reel.

EDUCATIONAL FILM CORP.

CHESTER COMEDIES, two reels.

CHRISTIE COMEDIES, two reels.

TORCHY COMEDIES, two reels.

MERMAID COMEDIES, two reels.

FILM SALES CO.
BILLY RUGE COMEDIES, one reel.
JOLLY COMEDIES, one reel.
FILM SPECIAL COMEDIES, one reel.

FAMOUS PLAYERS-LASKY
PARAMOUNT-ARBUCKLE COMEDIES, two reels.

PARAMOUNT-DE HAVEN COMEDIES, two reels.
Mar. 6—Wedding Bells Out of Tune. May 7—Sweeter Days.

PARAMOUNT-MACK SENNET COMEDIES, two reels.
Feb. 6—On A Summer’s Day. Feb. 20—The Unhappy Finale.

PARAMOUNT-BURTON HOLMES Travel Pictures, one reel.

PARAMOUNT-MAGAZINE, one reel.

FIRST NATIONAL
CHARLES CHAPLIN COMEDIES.
A Dog’s Life, three reels. A Day’s Pleasure, two reels. Shoulder Arms, two reels. Sunnyside, two reels. The Kid, six reels.

TOONERVILLE TROLLEY COMEDIES, two reels.

FEDERATED FILM
MONTE BANKS COMEDIES, two reels.

FOX FILM CORP.

SUNSHINE COMEDIES, two reels.

GOLDWYN PICTURES
CAPITOL COMEDIES, two reels. EDGAR COMEDIES, two reels. GOLDWYN-BRADY COMEDIES, one reel.

INDEPENDENT FILMS ASSN.
DAMFOOL TWIN COMEDIES, two reels. PINNACLE COMEDIES, two reels, with Max Roberts.

METRO

PATHE EXCHANGE, INC.
VANITY FAIR GIRLS COMEDIES, one reel. ROLIN COMEDIES, one reel. ROLIN TWEELERS, two reels. HAROLD LLOYD COMEDIES, two reels. Number Please.

PHOTO PRODUCTS EXPORT
FLAGG COMEDY RENEWALS, one reel.

RADIO PICTURES, INC.
JOHNNY DOOLEY COMEDIES.

REELCRAFT PICTURES
ALICE HOWELL COMEDIES, two reels. WILLIAM MORANTI COMEDIES, one reel. NELSON MORANTI COMEDIES, two reels. SALLY HENRY COMEDIES, one reel. MATTY ROBERT COMEDIES, two reels. ROYAL COMEDIES, two reels.

ROBERTSON-COLE
SUPREME COMEDIES, one reel.

RUSSELL-GREIVER-RUSSELL
TUSUN COMEDIES, one reel.

SPECIAL PICTURES CORP.
COMEDYART, two reels. COMICCLASSICS, two reels. CLAYPLAY COMEDIES. MORANTI COMEDIES. CHESTER CONKLIN COMEDIES, two reels.

UNIVERSAL FILM MFG. CO.
CENTURY COMEDIES, two reels. STAR COMEDIES, one reel.

VITAGRAPH

DRAMAS

ARROW FILM CORP.
BLAZED TRAIL PRODUCTIONS, one every other week, two reels.
ARROW-NORTHWOOD DRAMAS, two reels.

C. B. C. FILM SALES
STARR RANCH WESTERNs, two reels.

DOMINANT PICTURES, INC.
WESTERN STAR DRAMAS, two reels.

PATHE

PIONEER
NICK CARTER SERIES, two reels.

C. B. PRICE CO.
INDIAN DRAMAS, featuring Mona Dark feather, one reel.

REELCRAFT PICTURES
TEXAS GUINAN WESTERNs, two reels.

RUSSELL-GREIVER-RUSSELL
FRITZI RIDGWAY PRODUCTIONS, two reels. STAR DRAMAS, featuring Violet Merserue. Grace Cunard and others, two reels. AL JENNINGS WESTERNs, two reels. NEAL HART WESTERNs, two reels.

SELZNICK PICTURES
WILLIAM J. FLynn DETECTIVE Series, two reels.

UNIVERSAL FILM MFG. CO.
RED RIDER SERIES (Leonard Chapman), two reels.
WESTERN AND RAILROAD DRAMAS, two reels.

SCENICS
EDUCATIONAL—Robert C. Bruce Scenics Beautiful, one reel (every two weeks).
EDUCATIONAL—Chester Outh Scenics, one reel (every week).
EDUCATIONAL—Scenics, one reel (every two weeks).
PARAMOUNT—Burton Holmes Travel Pictures, one reel (every week).
PARAMOUNT—Burlington Adventure Scenics.
PARAMOUNT—Post Nature Pictures.
REELCRAFT—Reelflake Scenics, one reel.
ROBERTSON-COLE—Martin Johnson Series, one reel.
ROBERTSON-COLE—Adventure Scenics, one reel.

SPECIAL PICTURES—Sunset Buried Scenic Stories.

MISCELLANEOUS
ARROW—Sport Pictorials, one reel.
C. B. C. SALES—Screen snapshot (bi-monthly).
COMMONWEALTH—Spanish’s Original Voda-Vel.
COMMONWEALTH—Spanish’s Sermonettes.
FAMOUS PLAYERS—Paramount Magazine, one reel (weekly).
GOLDWYN—Goldsyn-Bray Pictographs.
GREIVER—Greiver Educational.
KINETO—Kineto Reviews.
KINETO—Charter Film, Film Chats.
KINETO—Urban Popular Classics.
PATHE—Topics of the Day.
PATHE—Patrick Review, one reel.
PIONEER—Luke McLucke’s Film-Opoly.
Radin—Brand’s Wonders of Nature.
SELECT—Herbert Kaufman Masterpieces.
SELECT—Prima Color Pictures.
S. E. ENTERPRISES—Cowboy Jazz, two reels.

SERIALS
ARROW—Thunderbolt Jack (Jack Hoxie).
FOX—Bride Thirteen.
PATHE—Ruth of the Rockies (Ruth Roland).
PATHE—Phantom Eve (Juanita Hansen and Warner Orland).
PATHE—Velvet Fingers (George B. Seitz and Marguerite Courtot).
UNIVERSAL—King of the Circus (Eddie Polo).
UNIVERSAL—Drifting Days (Elmore Kelton).
UNIVERSAL—The Dragon’s Nest (Marie Wilcamp).
VITAGRAPH—The Silent Avenger (William Duncan).
VITAGRAPH—The Purple Riders (Joe Ryan and Lee Fair).
VITAGRAPH—Fighting Fate (William Duncan and Edith Johnson).
VITAGRAPH—Hidden Dangers (Joe Ryan and Jean Paige).
VITAGRAPH—The Veiled Mystery (Antonio Moreno).

NEWS REELS
FOX NEWS (twice a week) at Fox exchanges.
INTERNATIONAL NEWS (Mondays and Thursdays) at Universal exchanges.
KINOGRAMS (twice a week) at Educational exchanges.
PATHE NEWS (Wednesdays and Saturdays) at Educational exchanges.
SELZNICK NEWS (twice a week) at Select exchanges.

ANIMATED CARTOONS

THE GUMPS (Celebrated Players).
MUTT AND JEFF (Fox).
GASOLINE ALLEY (Russell-Greiver-Russell)

SPECIALS
EDUCATIONAL FILM CORP.
Modern Centaurs.
Valley of 10,000 Smokes.
Babe Ruth—How He Knocks His Home Runs.
Art of Diving, with Annette Kellerman.
The Race of the Age (Man o’ War).
"A. P." power for exhibitors is the power of the individual strong production made by its members coupled with the combined power of the Associated Producers whose centralized organization is creating one of the strongest names this industry has ever known.

The men who are Associated Producers, Inc., know that they must make bigger pictures than ever before in the past—and they are doing it. And a powerful distributing organization is giving them their deserved rewards.

ASSOCIATED PRODUCERS, INC.
739 SEVENTH AVENUE, NEW YORK CITY
Carl Laemmle offers

"THE SMART SEX"

UNIVERSAL SPECIAL ATTRACTION starring

EVA NOVAK

A ray of dramatic sunshine that will warm every woman's heart. The picture of a poor little nobody from the chorus who puts a flock of high-flyers right where they belong and makes her millionaire papa-in-law realize that there's a new force in the family. Played by dainty EVA NOVAK with a snap and a relish as clever as its very clever direction at the hands of Fred. Granville.

Its one of those '52 Good Pictures a Year -- and No Worry'.

He plays daily to millions yet he never seems to be acting

HARRY CAREY

Chuckle, grin and thrill—that's a HARRY CAREY picture—and here's one human as to make you say: "He doesn't seem to be acting at all." Which is just exactly why HARRY CAREY has come to be one of the biggest picture attractions in the country. Show "THE FREEZE OUT" and see why they line up down to the corner when HARRY CAREY plays.

Carl Laemmle offers

"The Freeze Out"

UNIVERSAL SPECIAL ATTRACTION

Directed by Jack Ford
Associated Exhibitors, Inc.
presents

HAROLD LLOYD
in
"NOW OR NEVER"

Produced by Hal Roach

Pathe Distributors
Harold Lloyd

in

"Now or Never"

Reel for reel no greater comedy has ever been made!

And that goes without exception!

"Now or Never" is the tenth Harold Lloyd multiple reel comedy; it is his first three reel picture. Out of the ten there has not been one that was not strictly first class. Ten great pictures without a "flop." Has that record been equaled or even approached?

In "Now or Never" Lloyd reaches even greater heights as a comedian and Roach as a director. They have created a comedy masterpiece that will shine by any comparison.

It is our firm belief that in this first Associated Exhibitors Harold Lloyd Comedy, exhibitors are offered a production that they may confidently offer as second to none that has ever been made, and immeasurably superior to all except one or two that popular acclaim has placed among the immortals.

The Associated Exhibitors, Inc., is proud to offer "Now or Never" to exhibitors.

Associated Exhibitors Inc.
25 West 45th Street, New York

PATHE
Distributors
"The brightest, funniest motion picture comedy seen in a New York film house this season. From the opening lines throughout an hour and a half of genuinely humorous situations this United Artists production bears the stamp of originality and superiority. Mr. Fairbanks has not done so many really laughable things since he began his motion picture work."

_N. Y. World._

"Douglas Fairbanks crowded the Strand yesterday and kept the folks laughing after he had them there."

_N. Y. Tribune._

"'The Nut' is good and will achieve wide popularity."

_N. Y. American._

"Doug is as good as ever."

_N. Y. Daily News._

"Douglas Fairbanks, better than ever, is the rapidly moving hero in the new screen play, 'The Nut,' and is responsible for its sweep, its amazing diversity, its hair-breadth escapes and its bubbling comedy. It must be seen to be appreciated."

_N. Y. Evening Telegram._

"The Strand was crowded because every true motion picture fan knows that Mr. Fairbanks always gives a good show."

_N. Y. Morning Telegraph._

"Extremely enjoyable . . . the picture is the kind of rare dream that makes you wake up chuckling."

_N. Y. Herald._

"'The Nut' is fast and furious."

_N. Y. Evening Journal._

**DOUGLAS FAIRBANKS in** "THE NUT"
Jesse L. Lasky presents

WILLIAM DE MILLE'S

Production

OF SIR JAMES M. BARRIE'S FAMOUS PLAY

"What Every Woman Knows"

"Every woman knows that, John. It's the one joke that every wife has on her husband. The one thing she daren't let him know!"

Maude Adams' great stage success. The play that is a delicious joke on the whole male sex—but one that the men will enjoy as much as the women!

CONRAD NAGEL
LOIS WILSON

Scenario by Olga Printzlau

A Paramount Picture
"In relation to my other pictures," says Mr. Ince, "I feel that 'Beau Revel' is in a class by itself."

It is the real life story of a man to whom the love of women was a bright and joyful game—and who failed to see the tragic consequences of his gambles in hearts.

The novel was one of the biggest of all the best sellers Louis Joseph Vance ever wrote.

Cast includes LEWIS STONE and LLOYD HUGHES

Directed by John Griffith Wray
Scenario by Luther Reed
A Thomas H. Ince production

A Paramount Picture

A MIGHTY story of youth, ruthless and triumphant.

Written by one of the world's foremost dramatists, and produced by a great American director.

Made in England's most beautiful locations, with a cast of noted British players.

From the play by Henry Arthur Jones
Scenario by Eve Unsell

A Paramount Picture
ALLAN DWAN

presents

A Perfect Crime

A Comedy-Drama from the Saturday Evening Post story by

CARL CLAUSEN

Personally directed by Mr. DWAN

In a recent canvass conducted by one of the largest producer-distributor organizations, 1700 exhibitors declared their patrons showed the strongest liking for swift-moving comedy-dramas. All the motion picture trade journals are unanimous in their approval of "A Perfect Crime."

MOTION PICTURE NEWS: "'A Perfect Crime' has romance, humor, pathos, and Allan Dwan keeps his story moving swiftly."

MOVING PICTURE WORLD: "Allan Dwan's newest picture 'A Perfect Crime,' is a sincere and fine production of one of the most ingenious stories of the year."

EXHIBITORS HERALD: "If entertainment was uppermost in Allan Dwan's mind in making 'A Perfect Crime' for release through 'A. P.,' he has been successful. The picture is mighty good entertainment."

WID'S: "'A Perfect Crime' is another good Dwan production and it has a highly interesting philosophy in its story."

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY
From all the large cities where the first runs have taken advantage of the splendid exploitation possibilities of "A Small Town Idol" come the same reports as that from the San Francisco Strand. These reports are:

"Tremendous opening day. Monday business bigger than we ever do on that day. Builds steadily down the rest of the week. Week's business establishes a record."
Southern Enterprises, Inc.
Capital Five Million Dollars
Atlanta, Georgia

February 19th 1921.

Mr. Morris Kohn, President,
REALART PICTURES CORPORATION,
New York City.

Dear Mr. Kohn:

Have wanted to write you for some time to advise you of the tremendous drawing power of BEBE DANIELS.

BEBE DANIELS in this territory is now drawing equally as well as the Talmadge girls.

With best wishes, I am,

Very truly yours,

[Signature]

DIRECTOR OF THEATRES.
The Darling of the Photoplay Gods

NORMA TALMADGE

in

"GHOSTS OF YESTERDAY"

AT HER BEST
Everyday
more people
say
"Sherman is right"
Joseph M. Schenck Presents It—
Charles Miller Directed It —
Rupert Hughes Wrote It —
—And YOU Get The Money With It—

NORMA
TALMADGE
in
"GHOSTS OF
YESTERDAY"
A Brilliant Selznick Revival
DISTRIBUTED
BY SELECT
The House That "TORCHY" Built

"TORCHY" is America's most widely known screen comedy character. More people are reading "TORCHY" Stories today than ever before.

And—"TORCHY" has been a leading fiction character in magazines like the Saturday Evening Post, in books and in newspapers for many years. Nearly 1,500,000 families scattered broadcast over the United States and Canada see a "TORCHY" story whenever they pick up their home newspaper.

That means millions of readers—and

Millions of "TORCHY" Fans
March 26, 1921

EXHIBITORS HERALD

DOROTHY MACKAILL

JOHNNY HINES
The “TORCHY” of the Screen

DOROTHY LEEDS

“TORCHY,” Like EDUCATIONAL, is a National Institution

These Newspapers are Printing “TORCHY” Stories NOW!

Buffalo Times, N.Y.
Louisville Herald, Ky.
Utica Saturday Globe, N.Y.
Pittsburgh Gazette-Times, Pa.
Minneapolis Journal, Minn.
Boston Post, Mass.
Baltimore American, Md.

Toledo Times, Ohio
Washington Star, D.C.
Evansville Journal-News, Ind.
Springfield Union, Mass.
Fort Worth Star-Telegram, Tex.
Muscatine Journal, Ia.

Anaconda Standard, Mont.
Spokane Spokesman Review, Wash.
Salt Lake Tribune, Utah
Dayton News, Ohio
Vancouver Sun, Canada
Edmonton Journal, Canada

Total Paid Circulation 1,445,390 Homes With Their Millions of Readers

“TORCHY” COMEDIES—ONE A MONTH Contract for the Series Today—They Are GOOD, WHOLESOME COMEDIES

Educational Pictures

“THE SPICE OF THE PROGRAM”

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, President
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
Sales Effort

The salesman in the field can only produce maximum results when exhibitors whose patronage he is soliciting have been consistently and adequately informed concerning the pictures offered.

The pages of the trade press afford the only direct, effective, and economical means of insuring the success of the salesman in the field.
Variety

Puts Life in Your Screen!

It's a cinch what the Capitol's Audience will do—Yours will, too—

SPORT

"Leading a Dog's Life"
(Sport Pictorial, Produced by Town and Country Films)

"LEADING A DOG'S LIFE" is a very interesting series of scenes showing various dogs in various environments with a semi-humorous angle brought to the fore in some places.

Some of the shots secured of hunting dogs in action will bring a thrill to any one who has ever hunted wild game, especially birds. Other scenes show various breeds of canines being trained. Among these are police dogs.

Some cute puppies are shown crawling out of a clay vase during dinner, etc. Received better applause at the Capitol theatre than the feature being shown. Some slow motion photography is used to illustrate how the police dogs climb over a fence seven and a half feet high—J. S. DICKERSON.

Pictorials

The UTMOST in Novelty Reels!
Another one of CELEBRATED'S Regular Releases
THEY GET MORE APPLAUSE THAN THE FEATURE

Put them in your theatre and see!

Celebrated Players Film Corporation

Two Hundred and Seven South Wabash Ave.
CHICAGO

Indiana and Illinois

MEMBER

Federated Film Exchanges of America, Inc.
All the Splendors of Nature
All of Its Unrivaled Beauty
All of Its Magnificence and Charm

Drawn by the Master Artist

Out of Nature's Paint Pot

PRIZMA

THE NATURAL COLOR REEL

THE OH'S AND AH'S OF DELIGHTED AUDIENCES EVERYWHERE TESTIFY TO ITS UNMATCHABLE BEAUTY

Celebrated Players Film Corporation
Two Hundred and Seven South Wabash Ave.
CHICAGO
MEMBER

Illinois and Indiana
O. C. Dudley, Strand Amusement Co., Canton, N. C.—

"Am in receipt of your credit memorandum which is the fairest deal I have heard of. I cannot say too much for my Franchise or the company." THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

"Get It Quick and Give 'Em a Treat"

Read What They Say

"Charles Ray, at his best, and even better than that, he's great. A real picture. Everyone will want to see it. If any one doesn't like it, they never can be pleased. Tell your patrons if they have been a lad, they'll live it over again. Don't miss it. Get it quick and give your patrons a treat."—Wid's.

WILL CLEAN UP

"Charles Ray certainly offers a big surprise package in this picture. A total absence of subtitles and a wealth of incident. Ray and Chaplin do not need titles to express their art. Both are superb pantomimists, so that every gesture, every expression is caught and understood. A classic. If this picture don't clean up for the exhibitor, then nothing will."—Motion Picture News.

A REAL NOVELTY

"Exhibitors have a real novelty to offer in this picture. It is a screen classic and it marks an important epoch in picture making."—Exhibitors Herald.

REMARKABLE PICTURE

"Charles Ray's work is admirable throughout. It is another proof of his pronounced gifts. A remarkably vivid visualization of rural life, with remarkable atmosphere."—Moving Picture World.

BIG DRAWING CARD

"Good box-office drawing power. Good laughs and touches of pathos. Some of the funniest pieces of business we have seen in a long time. The spirit of Riley's poem has been transferred to the screen with a masterly hand."—Exhibitors Trade Review.

Speaking of

CHARLES RAY

in

"The Old Swimmin' Hole"

Arthur S. Kane's presentation of a Charles Ray Special

Taken from James Whitcomb Riley's Old Home Poem by arrangement with the Publishers—The Bobbs-Merrill Co., Indianapolis, Ind.

Directed by Joseph De Grasse

Wid's

Adapted to the screen by Bernard McConville; Photographed by George Rizard; Second camera, Edworth Rumer; Edited by Harry L. Becker; technical supervisors, Robert Bennett and Clarence De Witt; Foreign representative, David F. Howells, Inc., 26 Fourth Ave., New York City.

A First National Attraction

Rothaske Prints
How Many Girls Wear False Faces?  
Well, Just Ask 'em If You Dare!

It takes more nerve than I've got. I leave it to you, and if you can't do it, let

Marguerite Clark

...tear off the masks and show your patrons, in a comedy that will set 'em all laughing

"Scrambled Wives"

...in which a jealous wife, a secret wife, an ex-wife, a grass widow, a husband, an ex-husband, and a would-be husband are scrambled and unscrambled by this winsome actress who

Makes Her Bow to the Screen with Her Own Company

Taken from the recent stage success by Adelaide Mathews and Martha M. Stanley as produced by ADOLPH KLAUBER

Presented by Marguerite Clark Productions, Inc. Directed by Edward H. Griffith Supervised by J. N. Naulty

A First National Attraction
First National Business Reports

A Report From Indianapolis, Ind.
Man-Woman-Marriage played a week's advance run at the Circle theatre, Indianapolis, one of the biggest theatres of the country. It began by breaking all attendance and box-office records on the first day. Crowds jammed the theatre and lined up in the street outside. Throngs struggled to gain admission all day. At closing time there were so many clamoring to get into the theatre, that an extra midnight performance was held to accommodate them.

Associated First National Pictures, Inc.

A Wire from Syracuse, N. Y.
Associated First National Pictures, Inc.
6-8 West 48th Street New York City.
"My congratulations on 'Man-Woman-Marriage.' It is the greatest box-office attraction, smashing to smithereens past performances of record attractions of the Syracuse Strand. It is a woman's picture from every angle, and greatly pleased my audiences. My congratulations to Allen Holubar, Dorothy Phillips and the officers of the First National for putting out such a picture."

Edgar L. Weill, Manager, The Strand.

Albert A. Kaufman's presentation of

Allen Holubar's
Production of
the Drama Eternal

Starring

DOROTHY PHILLIPS

Adapted by Allen Holubar from
the theme by Olga Linek Scholl

A First National Attraction

An Echo of

The Big 5 Productions

And Another Reason Why

There'll be a Franchise everywhere
The Required Remedy

By MARTIN J. QUIGLEY

For an industry that since its inception has been characterized by optimism, initiative and aggressiveness this business today, in its production and distribution branches, presents a sad spectacle. In the face of an era of great prosperity which is unquestionably established at the one point where the success or failure of this industry is decided—the theatre box office—producers and distributors have lent ears to fanciful stories of depression and ruin.

Utterly without respect to the concrete manifestations of good business that are at hand, misdirected tales of menacing disaster have been permitted to go about until we have now reached the stage where further persistence in such practice may result in talking an actual depression into existence.

To satisfy those who constantly depend upon the business of motion pictures to supply almost daily new topics for their conversational indulgences it appears that the industry must be kept in an unceasing state of upheaval. If there is no valid news for their round-table dissection, then something is picked out of the thin air and decked out as a new peril about to swoop down upon the business. The truth is something foreign and apart from these discussions unless it happens to appear dressed in the garb of sensation and disaster.

Hardly a hand has been raised in protest. The sane and logical steps to effect a higher order of economic administration that have generally been taken during recent months have been permitted to be construed as signs of approaching disaster. Efforts to bring the cost of production down to reasonable levels instead of being defended as correct business procedure, have been acknowledged as results of pressing financial considerations. The white feather has become the emblem of many.

How much longer this ridiculous and indefensible attitude is to be persisted in now becomes a matter of grave concern. Fortunately the sickly pessimism that has invaded certain quarters in the producer and distributor branches has found no asylum among the exhibitors of the country. Although distributors of pictures in many instances have retreated in confusion from the firing line, the exhibitor is still courageously battling to sell his product to the public.

An army without good morale is beaten before the first gun is fired, and morale in business is no less significant. If the current year in the film business is to be one of prosperity those groups which have slinked back into "positions previously prepared" must return to the firing line or they will be supplanted with recruits who have the heart to carry on.

Pessimism is contagious. Thus far the exhibitor has remained uninfluenced by the murmurings of woe that have been going about. Although in the past it has always been the exhibitor who is the first to be enjoined against flying in panic into reduced admission prices and cheaper pictures. In this instance the exhibitor with perfect knowledge of the essential prosperity of the business has remained the stabilizing influence.

Whether the exhibitor shall continue in this position doubtlessly hinges upon the producer and distributor throwing off the shroud of pessimism and dong their part in keeping the business a live one.

The only depression that exists is a depression of spirits.

The only remedy needed is action that is born out of the confidence that a true understanding of the facts inspires.
After many months of intensive efforts the producer members of the National Association have evolved a workable plan to render non-extent the motion picture which is objectionable in whole or in part. There need be no misgivings either the practicability nor the earnestness of the undertaking. The plan is not the product of brief consideration; in fact, it is the result of long deliberation and argument. Its enactment is the source of no little gratification to this publication as we have urged for many years such a plan in the belief that with its uncompromising fulfillment the agitation for censorship would soon be at an end.

Mr. Eugene V. Breuswer, publisher of several magazines of general circulation, is entitled to a word of congratulation upon several front cover designs of his magazines which have appeared as advertising inserts in this publication. These designs have been of a new and distinctive tone and have been done in a highly artistic manner and, deservedly, have attracted wide attention.

The Federal Trades Commission is performing an excellent service on behalf of the thoroughly legitimate concerns of the industry in scrutinizing with great care the advertising matter issued in connection with reissued pictures. Although the practice of dusting off antiques and placing them in competition with new subjects of the same or similar theme is within the law it certainly is devoid of any common ethical justification.

In nearly every instance this practice is wholly centered on the idea of trading on the advertising and attention given to the new production, meanwhile trapping occasionally an unwary exhibitor. While the practice may not have the same legal status as stealing another man's overcoat it has about the same aspect in the light of modern business procedure.

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**RE- TAKES**

J. R. M.

What's this? Beer, with a kick in it, for all who are sick. Move over while I hop into bed.

Committees investigating the high prices have discovered that restaurants have been marking up as much as 25 cents per cent. By a committee of one I discovered it some time ago. But what good does it do?

Now We Know

"New York claims that the majority of its citizens are suffering from 'manic depression' or a mania for writing, including a mania for trying to get into print."

No More.

Hanging Is Too Good for 'Em

While they're about it why don't our law makers pass a bill making the penalty for years of jail for anyone who tells the story of the film he has last night at his favorite theatre.

There's one director that will have an about his picture doesn't go over. Frank Lloyd has just finished "The Abbe" for Goldwyn.

Well, prohibition has done one thing. We don't have to read stories about arrests; taking champagne baths nowadays.

Where Is She?

Returned explorers report the presence of vampires in the interior of South America. Page Theda.

Chicagofans who want to see their favorite Sox players will have to attend the sessions at the Court house this summer instead of the ball park.

Fair Enough

"A lot of automobile money is coming into the picture business."—Wid's cat. Who'd a thought a lot of picture money has gone into auto.

High Cost of Comedians

It seems our best little comedians can't stand rough treatment except before the camera. Bobby Vernon is singing a couple of gentlemen on the coast for missing him up. He wants extradition for the act. Which is a lot of money for one scene.

Keeps Bill Steppin' 33

William S. Hart's publicity department is working overtime these days, sending out denial. First they had to deny he was going to retire from the screen "for good." And the week following the paper announced his engagement to Jane Novak, which Bill promptly denied.

No Rush

Bill Krewe, production manager of Producers Picture Corp., says while his director and general manager, George Kern, was in San Quentin prison making scenes for "The Unfaithful," one of the prisoners asked if he could see the picture when finished. "Sure," said Mr. Kern, "I'll bring it here and run it off for you." "Don't hurry on my account," the prisoner said, "I'll be here twelve years."
Fans Want Reversal Of Decision Refusing Permit for Theatre (Special to Exhibitors Herald)

MONTCLAIR, N. J., March 15.—When fans attending a performance at the Montclair theatre were informed by H. H. Wellendrind, manager, that the city commissioners had refused to grant him a permit for the erection of a $1,000,000 theatre near Bloomfield street, they immediately organized committees and circulated petitions asking for a reversal of the decision. By 11 o'clock that night more than 1,000 signatures had been received.

Governor Against Bill Making Elimination of Some Scenes Arbitrary (Special to Exhibitors Herald)

LANSING, MICH., March 15.—Any motion picture bill that would arbitrarily bar from the screen certain scenes is opposed by Governor Goresbeek. Such a list of wholly arbitrary prohibitions would in effect eliminate motion pictures in Michigan, he declared.

The governor was quoted recently as saying that he was opposed to censorship. When approached on the question he explained his objections more clearly.

Massachusetts Mayors Against State Censor (Special to Exhibitors Herald)

BOSTON, MASS., March 15.—Censorship bills, the state legislature is opposed strongly by exhibitors and mayors of various cities. Mayors Sullivan of Salem, Sullivan of Worcester, Commander of Lynn, Golden of Woburn, Kay of Fall River, Ashley of New Bedford and McCarthy of Marlboro are leading the fight to keep regulation in the hands of local governments.

Insist on Viewing Film At Risk of Dark House (Special to Exhibitors Herald)

SPRINGFIELD, MO., March 15.—Springfield censors in the future will insist upon viewing motion pictures before they are given public exhibition. Members of the board declare this policy will be followed even though it causes delay or omission of one performance. Censors also will attend the shows to learn if their regulations are complied with. Any violation will result in closing the theatre.

Seattle Theatre Is Bought by Universal (Special to Exhibitors Herald)

SEATTLE, WASH., March 15.—The Clemmer theatre has been sold by James Q. Clemmer to the Universal Film Company for a consideration of $50,000. William Cutts, former manager of the Liberty, Spokane, will be its manager.

Supply Firm Opens Office (Special to Exhibitors Herald)

NEW ORLEANS, LA., March 15.—General Theatre Supply Company, Inc., has opened offices at Dauphine and Bienville streets. J. H. Majeau is president and Wymond Robertson is secretary.

Film Distributors League To Broaden Its Activities

Allied Independent Exchanges Now Handling Triangle Reissue Seeks High Class Features—May Enter Production Field

Banded together originally to handle the distribution of triangle reissues, the Film Distributors League, Inc., in convenant in Chicago March 14, 15 and 16, outlined plans to greatly extend its activities and offer independent producers a new national outlet for their product.

Maurice Fleckles, president of the organization, has been given authority to investigate the independent production field with a view of selecting high class features and short subjects for the exchanges. It was hinted during the sessions that the league might enter the production field itself.

Eleven Southern States Not Represented

With the exception of eleven southern states, the eleven exchange men attending the Chicago sessions represented all of the territory in the United States. Several control two or more exchanges. Whether or not an effort will be made to obtain representation in the south has not been decided.

E. W. Holt to Operate Film Booking Agency (Special to Exhibitors Herald)

ATLANTA, GA., March 15.—E. W. Holt will operate a central booking agency for pictures for Florida, Georgia, Alabama, the Carolinas, and Tennessee. He will open headquarters in the office of the Southern Picture News.

McAdoo Sojourning On Western Coast (Special to Exhibitors Herald)

LOS ANGELES, March 15.—William Gibbs McAdoo is expected to arrive here today for a two months' visit. Whether his visit has a significance to the film industry is not yet revealed.

"Way Down East" on Its Thirtieth Week (Special to Exhibitors Herald)

NEW YORK, March 15—"Way Down East" entered upon its thirtieth week at the Forty-fourth Street theatre Sunday.

Saxe Buy Queen's Theatre (From Staff Correspondent)

MILWAUKEE, WIS., March 15.—Announcement is made by Saxe Amusement Company of the purchase of the Queen theatre, Thirty-third street and North avenue. The company is contemplating expending $40,000 in remodeling and redecorating the theatre. The deal was made through Oscar Brachman and Harrison Saudek.
STAR TO RECEIVE SALARY OF $600,000

LOS ANGELES, March 15.—Katherine MacDonald will remain under the management of B. P. Schulberg for a period of two years after the expiration of her present contract according to an announcement from Mr. Schulberg’s office. The star, who but two years ago was practically an unknown player, will receive $600,000 as salary for the period. The rise in popularity with the public on the part of Miss MacDonald through the productions starring her as distributed by Associated First National Pictures, Inc., was the deciding factor in the conclusion as to the salary she was to receive. She will make six pictures a year.

Sweden Boasts Many Camera Expeditions to Foreign Lands

Biograph Company Has a Series of Films Taken in the Wilds of East Africa Which Depicts Animal Life There.

SWEDEN boasts of an unusually large number of film expeditions to foreign countries. Scandinavian producers declare that with the possible exception of the United States no country has fitted out so many such expeditions.

Attention is called to the recent work of the Swedish Biograph Company. Pictures taken by one of the company’s expeditions into British East Africa will be available soon for foreign distribution.

The films present an unique series of pictures taken in the wilds of East Africa. The expedition was headed by Oscar Olsson, who had as his associates a conservator and hunters, the party numbering between ninety and 100 members.

It was nearly a year and a half ago that the party left Sweden. The territory chosen for the work is the South Nassai Reserve in the Lumbwa and South Kavirolo district. Here many scenes of the wild animal life were photographed by the daring members of the party.

Mr. Olsson will not be able to continue any longer in his present work. He is now going on a long expedition with Prince William, a son of King Gustav. The expedition will start from Nairobi in the heart of Africa, thence via the Victoria Nyanza Lake to the Belgian Congo, and then on the Nile, which will be the means of conveying them to Cairo.

There is a great deal waiting for the camera of Mr. Olsson. Big game in large quantities—lions, buffalos, gorillas, rhinoceri, are waiting to be caught by the eye of his camera. He will obtain many interesting glimpses of the daily lives of the blacks in the very depths of darkest Africa and the Kirunga volcano, 15,000 feet high, is also destined to be filmed.

Swedish film cameras will also partake in two purely scientific exploring parties, namely to Kamtschatka and China. The former is lead by Dr. Bergman and Dr. Malaise, of whom the latter is a clever operator, having been trained in Swedish Biograph Company’s Laboratory.

Another filming expedition made by photographers belonging to Swedish Biograph Company has of a purely journalistic nature. It started this year in a Norwegian trawler with the Arctic Ocean as the scene of operations, and lasted five months. It was no pleasure trip. The photographer had to sign on as one of the crew, and as such take part in the daily work on board. The adventures that came his way were many and varied. More than once his life was in peril.

Another journalistic film expedition has started quite recently. Axel Essén is making a trip around the world, this also is for the account of Swedish Biograph Company. Mr. Essén is a trained journalist and his camera is such an instrument should be an instrument of expressing and painting everything he meets with on his journey, all the striking scenes and the wonderful pictures just as vividly as with his pen.

In connection with this survey of camera organs beyond the seas the expedition to Iceland and Spitsbergen in 1919 for the account of Swedish Biograph Company should not be forgotten.

Actor Drowned During Filming of Paramount Production on Coast

(Los Angeles, March 15.—Morris Cohn, an extra appearing in the filming of George Melford’s Paramount production, “The Money Master,” was drowned in an undertow off Redondo Beach, Calif. Director Melford and James Kirkwood, leading man, tried in vain to save his life.

Several members of the company were in a motorboat about 200 feet from shore when a large breaker hit the craft and overturned it. Three of the members swam to shore, but Melford, Briggs Wilson and Pat Higgins were picked up by a guard who brought the unconscious men to shore, where Wilson and Higgins were revived.

E. H. Brophy Associates With Bennett Company

(New York, March 15.—Edward H. Brophy has resigned as assistant director at the Norma Talmadge studio to become associated with Whitman Bennett as a director.

Mr. Brophy leaves the Talmadge plant with the best wishes of Joseph Schenck and N. D. and C. The studio operators, at the Talmadge studio he has assisted Directors Chet Withey, Edward Jose, Sames, Yeggs, Herbert Brenon and Albert Parker.

Yeggs Get $800 But Fail on $2,000 Job

(Waterloo, Iowa, March 15.—Robbers recently wrecked the sale of the new Strand theatre, 428 Fourth street, west, and escaped with $800. During the same night yeggs attempted to rob the new Strand theatre in Fourth street, east. Charlie McGuire, who believed that nearly $2,000 was in the safe of the theatre.

Brandman Becomes Laemmle Secretary

(Los Angeles, March 15.—David Brandman, who served as business manager for the Polo expedition to Cuba, has been appointed secretary to Carl Laemmle during his sojourn at Universal City.
Topeka Woman Plans $500,000 Playhouse
Owner and Manager of Cozy to Build 2,500 Seat Theatre
(Special to Exhibitors Herald)
TOPEKA, KAN., March 15.—Miss Ruth Wright, owner of the Cozy theatre, is planning to build a $500,000 playhouse here. Financial arrangements for building the house have been made. Miss Wright plans a modern theatre to seat 2,500 persons. The building will be three stories high and have space for offices.

To Have Larger Orchestra
The latest appointments in the way of seats, lighting, rear room and smoking rooms are planned. Accommodations will be made for a larger orchestra than now plays at the Cozy.

Miss Wright has been owner and manager of the Cozy for the past three years. Her aggressiveness has made the house one of the most popular here.

To Install Stage Fixtures
While it is planned to build the new theatre primarily as a motion picture house, stage equipment will be installed. It will be possible for the largest road attractions to play in the theatre.

Censor's Instructions Based on N. Y. Reports
(Special to Exhibitors Herald)
BIRMINGHAM, ALA., March 15.—An ordinance demanding that exhibitors file on the Thursday of each week a list of pictures to be exhibited on the following day is being enforced. Exemptions can be given for the elimination of "objectionable" scenes planned by Mrs. J. H. Wallace, theatre inspector.

Mrs. Wallace says she will base her elimination instruction on reports from New York.

New Theatre Opened At East St. Louis, Mo.
(Special to Exhibitors Herald)
EAST ST. LOUIS, ILL., March 15.—The new Ebers theatre, seating 2,500 people and declared to be one of the finest playhouses in the central west, opened here Thursday, March 10.

The new Grand theatre at Bend, Ill., of which Louis Daniels is manager, opened March 11. It has 800 seats, and is modern in every particular.

Censorship Killed by North Carolina Solons
(Special to Exhibitors Herald)
RALEIGH, N. C., March 15.—Censorship has been defeated by the North Carolina legislature.

Reformers Unsuccessful
(Special to Exhibitors Herald)
PIERRE, S. D., March 15.—Refusal of the house to accept the emergency clause inserted by the senate makes the censorship measure a dead issue in South Dakota.

Killed in North Dakota
(Special to Exhibitors Herald)
BISMARCK, N. D., March 15.—Defeat of censorship by the senate brings the fight in this state to a close.

Illinois Exhibitors Postpone State Meeting Indefinitely
President Hopp and Burford Are Called to New York to Attend Important Session of National Executive Body

The state convention of the Illinois Exhibitors' Alliance has been postponed indefinitely owing to the urgent call of President Joseph Hopp and W. D. Burford to New York to attend an important meeting of the executive committee of the Motion Picture Theatre Owners of America on Saturday, March 19.

The convention had been scheduled for March 22, at the Hotel Sherman in Chicago. Another call will be issued immediately on the return of Hopp and Burford.

Joseph Hopp, president, announces that a bill regulating advance deposits will be presented to the legislature. This and other matters will be incorporated in the report to be made by the legislative committee.

Had Urged Big Attendance
Every exhibitor in the state, whether a member of the association or not, was asked to come to the meeting. There now is a censorship measure pending in the legislature and every theatre man is urged to co-operate in combating this bill.

West Virginia Will Affiliate Nationally
(Special to Exhibitors Herald)
NEW YORK, March 15.—Word is expected before night at headquarters here of the Motion Picture Theatre Owners of America of the organization in West Virginia of a unit of the national league. An organization was scheduled for today at Charleston, with Samuel I. Berman representing Sydney S. Cohen of the M. P. T. O. A.

Convening of exhibitors in several states is expected shortly because of the necessity of appointing delegates and alternates to the national convention which will be held in Minneapolis in June.

The New York association meets at Rochester on April 5, 6 and 7. It is likely that opportunity will be taken at that time to make plans for sending a large number of representatives to the Minneapolis conclave.

Hippie Issues Call For S. D. Convention
(Special to Exhibitors Herald)
Pierre, S. D., March 15.—J. E. Hippy, manager of the Bijou theatre here, has issued a call for a state convention of exhibitors at Huron on March 22. In his call Mr. Hippy points that "there are many dangers confronting our industry, and we must be organized to meet them successfully."

Referring to a suggestion that the president of the Motion Picture Theatre Owners of America be invited, Mr. Hippy declared:

"It is not my intention to assume what the exhibitors of the state should or must do, but personally, I am opposed to inviting any of the warring factions to attend this meeting other than ourselves."

Mr. Hippy directed the recent fight which resulted in the defeat of censorship. His fight involved the expenditure of a large sum of money and in his message to the theatre men he has asked that they remit their share of the expenses.

Loew Leases Two Houses in South
(Special to Exhibitors Herald)
ATLANTA, GA., March 15.—Marcus Loew Enterprises has leased the Columbia Opera House at Columbia, S. C., and the Savannah Theatre at Savannah, Ga. These houses will be taken over April 2 and it is understood will be given over to motion pictures and vaudeville.

Van Clevé Appointed General Manager of Cosmopolitan Films
George B. Van Clevé, former president of a well-known New York advertising agency, has been appointed general manager of Cosmopolitan Productions. He comes to Cosmopolitan well equipped to supervise the activities at the International Film Studios at 127th street and Second avenue.

Leo A. Pollock has been appointed manager of publicity for Cosmopolitan Productions, having recently resigned as director of publicity for William Fox's West Coast studios. Mr. Pollock was formerly on the Evening World and the New York American. Associated with him as assistant is Morris R. Werner, formerly of the New York Tribune.

Taking the Joy Out of Kissing
(Special to Exhibitors Herald)
Baltimore, Md., March 15.—Hypercritics are more than busy these days in endeavoring to have their freak ideas of morality incorporated in some form of censorship law.

The latest expression of intolerance comes from the newly organized Citizens' League for Better Motion Pictures. In an audience with Governor Ritchie members of the society declared a three-foot kiss was the longest that motion picture patrons should see.

Samuel Clarke, who declared that he formerly was a censor in Canada, told the chief executive that a three-foot kiss lasts about two seconds, and that it should be near enough to the soul variety to satisfy any fan.
Kansas Agitators Ask Higher Salary “to Make Censorship Of Pictures More Effective”

Seek Age Limit for Children Who Attend Theatres When Not Accompanied by Their Parents or Guardians

TOPEKA, KAN., March 15—Kansas censors want more money!

Reformers of the Sunflower-state claim that increased salaries for members of the censurate would improve the present situation and give the public better pictures.

The amendments to the censorship bill are meeting with little favor in the legislature. This attitude on the part of some of the legislators has aroused the ire of the agitators who declare that the legislature should not speak at welfare bills, but “should do something constructive for the children of Kansas.”

Amendment Is Proposed

Proposal was made that an amendment be adopted prohibiting children under 12 years of age from attending the theatre unless accompanied by parents or authorized guardians. Arguments brought out many humorous retorts.

“I think the age for protection should be raised to 40,” declared Representative Murray of Cowley.

“From some of the pictures I’ve seen and heard about the limit ought to be 70,” suggested Dr. Hawley of Jewell.

These declarations brought Assistant Attorney General Bourbon to his feet.

Fault Is With Parents

“The trouble isn’t with our censor boards,” he stated. “We don’t need laws to protect the children. That isn’t our trouble. Our trouble is with our fathers and mothers. They are not paying enough attention to their children.”

It was suggested by one of the reformers that the censor board he brought back to the “purer atmosphere of Topeka.”

Los Angeles, March 15.—Beatrice Dominguez, noted as one of the most beautiful Spanish-type actresses on the American screen, died in the Clara Barton Hospital, Los Angeles, recently, following an operation for appendicitis. The young woman was engaged in the production of “The White Horseman,” a new universal serial. She also played in “The Four Horsemen of the Apocalypse.”

Plays Capacity At Lyric

(From Staff Correspondent)

NEW YORK, March 15—Metro’s “The Four Horsemen” played to capacity at the Lyric last week, its first of an indefinite run.

Buffalo Reformers Want Chicago Plan Censorship Adopted

BUFFALO, N. Y., March 15—Buffalo reformers have started a movement to try to force the adoption locally of the so-called “Chicago plan of censorship,” as modeled by T. D. Hurley of Chicago. J. M. Mosher, president of the Buffalo Theatremen’s Association, is leading the opposition to the movement and is planning on a campaign of education, through the newspapers and upon the screens of the city.

Partington & Roth Building New House

SAN FRANCISCO, CAL., March 15—Partington & Roth are building what is declared to be one of the finest theatres in the country. It will be called the Granada. The exploitation department of the company describes the new theatre in this way:

“It may not be the largest. Its exterior may remind one of a van and storage plant from the rear. But the inside—oh, boy!”

Business Men Pleased With Studio Progress

JACKSONVILLE, FLA., March 15—Governors of the Jacksonville Chamber of Commerce, following a meeting with Murray Garsson, president of Fine Arts Pictures, Inc., and promoter of Fine Arts City, expressed themselves as pleased with the progress toward bringing a substantial portion of the motion picture industry to Jacksonville. Members assured Mr. Garsson of cooperation in making Fine Arts City a production center.

Zoning Ordinance Would Effect Theatre Building

NEW ORLEANS, LA., March 15—Acting City Attorney Rene Viosca is drafting an ordinance that will prohibit the erection of motion picture theatres and other businesses coming under police powers in any residential section without the consent of two-thirds of the property owners. As planned the ordinance would not affect businesses already established in residential sections.

Project Not Abandoned

KENOSHA, WIS., March 15—Joseph G. Rhode announces that plans for the erection of the new Hippodrome theatre have not been abandoned. All specifications for the building are ready and as soon as economic conditions revert to a more normal state bids will be let.

Withhold Building Permit

PORTLAND, ORE., March 15—The city council after listening to the protestations of residents of the district in Sandy boulevard, near East Fifthieth street, refused to grant a permit for the erection of a theatre there. W. A. Fitchett was back of the theatre project.

Governor Signs Advance Deposit Bill Adopted by Kansas Legislature

TOPEKA, KAN., March 15.—The measure sponsored by the exhibitors of the state to correct the supposed evils of the advance deposit practice has been adopted by the Kansas legislature and signed by the governor.

Since the enactment of such a law in the state of New York exhibitor organizations in other states have taken steps to have such a law placed upon the statute books. A measure providing for a trust fund where advance deposits are given is pending in the Missouri legislature.

Theatre men of the state herald the passage of this bill as one of their greatest victories. At their convention last fall the exhibitors instructed their legislative committee to have such a bill drafted.
Los Angeles enjoys laugh on reformers
Freak Iowa legislation is inspiration for a bit of real comedy

Local Option on Question of Sunday Shows is Granted by Legislature in South Dakota

Who Will Censor the Censors?

This question has been asked by Lucien Hubbard, well known scenario editor. "What colossal intelligents will be recruited from the small towns to sit in solemn judgment on the morals of the world?" he asks. "The idea is sublimely ridiculous. I suggest that the national censorship plan now being agitated should first be given a trial in Russia, where I understand, they like to have the soviets do all the thinking."

Kansas Changes Convention Date

(Portland, Ore., March 15.—The convention of the Kansas State Exhibitors' Association has been deferred one week, the dates decided upon finally being March 29 and 29. The convention will be held at the Lassen Hotel, Wichita, Kan.)

City Council Opposes Prohibition of S. R. O.

(Portland, Ore., March 15.—An ordinance prohibiting the standing of persons in lobbies or lobbies of theatres and the placing of obstructions in these sections of the houses has been defeated by the city council. Attorney Dan Malarky represented the exhibitors before the council.)

Solons Decide Issue at Stormy Session—Passage Said to Be Signal Victory for Theatre Men of State.

PIERRE, S. D., March 15.—Every city, town and hamlet in the state of South Dakota is to have the right to decide whether it will have motion picture performances on Sunday. The musty blue laws under which exhibitors have been prosecuted spasmodically are dead in so far as they apply to theatres.

Wins at Stormy Session

Under the terms of a bill passed by both houses of the state legislature, the entire question of whether motion picture theatres are to be permitted to open Sunday is to be decided by popular vote at special municipal elections.

The session in which this bill was passed was one of the stormiest in the history of the South Dakota house. After passing the bill, the senate requested the house to return it for reconsideration. This was refused as the house members felt that the senate was seeking to trade votes on this bill in an effort to force the house to concur in the senate's amendments to a censorship bill.

Is Victory for Exhibitors

The successful passage of the bill is regarded as a signal victory for the exhibitors of South Dakota. They were aided in their fight by exhibitor leaders from other states and by representatives of the Minneapolis Film Board of Trade.

Will Be Lorima Manager

LORIMA, WIS.—A. L. Pitzscher of There-sa will be manager of the motion picture theatre to be started here.

What Exhibitors are saying about Exhibitors Herald

"In the future, do not ask me to renew my subscription to EXHIBITORS HERALD. Just send it and send a statement with it. We couldn't possibly do business without it. An exhibitor without EXHIBITORS HERALD is like a man losing his tobacco, and if any of you use tobacco you know what I mean."—F. Nowacke, manager, Adams theatre, Adams, Wis.

"We read EXHIBITORS HERALD thoroughly every week. We think it is a great paper and that it does a great deal of good. We couldn't get along without it."—E. A. Budd, manager, Royal theatre, Fayetteville, Ark.

"I bank on the 'What the Picture Did for Me' department of EXHIBITORS HERALD, as it is the real method of getting facts."—B. C. Brown, manager, Star theatre, Viroqua, Wis.
EUGENE ZUKOR, son of Adolph Zukor, is assistant treasurer Famous Players-Lasky Corporation. Has been connected with his father's business for about five years. First was engaged in various capacities, familiarizing himself with all departments of the business. Joined the navy. Upon returning from service he was appointed assistant to the president and subsequently elected assistant treasurer.

MYRON SELZNICK, son of Lewis J. Selznick, vice-president of Selznick Corporation, is in charge of production, choosing casts, stories, etc., and exercising complete control of production activities. He has been a business associate of his father's for three years or since the formation of Selznick Pictures Corporation, of which Lewis J. is president.

KENNETH HODKINSON, son of W. W. Hodkinson. The youngest executive in the film business. General and executive manager United Artists Corporation. He is 26 years old. At 18 was shipping clerk, booker, etc., in General Film Exchange, San Francisco, starting at the bottom. Then became assistant sales manager Progressive Motion Picture Company, with offices in San Francisco, Seattle, Los Angeles. When his father was made president of Paramount, Kenneth Hodkinson was first secretary, then assistant to the president, next office manager. When W. W. Hodkinson left Paramount, Kenneth Hodkinson remained and was appointed general manager by Hiram Abrams. He resigned nine months later and became special traveling representative in the West for Pathé. When United Artists Corporation was organized Kenneth Hodkinson became office manager, then executive manager, and a few months ago general manager.

RALPH KOHN, son of Morris Kohn, president Realart, and brother of Norman Kohn. Ralph Kohn has been assistant to general counsel, Elek J. Ludvigh, of Famous Players-Lasky Corp. Since formation of company was elected assistant secretary Famous Players-Lasky Corporation. Served in the army. Upon return assumed office assistant secretary, which he now occupies. Is also active in legal department.

DAVID SELZNICK, son of Lewis J. Selznick, secretary of Selznick Corporation, and active in the sales and distribution end of the business, with general supervision over these phases. He is also devoting time to studying the production angle. He has been with his father since the organization of Selznick Pictures Corporation.
Curt Kremer, son of Victor Kremer, is general sales director Victor Kremer Film Features, Inc., a position he has occupied since the formation of the corporation two years ago. Previously engaged as manager, advance agent and press agent of traveling theatrical companies.

Arthur M. Loew, son of Marcus Loew, assistant to David Bernstein, treasurer Loew, Inc., therefore assistant to the treasurer. Has been with his father since leaving navy two years ago. He has made a close study of the financial end of the business.

Norman E. Kohn, son of Morris Kohn, president Realart. Is purchasing agent of Realart. Was with Loew's Booking office in 1915; then with the Film Exchange, Denver, 1916, as shipping clerk; next with Paramount, as booker and assistant to manager; then did road work out of Denver. In the army in 1918. Returned in May, 1919, and in August, 1919, became assistant purchasing agent of Realart. In November, 1919, was made purchasing agent.

John J. Jones, son of Aaron J. Jones, of the firm of Jones, Linick & Schaefer, theatre magnates of Chicago, has charge of all bookings, both vaudeville and pictures, for the nine Loop theatres of the J. L. & S. circuit. He is but 19 years of age and is perhaps one of the youngest executives in the country. He started in at the bottom, three years ago, as an usher. He then went on the road selling films for the Central Film Company, handling "The Unpardonable Sin." Eight months ago Johnny was made head of the booking office.

David L. Loew, son of Marcus Loew. Is in charge of Marcus Loew Realty Co., the real estate end of the Loew business. Has been with his father since 1918, when he left New York University. Is but little beyond majority in years. Twin brother of Arthur.

Hobart Hutchinson, son of Samuel S. Hutchinson, is sales manager of American Projecting Company, having been associated with the concern since his return from the war two years ago. He has virtually "grown up" in the industry, having been 7 years old at the time his father became interested in the business. He is now 24.
Mayor Proclaims Riley Day to View Ray Picture

Birthplace of Poet Abandons All Business and School in Honor of “Beloved Hoosier”

GREENFIELD, Ind., birthplace of James Whitcomb Riley, abandoned business and school on March 7 and 8 to attend the exhibition at the Why Not theatre of “The Old Swimmerin’ Hole,” Charles Ray’s first National attraction based upon Riley’s poems of the same title. The story of the event is interesting primarily as marking a new tribute to the power and scope of the screen, secondarily as pregnant with exploitation possibilities.

First announcement of the coming attraction was made in the form of a proclamation by Mayor Ora Myers. The proclamation follows:

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WHEREAS, Charles Ray is to present to the city of Greenfield and Hancock County the premier presentation of “The Old Swimmerin’ Hole,” the most famous poem of the beloved Hoosier poet, James Whitcomb Riley, which is to be shown on the screen Monday and Tuesday, March 7 and 8 at the Why Not theatre, and that the citizens of Greenfield and this county will receive great benefit from this picture which has been made at a tremendous cost and will give widespread publicity and notoriety to the city and county which could not otherwise be attained. That the minimum of 25,000,000 people see an ordinary play which is shown throughout the world, and that to give impetus for this picture which will help in the publicity of Greenfield, and display her beauties and advantages which will be derived from the advertisement of this kind and acquaint the people of our great nation with the birthplace and home of the greatest poet of the civilized world.

THEREFORE, I, Mayor of the City of Greenfield hereby proclaim and designate March 7 and 8 as Riley Movie Days, and ask that every citizen who can attend the presentation of this picture and the again his boyhood days, and to see this great play I invite the school children of the City of Greenfield to be my guests at the afternoon performance on Monday, March 7th, at 3 p.m. and the children outside of the City of Greenfield on Tuesday, March 8th at 3 p.m. Meet me at the Riley Monument and receive your ticket for the play.

Given under my hand and official seal this the 3rd day of March, 1921.

(Signed) ORA MYERS,
Mayor of the City of Greenfield.

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Two classes of tickets were distributed by the mayor. Red ones good for admission on the first day of the showing were given to children of Greenfield. Green ones for the second day were given to children from elsewhere in Hancock County.

The theatre is located a short distance from the old Riley homestead and many of the characters represented in his poems are residents of the community. The woman who in her youth inspired “Little Orphant Annie” was among those present at the theatre on the first day. The widow of the poet’s brother also attended.

American flags and portraits of the Hoosier poet were used in decoration of the theatre interior. Motion picture camera men from Indianapolis photographed Brandywine Creek, the original “old swimming hole,” and scenes of like interest.

Manager White of the Why Not theatre added to the ceremonies by distributing copies of a song written by himself entitled “The Old Swimmerin’ Hole,” submitted and approved by Mr. Riley before his death.

Sudekum Has Option On Several Sites at Lebanon, Tennessee

LEBANON, TENN., March 13—The thriving city of Lebanon, Tenn., is to have, if plans go through, another up-to-date motion picture theatre, according to statements given out by Tony Sudekum, president of Crescent Amusement Company of Nashville, who was in Lebanon, on March 7, taking options on several of the most favorable locations in Lebanon for this purpose.

This move has been looked to for several months since the absorption of the Star theatre by the Lyric about a year ago.

The Crescent company owns and controls a chain of the largest and best motion picture and vaudeville theatres south of the Mason and Dixon line.

Exhibitors Will Test Validity of Blue Laws

BICKNELL, Ind., March 13—Sunday motion picture shows are forbidden here by an ordinance passed by the city council. A similar ordinance was passed several years ago but was repealed. An immediate test case with a jury trial is expected. A local newspaper is conducting a voting contest on the question which looms as an important factor in the approaching May primary and November election.

Palace Theatre Sold

LONG BEACH, CAL.—W. J. Fahey has sold the Palace theatre to Managers Johnson and Wrightsman of the Liberty.
Catholic Welfare Council States Position on Films

Offer Cooperation to Industry in An Effort to Raise Standards—Does Not Advocate Legal Censorship or Sunday Closing

Clearing many points of misunderstanding and directly contradicting claims made by advocates of legal censorship, the National Catholic Welfare Council with headquarters in Washington, D.C., has made public the nine points in its program for “A Campaign for Better Motion Pictures.”

It stands “uncompromisingly for decency on the screen.” It urges cooperation with exhibitors to bring about the exhibition of clean films. It announces that it “will cooperate with the industry in all sincere efforts for its improvement.”

Regards Censorship Measure as Last Resort

“Will advocate legalized censorship only in the event that the producers, distributors and exhibitors fail to make good in their announced housecleaning campaign,” is the wording of the ninth point.

On the question of Sunday opening, the council is emphatic. It states that it has no sympathy for blue law advocates and that it does not advocate the abolition of Sunday picture shows.

“The Catholic position does not necessarily call for state or federal censorship laws, at least not until the efforts of the better class of motion picture producers and exhibitors, to effect their own reforms, have been given an honest trial and have proven to be inadequate,” the council says in an open letter to newspaper and magazine editors. “We, however, confidently hope and expect that these efforts, with which we are in full sympathy, will succeed.”

The nine points in its campaign are listed as follows:

1. Stands uncompromisingly for decency on the screen and on the stage.
2. Insists that motion pictures shall be decent not only on Sunday, but on the six other days of the week as well.
3. Urges cooperation with local exhibitors and local police authorities in bringing about the exhibition of clean films.
4. Will scrutinize the motion picture exhibitions in Catholic parishes throughout the United States.
5. Will maintain its own bureau of review, criticism and information for the purpose of effecting concerted action for motion picture betterment on the part of Catholic organizations.
6. Has no sympathy with “Blue Law” agitators.
7. Does not advocate the abolition of Sunday “movies.”
8. Will work constructively for the further advancement of the screen and will cooperate with the industry in all sincere efforts for its improvement.
9. Will advocate legalized censorship only in the event that the producers, distributors and exhibitors fail to make good in their announced housecleaning campaign.

The national headquarters of the council is at 1312 Massachusetts avenue, Washington, D.C.

Fails in Effort to Limit Performances At Utah Playhouse

PANGUITCH, UTAH, March 15.—The attorney general of the state has ruled that the city council here has not the right to limit the number of performances at the local motion picture theatre to every other night. The council had expressed a desire to place such a restriction on the theatre and the opinion was sought from the state official.

The attorney general held that as the council has a right to license the theatre, it cannot so restrict it.

Political League Raps Blue Laws

(Special to Exhibitors Herald)

AURORA, ILL., March 15.—The John Ericsson Republican League of Illinois, one of the most influential political bodies in the state, adopted a resolution at its recent convention here condemning the enactment of blue laws as a peril to wholesome laws now on the statute books.

The league, whose members are Americans of Swedish extraction, declared that it feared the present condition would be most imperiled by blue law legislation.

French Put Two Million Francs in Himmel Firm

(Special to Staff Correspondent)

NEW YORK, March 15.—Word has reached here that according to an inquiry conducted by police in connection with the case of Andre Himmel, said to be general manager of Franco-American Cinematographers, it is learned that Frenchmen have deposited 1,500,000 francs in the American bank in Paris to the account of Himmel. According to police only 73,000 francs remain on deposit.

Universal Sends West News Reel Library of Several Million Feet

(From Staff Representative)

NEW YORK, March 15.—About $5,000,000 feet of exposed negative which records pictorially all the important news events that occurred since its weekly was started are to be shipped by Universal this week to Universal City for storage. The records are from Universal’s Animated Weekly, which was started thirteen years ago in Chicago, and from Universal’s subsequent news publications. These records comprise Universal believes, the most complete film library of historical events and intimate glimpses of personalities in existence today.

The shipment, which will be in charge of Morris Pivar, of the Universal offices, will go forward in a special car and is heavily protected by insurance.

Andre Barlatier Camera Chief at Universal City

(Special to Exhibitors Herald)

LOS ANGELES, March 15.—Andre Barlatier, well known cameraman, has been appointed chief of photography at the Universal studios. John Guerin remains as laboratory chief. The new superintendent is a member of the American Society of Cinematographers, whose members are the “ace” cameramen of Hollywood.
E X H I B I T O R S  H E R A LD

March 26, 1921

Educational Officials To Visit All Branches President Hammons Will Tour Exchanges in Eastern Part of U. S.

With the view of acquainting all of the branches with the results attained since the opening of its exchange system, E. W. Hammons, president of Educational Films Corporation of America and its distributing subsidiary, Educational Film Exchanges, Inc., and Henry Ginsberg, manager of domestic sales, this month will start on a series of trips which will take one or the other of them to every office in this country with the exception of the Pacific Coast.

Creates Closer Relations

Since the establishment of the exchange system Mr. Hammons has followed the policy of keeping in close touch with the branches and advising them in advance of all his plans and often asking the counsel of the various local managers. The visits of the two officials is expected to put them in closer touch with the various offices and to result in so intimate an understanding of every territory that better results may be obtained in the future.

These trips follow the receipt of full reports from each office and also a compilation by the home office of the results achieved and the improvements desired.

Mr. Hammons personally will visit the Washington, Pittsburgh, Louisville, Cincinnati, Cleveland and Detroit offices, leaving New York on March 28.

Ginsberg Goes to Boston

In preliminary trips Mr. Ginsberg will go to the Boston, New Haven, Buffalo, Albany and Toronto, Canada, offices and then start from this city on April 4 for a "swing around the circle," visiting Atlanta, New Orleans, Dallas, St. Louis, Kansas City, Denver, Omaha, Des Moines, Minneapolis, Milwaukee, Chicago and Indianapolis.

Mr. Ginsberg, who recently returned from Los Angeles, where he conferred with all of the producing units making pictures for Educational and a number of others who are anxious for Educational to handle their product.

$500,000 Firm Is Formed by Houdini

ALBANY, N. Y., March 15.—Among the newly formed motion picture enterprises is the announcement of the Houdini Pictures Corporation, New York City, to engage in the business of manufacturing, distributing and exhibiting of motion pictures. The company is capitalized at $500,000, and the stockholders of the company are Bernard M. L. Ernst, M. H. Crane and David J. Fox.

The Brown brothers have also filed incorporation papers beginning business with a capital of $60,000. They will make and exhibit motion pictures.

The Aztec Pictures Corporation, New York City, has been formed to manufacture motion pictures and distribute, exchange and exhibit them. Its capital is $600,000. Triart Productions, New York City, will engage in general motion picture business. It has a capital of $110,000.

Other concerns interested in the $1,000,000 field are: Valkyrie Pictures Corporation, New York, capital $100,000; Macfie Pictures, New York, capital, $352,000, and the Patchogue Amusement Corporation, Patchogue, N. Y., capital $200,000.

Kalamazoo Situation Is Settled Amicably

(Special to Exhibitors Herald)

KALAMAZOO, MICH., March 15.—A conference has been held here between A. J. Moeller, representing the Michigan Motion Picture Exhibitors Association, Manager Freeman, Chief of Police, Ben F. Taffee, President E. O. Moeller, representing the producers, relative to the enforcement of a law regulating the display of posters and exhibition of motion pictures. Exhibitors here feared that strict enforcement of the measure would result in the closing of several of the theaters.

Following the conference, Mr. Moeller announced that a settlement satisfactory to all had been reached. Chief Taffee announced that the law would be enforced only if the complainants were to charge the exhibitor with the misdemeanor, strictly stating all details of the case. A complaint then must be signed and a warrant for arrest sworn out.

Pathe's Brunet Month Now Half Way Passed, Said to Break Record

Loyal tributes paid in the past to Paul Brunet of Pathe will not compare with the results that are being rolled up by the Pathe sales force during "Brunet Optimism Month" which has just turned the half way mark, is the announcement from that organization.

It was predicted at the beginning of the contest, in which thirty-two branches are vying to make March the biggest month in the company's history, that all records would be surpassed. Every indication at this stage of the contest is said to lead to the belief that many points will be consumed and that there will be a great increase shown in new business and collections over the best month's record ever established by the company.

New business is said to have been remarkably stimulated by the contest. This is partly due to the conditions of the competition, in which contracts hearing either a play date or advance deposit, or both, received a seventy per cent credit against thirty per cent for collections.

Will Open "Big Four" Exchange in Havana Ehrenreich to Establish First of Series of Branches In Latin Countries

M A X E H R N E R I E C H, who has been identified with the New York exchange of United Artists Corporation since its organization, sailed for Cuba on Saturday, March 13, to open the first branch office of the "Big Four" in that part of the western world.

Plans for foreign distribution recently announced by Mr. Ehrenreich are set for the immediate activities of the company for the inauguration of the distribution of the "Big Four" product both in Europe and Latin and South America.

The office in Havana that will be opened by Mr. Ehrenreich will be the first of a series of offices or sub-branches that will eventually distribute the "Big Four" product in Cuba, Porto Rico, the French West Indies, the Windward and Leeward Islands, etc.

Abrams Sends Staff of Men to Europe

The first delegation to be sent to Europe by Hiram Abrams to look after the distribution of the "Big Four" product in England and on the Continent sailed on Saturday, March 12, for London. As previously announced, changes will be effected immediately in London, Birmingham, Leeds, Glasgow and Cardiff and an exchange will be opened in Paris. Others will follow as quickly thereafter as is possible.

A. C. Berman, who has been sales manager of the New York exchange, heads the party. The other members of the party are E. B. Shanks, who goes abroad to assume the post as treasurer.

Mr. Abrams has under way negotiations for the engagement of one of the foremost British film men and it is expected that the deal will be consummated on the arrival of Mr. Berman in London. It is Mr. Abrams' intention to have him take charge of the exchanges.

Hold Federal Regulation To Be Most Practicable

(Special to Exhibitors Herald)

ANN ARBOR, MICH., March 15.—It was the consensus of opinion of those attending recently held meetings of the First Baptist church that federal censorship is the only practicable method of regulation.

Mr. George Miller of Detroit criticized reformers who refused to give producers credit for making good pictures. The declarations of these people all things are impure and that this attitude defeats its own purpose.

Show Edgar Comedy

(Special to Exhibitors Herald)

NEW YORK, March 15.—S. Roth-}

M A X  E H R E N R I E C H

Max Ehrenreich

EDGAR COMEDY

New York City. Ehrenreich has departed from next week's program at the Capitol theatre and has included in its stead the newest Booth Tarkington "Edgar" comedy.

MAE MURRAY

Who will make four big features for Associated Exhibitors under the direction of Robert Z. Leonard.
EXHIBITORS HERALD  
March 26, 1921  

Pennsylvania Forms Unit of National Exhibitors' League  
John S. Evans of Philadelphia Is Elected President of Organization—Plans Made at Meeting to Fight Unfriendly Legislation  
(Special to Exhibitors Herald)  
HARRISBURG, PA., March 15.—Another state organization of exhibitors came into being on last Tuesday when 200 exhibitors of Pennsylvania, representing 500 theatres, met at the Penn Harris hotel here and formed the Motion Picture Theatre Owners of Pennsylvania.

Through the formation of the state organization exhibitor forces in Pennsylvania are brought under one head for the first time, insuring closer cooperation in solving the problems that confront the theatre men of the Keystone state.

John S. Evans Is Elected President

As their first president the Pennsylvania exhibitors elected John S. Evans of Philadelphia. Other executive officers chosen are:

First Vice-President—H. E. Wilkinson, Pittsburgh.
Second Vice-President—Peter Magaro, Harrisburg.
Third Vice-President—Fred J. Herrington, Pittsburgh.
Fourth Vice-President—Marlin Matthews, New Castle.
Secretary—J. O. Tooie, Scranton.
Assistant Secretary—R. S. Kossen, Lewisburg.
Treasurer—Jacob Silverman, Altoona.

Plans were laid at the meeting to fight hostile legislation and resolutions of protest against censorship and other restrictive measures were adopted.

As a means of combating censorship exhibitors were advised to carry the message of the censorship menace direct to their patrons through the medium of the screen; and also to provide petition blanks to be filled cut by patrons and mailed to legislators.

Affiliate With M. P. T. O. A.

Other resolutions were: A pledge of affiliation with the Motion Picture Theatre Owners of America; commendation to D. W. Griffith for his part in aiding Mrs. Pauline K. D. Dodge's congratulations to Herbert Hoover on the success of the Hoover Drive for the starving children of Central Europe; for the establishment of equitable contracts; and a resolution condemning William A. Brady's trip.

The meeting was opened by C. Floyd Herrington and M. J. O'Toole, Vincent theatre enterprises in Harrisburg, who introduced Mayor George Hoover, who in turn welcomed the delegates. M. J. O'Toole of Scranton, responded to the mayor's greetings.

Sydney Cohen Talks

Sydney S. Cohen was introduced by S. I. Berman of New York. Mr. Cohen explained the need of exhibitor organization to fight pending legislation.

Other speakers were W. Stephen Bush of New York, who attacked censorship; George Spang, mayor of Lebanon and an exhibitor; M. J. O'Toole of Scranton; George Rapport of Philadelphia; Fred J. Herrington, of Pittsburgh, and Peter Magaro of Harrisburg.

Committees Are Appointed

Committees were appointed at the opening session as follows:

Legislation: George Arons, Philadelphia, chairman; M. J. O'Toole, Scranton; Peter Magaro, Harrisburg; Henry Poke, Pittsburgh; C. Floyd Herrington, Harrisburg; Eugene McAtee, Mahanoy City; George Spang, Lebanon; Frank J. Harison, Pittsburgh.

Organization: Fred Herrington, Pittsburg, chairman; H. P. Dawson, Beaver Falls; C. O. Bairs, Fortgate; O. A. Potter, Erie; Wm. Ray, Newcastle; Harry Davies, Milton; Hugh Campbell, Hazleton; J. R. Rogers, Middletown; Nicholas Power, Doylestown.

Other subjects discussed were: W. Robert Barist, Philadelphia, chairman; Fred Herrington, Pittsburgh; A. P. Way, Dubois; J. R. Cadoret, Scranton; L. J. Chamberlain, Shamokin; Wm. Hunt, Philadelphia.

Osterstock Is Chairman

BUSINESS RELATIONS: Fred Osterstock, Easton, chairman; Sam Fineman, Philadelphia, Harold Helberger, Bethlehem; C. A. Kline, York; George Spang, Lebanon; J. E. Smith, Pittsburgh; H. Wilkinson, Pittsburgh; Dr. Mischler, Altoona; J. O. Tooie, Scranton.


A banquet was held in the Penn-Harris ball room on the first day of the convention. Arrangements were made by a committee composed of Peter Magaro, chairman; C. Floyd Hopkins, Isaac Marcus and H. B. Sellers. Among those who spoke were Assemblyman M. G. Reed, Craig, of Erie; Dean Hoffman editor of two Harrisburg papers, the Patriot and Evening News; Felix Mendelsohn, Goldwyn exchange manager, at Philadelphia; Assemblyman Marcus, of Pittsburgh; W. Stephen Bush, of New York; Fred J. Herrington, of Pittsburgh; Mike Stiefel, of Philadelphia; and Sydney S. Cohen. Peter Magaro acted as toastmaster.

Many Attend Meeting

Present at the convention were:

G. T. Spang, Lebanon; O. A. Potter, Erie; J. R. Rogers, Middletown; W. R. Stambaugh, Turtle Creek; C. L. Koller, Altoona; J. F. Osterstock, Easton; W. W. Hassinger, Bryon Maw; W. G. Mous, Irwin; H. Goldberg, Beaver Falls; A. R. Wray, Dubois; C. J. Brown, Evansburg; J. O. Tooie, Wilkes-Barre; F. S. Silverman, Altoona; W. R. Stambaugh, Mahanoy City; R. E. Davis, Milton; J. M. O'Toole, Wilkes-Barre; W. Littlegrove, Braddock; A. H. Hall, Quakertown; J. Dawson, Galitzin; S. R. Filson, Harris-

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Chicago to Get New $2,000,000 Theatre  
Playhouse to Be Erected in Same Neighborhood Where Tivoli Is Located

Chicago's South Side is to have another $2,000,000 theatre.

In the neighborhood where the new Tivoli, the Balaban & Katz house, has just opened is to be erected a 4,000-seat theatre at a cost of $2,500,000. The Tivoli is at Sixty-third and Cottage Grove while the new playhouse will be erected at Sixty-third between Blackstone and Harper.

J. M. Browarsky will build the theatre. Secrecy has been maintained as to the owners of the building. Several of Chicago's prominent exhibitors have been mentioned but all have denied any interest in the project.

On the ground floor of the new building will be space for fourteen stores. Overlooking Jackson park will be 300 apartments.

Construction on the new theatre will begin on May 1.

Winik Obtains Rights  
To Chaplin's "The Kid"  
For the British Isles

(Special to Exhibitors Herald)


It is claimed that the price paid doubtless will stand as a record for some time to come. The picture is expected to reach England in May. An additional supply of prints will be furnished for distribution in Great Britain.

Plan Hannibal Building

HANNIBAL, MO.—Work will be begun on the new Hannibal theatre to be located at 108 South Fifth street, with the coming of spring.
Great Ovation Given Stars in Personal Appearances

Pittsburgh Theatregoers Honor Thomas Meighan—Clara Kimball Young
Accorded Warm Reception in South—Reception Held for Lilian Walker

STARS who have made personal appearances in theaters throughout the country of recent date have been warmly received and feted by the thousands of theaters.

In many instances the keys to the cities have been virtually turned over to the honored guests. Every courtesy has been shown by city officials, civic societies and fans.

Thomas Meighan, George Beban, Clara Kimball Young and Lilian Walker are among those who have been receiving the plaudits of the fans within the last few weeks.

The greatest ovation was given Mr. Meighan, the Paramount star, at Pittsburgh, Pa., his former home. Pittsburgh still claims the star and every time that he visits the city "the natives" outdo themselves to honor him.

On March 3 he made a personal appearance at the Liberty theatre, Youngstown, Ohio, for which he was paid $1,000. This he gave in charity, half to the Kenwood Orphan Asylum and half to the Actors’ Fund of America. The mayor of the city gave him the keys to the city and a big ball was held that evening in his honor.

The following day he stopped over in Pittsburgh to visit his relatives and friends. A private screening of his new picture, "The Easy Road," was given for him and a party of old friends and newspapermen. This was followed by an elaborate dinner at the William Penn hotel where in addition to the leading theatrical, film and newspapermen of the city, he was honored by the presence of John S. Herron, president of Pittsburgh’s famous "Council of Nine."

The Paramount star then appeared at the Liberty and the Regent theatres, Rowland and Clark’s big East Liberty theatres.

Press and public joined in enthusiastic receptions for Clara Kimball Young, the Equity star, on her visit to Nashville, Louisville, Tulsa and Oklahoma City. Newspapers declared that Miss Young broke all records for publicity and popularity in their respective cities. A week prior to her arrival the press heralded her coming from front-page headlines. Mayor-elect Holcomb of Houston, Texas, presented her with a "ship channel" emblem.

Mayors, governors, military and civic officials, the shining lights of society—every person of position and prominence hastened to extend their courtesies to their beautiful guest, Miss Young voiced the sentiments of her press-agent, Milton Crandall, when she declared that "even Mrs. Harding, mistress of the White House, couldn’t have been more widely welcomed."

F. P.-L. Employed Held On Charge of Larceny

NEW YORK, March 13.—Louis C. Bruce, an employee of the Famous Players-Lasky foreign department, was arrested last Thursday by Detective McCarty of the bomb squad, on a charge of grand larceny. According to the complaint Bruce, who has been with Famous Players for six years, had falsified his accounts to the extent of $1,500. Before Magistrate Douras in the Yorkville court he pleaded guilty and in default of bail was sent to the Tombs to await the action of the grand jury.

Clara Kimball Young, the Equity Pictures star, at Houston, Texas.

Thomas Meighan, Paramount star, being entertained by friends and newspaper men in Pittsburgh, Pa., at the William Penn Hotel.
N. A. M. P. I. Movement to End All Chance of Criticism

(from Staff Correspondent)

NEW YORK, March 14.—Dr. Wilbur F. Crafts publicly announced today that he did not care especially for censorship, a clean screen being his one desire. It is the thing and not the method that interests him.

The president of the International Reform Bureau made these statements at an informal meeting this afternoon at headquarters of the National Association of the Motion Picture Industry. At Hamilton the president, producers, distributors and representatives of the Y. M. C. A., W. C. A., the Society for the Prevention of Crime, the Association for Better Motion Pictures and other kindred organizations.

Cooperative Spirit Is Apparent

The purpose of the meeting was to discuss with Dr. Crafts the question of censorship. The meeting was one of cooperative spirit, with Dr. Crafts expressing himself as willing to cooperate with the producers and distributors in a concrete plan for keeping the screen clean and wholesome.

There was a general discussion relative to licensing all pictures with a contract embodying the thirteen points recently adopted by the producers and distributors. A plan of licensing theatres to show wholesome films also was considered. In case of abrogation the license would be revoked.

The whole discussion centered on the making of pictures along the lines outlined in the thirteen points and the strict adherence to these standards.

Hess Asks Time for Industry

Gabriel Hess suggested that Dr. Crafts and others advocating censorship and other film reforms grant the producer-time to carry through their plans. Dr. Crafts, who said that he never had started a single state or local agitation for censorship, answered that while he did not control the reform forces he felt that this suggestion was fair.

O. R. Miller, secretary of the New York Civic League, raised the question of the producers having the power to enforce the thirteen points. Hess answered that the National Association represented at least 90 per cent of the producing units.

Discuss Attitude of Catholicks

William A. Brady, president of the X. A. M. P. I., took exception to the statement of Dr. Crafts that the Catholicks wanted censorship. Dr. Crafts then declared that it was not the method but the thing, namely, a clean screen.

In this Dr. Ellsworth and vice-president of the Y. W. C. A., agreed, saying that the whole idea was cooperation in the production of pictures that would preserve the morals of the women of the country. It was with this understanding that the meeting adjourned. Former Judge Peter A. Hendrick presided.

Mr. Brady and Mr. Hess spoke for the National Association. Besides those already mentioned, H. C. Barber, superintendent of the Society for the Prevention of Crime, spoke, saying that he thought the clean screen must start with the producers.

Famous Players-Lasky Earnings In Increase

(from Staff Correspondent)

NEW YORK, March 15.—Famous Players-Lasky Corporation's consolidated statement, including the earnings of the subsidiary companies, reports for the year ending December 26 net operating profit of $5,397,154. After deducting all charges, reserves and federal income and excess profits taxes this company, with $3,133,955.22 earned in 1919, had a net gain of $2,254,198.83 for the year. The earnings for 1920 exceeded those of 1919 by $434,355.22.

In the first quarter of 1921 the company had a profit of $59.675, with an increase of $13,355.22 over the first quarter of 1920. The earnings of the subsidiary companies were $2,941,685.22 for the first quarter of 1921, as compared with $2,755,530.34 for the corresponding period of the preceding year.

Total net profit of the company for the three months ending March 26, 1921, was $3,236.185.82, as compared with $2,193.445.76 for the same period in 1920.

Hammons Signs White and Hamilton to Make Series of Two Reelers

(from Staff Correspondent)

NEW YORK, March 15.—E. L. Hammons, president of Educational Films Corporation, announced the signing of Jack White and Lloyd Hamilton for three years with twelve two-reel comedies to be made annually. They will be published under a new banner. Hamilton will be featured under the direction of White. Hammons and White are here, where the next three comedies will be made.

Educational also has contracted with Astra Film Corporation for eight two-reel comedies featuring Jimmy Adams. These also will be of the Mermaid brand, making a total of twenty of these comedies a year, an increase of eight over last year.

Apache Company Is Formed in Arizona

(Special to Exhibitors Herald)

LOS ANGELES, March 15.—Organization details of Apache Trail Productions have been announced by C. O. D. Blanchfield, fiscal agent.

F. W. Woodward is president; A. W. Snyder, vice-president; H. V. Swell, secretary and treasurer. Directors include J. WATT Hogue, B. J. Wynn and D. L. Meloy, all of Los Angeles, and H. V. Swell, Los Angeles representative. J. B. Warner and Vester, Peg, are the featured leads in the Westerns which the company is producing in Arizona under the direction of A. J. Scott.

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Crafts Offers Cooperation

In Plan for Clean Screen

Reform Leaders Approve Thirteen Point Outline of N. A. M. P. I. Movement to End All Chance of Criticism

Going to France

Shallenberger Returns

From West Coast after Closing New Contracts

Vidors Leave for West

NEW YORK, March 15.—Adolph Zukor sails next Tuesday on the Aquatania to visit France and possibly Germany in connection with Famous Players-Lasky export business. On the other side he will meet his son, Eugene Zukor, who sailed several weeks ago. He expects to return in about six weeks.

NEW YORK, March 15.—W. F. Shallenberger, president of Arrow Film Corporation, returned Saturday after spending seven weeks on a Coast trip. He has announced the signing of contracts for twenty-six features, most of them in series of four each. A box-office star will be featured in each.

The first feature announced is "Heedin' North," starring Pete Morrison. Four big specials are included in the twenty-six. Mr. Shallenberger also contracted for two series of two-reel comedies, the first starring Eddie Barry, Harry Gibbon and Helen Darling. Stars of the others have not been announced. A fifteen-episode Northwestern serial with Ann Little in the lead was also obtained for Arrow. It was directed by Ben Wilson.

NEW YORK, March 15.—King and Florence Vidor left today for the Coast, where Vidor will do four pictures for Associated Producers. The first will be "The Cottage of Delight." Florence Vidor will play in one picture for Thomas Ince.
Aitkens to Establish System Of Exchanges Over Country

(From Staff Correspondent)

NEW YORK, March 15.—Harry E. Aitken and Roy E. Aitken are the guiding spirits in American Business Corporation, which plans to develop a system of twenty-five exchanges throughout the country to distribute motion pictures. American Business Corporation was incorporated under the laws of Dela.

ware on November 1 of last year. The officers are Augustus C. Hone, president; Charles H. Peddrick, Jr., vice-president and assistant treasurer; Roy E. Aitken, treasurer; Jos. W. Seemes, secretary; and J. M. Carling, assistant treasurer. Harry E. Aitken and Roy E. Aitken are members of the board of directors.

The corporation now is doing some distribution through Magnet Film Exchange at 729 Seventh avenue. At the offices of the corporation it was said that ambitious plans are being laid out but that it was too early to talk about them.

World Film Enters State Right Market

Company Has Large Supply of Pictures on Hand for Publication

(From Staff Correspondent)

NEW YORK, March 15.—World Film Corporation is entering upon a campaign of extensive activity in the state rights market, according to a statement made to the trade press last week by Milton C. Work, president. This is the first official announcement to be made of the company's purposes, although plans were laid for the step immediately after the corporation had sold its distributing organization.

Has Supply of Films

The corporation has an unusual supply of pictures, Mr. Work says. During the last year distributors looked at over 500 subjects and from this number selected the array it now controls. The selection covers a variety of subjects, including detective dramas, comedy-dramas, society drama and westerns.

"The Wakefield Case," a detective drama produced by Lawrence Weber and starring Herbert Rawlinson, supported by Florence Billings; and "Whispering Shadows," produced by Mayflower under the direction of Emile Chautard with Lucy Cotton as the star, are two of the early offerings.

Will Re-edit Pictures

Reissues of World Film publications will be offered. All of the reissues are to be re-edited by World Editorial Corporation, headed by Harry Chandeet and William B. Laub. New advertising material is being prepared.

In addition to its state right activities, the corporation will sell directly the foreign rights of the pictures owned.

Michigan Law Is Blow To School Exhibitions

(From Staff Correspondent)

OWOSSO, MICH., March 15.—The state fire marshal's office has notified Chief Howell of the local fire department that under the provision of a new law no motion picture shows can be given in buildings other than regularly equipped theatres without the buildings being inspected.

Organization Creates Voluntary Censorship

(BATTLE CREEK, MICH., March 15.—The child welfare department of the Parent-Teachers' Association has established a voluntary censorship to eliminate objectionable films and encourage interest in the good. It is said that the association has the cooperation of the local exhibitors.

Chattburn Concern Appoints Manager

(From Staff Correspondent)

LOS ANGELES, March 15.—L. M. Gobbs has been appointed assistant general manager of T. W. Chattburn Enterprises, to supervise exchanges in Western cities. L. E. Kennedy has been appointed Los Angeles exchange manager; Harry V. Oviant for San Francisco, and Walter Cree for Omaha.

Kyon Speaker at Art Men's Meeting

(From Staff Correspondent)

LOS ANGELES, March 15.—Charles H. Kyson, president of the Art Directors' Association and art director at the Thomas H. Ince studios, will appear before the A. D. A. at its next bi-monthly meeting, Friday, March 18, and speak on "Picture Costs."

Brady Will Continue Trip to Visit South N. A. M. P. I. Thanks Leader for Effort to Promote Unity in Industry

NEW YORK, March 15.—William A. Brady, president of the National Association of the Motion Picture Industry, who has just completed a six-weeks' trip through the West, is to resume his tour within a few days.

He will visit twelve more states, principally in the South.

Given Vote of Thanks

Mr. Brady gave a preliminary report of his trip to the producers and distributors divisions and the membership of the executive committee of the N. A. M. P. I., at a meeting held in the Hotel Claridge March 11.

After his report, a resolution was proposed by Adolph Zukor extending a vote of thanks to Mr. Brady "for the splendid work he has accomplished." The resolution was unanimously adopted.

On motion of F. L. Waters, Mr. Brady was instructed to appoint a committee to meet with the National Board of Review for the purpose of discussing a practical application of the set of standards which has been adopted by the national association.

Those Attending Meeting

Those at the meeting and the companies represented were: Adolph Zukor and Lee Counselman of the Famous Players-Lasky Corporation; Earl J. Hudson and E. B. Johnson of Associated First National Pictures, Inc.; Gabriel L. Hess of Goldwyn Pictures Corporation; R. A. Rowland and W. E. Atkinson of Metro Pictures Corporation; J. S. Woody of Realart Pictures Corporation; C. C. Pettitjohn of the Selznick Corporation; P. L. Waters of Triangle Distributing Corporation; H. Goldstein of Universal Film Manufacturing Company; Saul E. Rogers of Fox Film Corporation; E. W. Hammons of Educational Film Exchange; Murray of International Film Service, Inc.; Albert Grey of D. W. Griffith, Inc.; Joseph M. Schenck of Norma Talmadge Film Company; Hiram Abrams of United Artists Corporation; Paul H. Cromelin of Inter-Ocean Film Company; Thomas G. Wiley, Frederick H. Elliott and Lloyd D. Willis.

Teddy Taylor Will Marry Ruth Wing

(From Staff Correspondent)

LOS ANGELES, March 15.—Teddy Taylor, the new publisher, and Ruth Wing, daughter of the well known Willie Wing, who writes dare-devil Westerns and exciting serials, will be married this month. Ted was former director of publicity at Metro and was later associated with Charles L. Herrizmann at Universal City.

Grants Playhouse Permit

(From Staff Correspondent)

CHARLESTON, S. C., March 15.—City Building Inspector James Coles has issued a permit to Albert Sottile of Pastime Amusement Company to build the first unit of a new theatre in George street. The first unit will cost $10,000.00.
South African Player
Says America Leads
World in Production
(From Staff Representative)
NEW YORK, March 15.—Owen Mac-
Donald, the 17-year-old South African
film player, recently arrived in New York
City. Miss MacDonald, accompanied by
her mother, traveled the 7,000 miles to
learn at first hand the manner of Ameri-
can production of motion pictures. Be-
fore starting on a tour of the various
studios throughout the United States,
Mrs. MacDonald and her daughter were
in accord in declaring that up to the pres-
ent moment, European pictures are far
behind American productions.
"I have traveled in many sections of
both the old and the new world," said
Miss MacDonald, "and I must admit that
the American cinema product by far out-
classes foreign competition. As a further
proof of this assertion it is only neces-
sary for me to say that the exhibitors of
Africa and the leading exhibitors of
Europe demand American made films
and are willing to pay for it. Whenever
an American film is shown in South Africa,
the S. E. O. sign is bound to make its
appearance."

Mastbaum Memorial
Day in Philadelphia
Is Set for April 3
(Special to Exhibitors Herald)
PHILADELPHIA, PA., March 15.—
Sunday afternoon of April 3 has been
designated by the Stanley Mastbaum
Memorial committee as the date for observ-
ance of the death of the founder of the
Stanley Company.
Each year a special entertainment in
honor of the birthday of the theatrical
man is held at the Eagleville Sanatorium
near Norristown. This annual memorial
has become a feature which is looked for-
ward to by the invalids at the sanatorium.
Acceptance of the committee are: Law-
rence D. Beggs, chairman; Al Boyd,
John McGuirk, Abe Sablosky, Lew Sab-
losky, Morris Boney, Charles Segal and
Abe L. Einstein, secretary.

Crews Sells Theatre
To Resume Art Work
(Special to Exhibitors Herald)
FAYETTE, MO., March 15.—Monte
Crews has sold the Alamo theatre to the
Stroub Brothers of Slater. Mr. Crews
will return to New York to resume his
art work.
Mr. Crews has been one of the live-
wire exhibitors of Missouri. During the
engagement of a chauntauqua here last
fall he threatened to obtain an injunction
prohibiting the Sunday program unless
he was permitted to operate also on the
Sabbath. The result was that Crews
was granted permission to operate on
Sunday.

A. M. P. A. Will Represent
Industry in Patriotic Work
Meeting at Madison Square Garden on March 18 Is
Sponsored by American Legion and
Civic Organizations
(Special to Exhibitors Herald)
NEW YORK, March 15.—The motion picture industry is to participate in
another phase of Americanization work.
The Associated Motion Picture Advertisers has been designated to repre-
sent the industry at the Re-consecration meeting scheduled for March 18 at
Madison Square Garden.

Patriotic Organizations Sponsoring Meeting
The purpose of the meeting is the upholding of Americanism and
American ideals. Patriotic societies, both local and national, are sponsoring the
affair. Among the leaders are Col. Galbraith of the American Legion and Miss
Ann Morgan.

At the recent weekly meeting of the
A. M. P. A. acceptance of the appoint-
ment was voted. In concurring in the
purpose of the meeting the following
resolutions were adopted:

Resolved, That the A. M. P. A. declares
itself and hereby is in wholehearted ac-
cord with the high purposes of the Re-
consecration meeting to be held March
18; and that we solicit the cooperation of
other elements of the industry to make
this meeting reflect the convictions of
those in the motion picture profession.

Resolved further, That the committee ap-
pointed cooperate with Mr. Hawks in
getting out slides and trailer for the fur-
therance of the publicity and advertising
work of the Re-consecration meeting.

For the A. M. P. A., President Paul
Lazarus appointed the following com-
mittee to cooperate with the organizers
of the meeting in the preparation of slides
and trailers for advertising purposes:
Victor Shapiro, chairman; Tom Wile-
and E. P. McNamee. Wells Hawks will
act as liaison officer between the A. M.
P. A. and the committee for the Re-con-
secration meeting.

Belmont Is Opened
(From Staff Correspondent)
NEW YORK, March 15.—The Bel-
mont, the new Haring and Blumenthal
theatre at Tremont and Belmont aven-
es, the Bronx, was opened last Satur-
day night.

Shooting Scenes on the Limited

Left to right: Clarence Geldart, Miss Fielder, F. R. Butler, Julia Faye, Gloria Swanson, Alec B. Francis, Milton Sills, Elinor Glyn, the author, and Sam Woods, Paramount director, filming scenes on the rear observation platform of a railway train, for "The Great Moment," starring Gloria Swanson.
Five Troupes of Indians Will Exploit New Neilan Feature

Pete Smith States That Squaws, Papooses and Bucks Are to Be Used In Prologues

INDIANS—five troupes of em—coming from the Blackfeet reservation at Glacier National Park are preparing to don their head dress and war paint for exploitation of Marshall Neilan’s forthcoming First National picture, “Bob Hampton of Placer.”

Pete Smith, publicity director for Neilan, who has been buzzing around Minneapolis, has just announced that arrangements have been completed with the Great Northern railway for the nation-wide tour of more than fifty Blackfeet bucks, squaws and papooses who will appear next month in connection with the publication of “Bob Hampton of Placer.” This stunt will feature a detailed exploitation of the picture.

Everyone of the Indians who will tour the country appeared in the picture which was staged last fall in Glacier National Park. More than 1,000 of the Red Men were used in the climax of the picture which is “Custer’s last fight.”

Tentative plans are to use the Indians for prologues in the higher class theatres throughout the country where the picture will be shown. They also may be used for ballyhoo purposes. Each troupe will consist of an interpreter, five bucks, and as many squaws and papooses as may be desired. The picture will be published on April 1 through First National exchanges.

This is declared to be the first time in history that Indians will be used in numbers to exploit a picture. Permission from the government to allow the Indians to leave the reservation and the cooperation of the Great Northern rail-

road had to be obtained before plans were completed.

Other features of the campaign announced by Smith follow:

Elaborate Indian lobby photos and stills.

Mailing of 15,000 letters to persons who visited Glacier National Park during the last few years. These heralds will tell of the production and the coming of the Indians.

Mailing of 1,000,000 two-color postcards by the railroad telling of the park and picture.

Detailed press book for exhibitors and suggestions for prologue, lobby stunts, etc.

After completing plans here Smith left for Browning, Mont., where he will meet the Indians who will make the trip and will obtain material for advertising and newspaper copy. From there he will return to California.

Commenting on the exploitation stunt Carleton Miles, writing in the Minneapolis Journal said: “Motion pictures are the Indians’ missionaries. It is a case of repentence.”

“The movies took away the Indians’ jobs by putting the Wild West shows out of business. The braves had to go back home instead of swaggering all over the lot in war paint. It was a cruel blow to the Indian, but he bided his time. His opportunity came today when he and fifty of his brothers, squaws and papooses were engaged to start exhibiting themselves all over the United States.”

S.-L. Metro Picture Will Play at Capitol

The second Sawyer and Lubin picture which Metro is distributing, “Without Limit,” will open at the Capitol theatre, New York, on March 28. George D. Baker directed the feature.

Court Order Closing Theatres on Sunday Is Made Permanent

PRINCETON, IND., March 15.—Efforts of United Theatres and Amusement Company to open its motion picture shows on Sunday came to an end when the state’s case against the amusement company was dismissed by agreement. A temporary restraining order prohibiting the company from giving motion picture shows on Sunday was made permanent by Judge R. C. Baltzell of the circuit court.

The court’s order prohibits the amusement company from operating its shows on Sunday until the statute governing the case is repealed by the state general assembly. The costs of the action were paid by the defendant.

The case aroused much interest here. It was chiefly a fight between the recently organized Law and Order League and the amusement company. At the time of the issuance of the restraining order counsel for the amusement company announced an appeal would be taken to the supreme court of Indiana in event of a permanent injunction. This plan has now been abandoned.

L. B. Seymour of Iowa Leading Fight on Tax

GLENWOOD, Ia., March 15.—L. B. Seymour, manager of the Rex theatre in this city, is leading the fight in this section of the state on the Whitmore-Weaver bill, which would fasten a state tax of one cent on each 50 cents or fraction thereof paid for admission to any amusement. At his own expense, he has printed an analysis of the bill pointing out to motion theatre owners that the law would compel them to pay into the state treasury practically 4 per cent of gross receipts and urging them to explain the situation to representatives and senators from their district. His step is bringing results.
Exit "And a Comedy"

REPORT FROM EDUCATIONAL FILM EXCHANGES, Inc., states that the demand for posters advertising short subjects distributed by that organization has tripled in the past six months. That is good news for theatre men, as well as for short subject manufacturers and distributors and the general public.

The report indicates that the exhibitors of the nation are intent upon eliminating the condition discussed upon this page slightly less than six months ago under title of "And A Comedy." General observation of newspaper and other theatre advertising is substantial of the statement.

As a result of this effort exhibitors will find their theatres more prosperous because better advertised; short subject producers and distributors will respond to the encouragement given and progress toward better production and distribution the more rapidly because with confidence; and the general public will find theatre attendance a more pleasant because more dependable pastime.

PHOTOGRAPHS SHOWING extraordinary advertising accomplishments of Seattle, Wash., theatre men during the recently celebrated First National Week are reproduced upon another page of this department. Paramount, Metro, Hodkinson, Universal and other companies have conducted special weeks of similar character with like results as concerns advertising. The stimulating effect of such an enterprise upon theatre advertising is by no means its least important recommendation.

PHOTOGRAPHS REPRODUCED upon another succeeding page show graphically the results of sensational exploitation in Boston, Mass., where Robertson-Cole's "Kismet" was introduced following a campaign of exceptionally vigorous nature. An advertising man awed as one might pardonably have been by that city's reputation for intellectuality and reserve would not have employed spectacular methods. The men in charge of the premiere realized, as too few do, that human beings are human, whatever their veneer, and proceeded accordingly. The photographs submitted are ample proof of success—likewise proof of another victory for exploitation.

STILL ANOTHER VICTORY is recorded with receipt of the exceptionally interesting photograph showing the manner in which cutouts are displayed by motion picture exhibitors in Prague, Bohemia, Czechoslovakia. Nothing exactly like it has been done in this country, doubtless because city ordinances in the majority of American municipalities prevent. Yet the idea is typically American, bizarre, innovative, spectacular. The fact that American exploitation thus dominates Old World theatres is interesting and convincing proof of its soundness as an institution.

PERSONAL APPEARANCES of stars in connection with pictures in which they appear are reported with steadily increasing frequency. Such reports differ almost solely in name of player, theatre, city, picture, etc. The public welcomes them heartily, attending the theatre in great numbers. That indicates undiminished interest in motion pictures. Exhibitors contemplating interpolation of vaudeville and similar foreign elements to "strengthen" their programs need to know that public interest in motion pictures was never at higher pitch. Equipped with such knowledge the real showman proceeds naturally to better advertising and its invariable result—better business.

POSSIBLY THOUGH NOT probably as an indirect result of box office reports due at least in part to the presence of motion picture players, impersonators of stars are being used in exploitation and presentation with considerable success. Douglas Fairbanks, Charles Chaplin, Roscoe Arbuckle and William S. Hart are among the stars whose pictures have been advantageously advertised by employment of imitators. In cases where stars do not personally object to the impersonation and no attempt is made at misrepresentation the stunt may be used with gratifying results.

GEORGE BEBAN, STAR OF "One Man in a Million," and presently engaged in a personal appearance tour in connection with the production, recently made a statement to an EXHIBITORS HERALD reporter that is especially interesting in this connection. Mr. Beban stated that since publication in this department of a suggestion to the effect that exhibitors to whom his services were not available should engage an impersonator to enact his vaudeville success, "The Sign of the Rose," in presentation of the picture the home office of Robert-on-Cole had received exhibitor requests for impersonators and actor requests for employment in such numbers that he had engaged legal counsel to prevent use of his act in this manner, said act being protected by copyright. The suggestion was made as a result of the excellent reception accorded vaudeville impersonations witnessed and without knowledge of the fact that the act was copyrighted. Apologies to readers who may have been inconvenienced thereby and to Mr. Beban are made herewith.
Showmanship Suggestions in the Stills

"HEY RUBE," a new Educational comedy, offers another opportunity for use of the 1907 model "horseless carriage" which may be found after a search in practically any city. The stunt has been utilized numerous times in past exploitation, always with marked success. The incongruity of the vehicle's appearance alongside the modern automobiles upon any street is its strong point. The exceptionally low cost of the enterprise is another argument in behalf of its adaptation. Members of the house staff may be sent out in the conveyance, or amateurs may procured with little difficulty.

"BEAU REVEL," Thomas H. Ince-Paramount production, deals mainly with society life and contains, among others, the elaborate setting reproduced above. It may be approximated by exhibitors who emphasize stage presentation to good effect. A single professional dancer of ability may be employed, the minor characters being entrusted to amateurs.

"THE HICK," Larry Semon's most recently published Vitagraph comedy, contains the above scene. It is customary to give considerable footage to action taking place against such backgrounds. Where censors do not shorten the sequence a stage feature of similar nature may be used to advantage. Where there is censorship it should prove even more effective. This type of presentation has been used so frequently as to have established ample precedent for the guidance of the exhibitor who applies it in the present instance.

"SCRAP IRON" is the title of the forthcoming Charles Ray-First National production from which the above still is taken. Considerable newspaper and word-of-mouth publicity should be obtainable by use of amateur or professional boxing contests staged in accordance with existing statutes. The old familiar "Meets All Comers. Prize of (suitable amount) to Anyone Who Stays Three Rounds" may be re-vamped for the occasion. Variations in plenty will occur to the exploitation exhibitor.
Ruth Roland Wins Atlanta

RUTH ROLAND, star of "The Avenging Arrow," Pathe serial, made a personal appearance in Atlanta, Ga., when the first episode was shown at the Alpha theatre, one of the Sig Samuels chain. Accompanying illustrations give an impression of the reception accorded the star.

Atlanta newsboys welcomed her with a demonstration which stopped traffic for half an hour, presenting her with the bouquet seen above. Another photograph shows the effect of her presence upon Alpha theatre attendance.

The lower illustration shows the reception committee, from left to right: Willard Patterson, Mgr. Criterion theatre; N. V. Darley, Mgr. Alpha; Ruth Roland; Miss Brownie Brownell; J. A. McWhorter, Mgr. Pathe exchange, and Steve Grow, Mgr. Hodkinson exchange.
Live Exploitation
In Czechoslovakia

WERE the accompanying illustration presented as showing "unique use of cutouts" by an American exhibitor, it would be interesting. "Novel," "effective" and other veteran terms in common use describe it accurately.

When it is stated that the photograph was received from Charles E. Moyer, director of advertising and publicity for United Artists Corp., from Sedley Peck, of the American Legation at Prague, Bohemia, Czechoslovakia, added interest attaches thereto from the American exhibitor-advertiser's point of view.

Mr. Peck's comment regarding the photograph included the statement that Mary Pickford is as well known there as in the United States, though she is known as Mary Pickfordova, as all women in that country have an "ova" at the end of their names.

Sandusky Ape Man Combines Realism And Comic Appeal

George Schade, proprietor of Schade's theatre, Sandusky, O., recently employed the remarkable character shown in the accompanying illustration in an exploitation campaign waged for "Go And Get It," Marshall Neilan's First National attraction. The picture, certainly a novelty, is interesting for many reasons.

The attraction advertised has been exploited with exceptional industry throughout the country. The stunts used in its behalf constitute an array of novelties such as are induced by few productions. One might have stated with reasonable confidence that its possibilities had been exhausted some weeks ago, that nothing essentially new would be used in its behalf.

The Schade stunt, by a wide margin the most spectacular in point of realism combined with humorous appeal, proves that such a statement would have been mistaken.

The news of the innovation further substantiates several important conclusions drawn in connection with previous accomplishments. It proves, for instance:

That there is always something new under the sun in exploitation;

That any picture which is not too old to exhibit is not too old to advertise with every means available;

That stunt exploitation is its own guarantee of publicity, and

That a thing worth doing is worth doing well.

The ape man stunt had been used before. It had never been used so effectively.

Indian Parades
First National Films Doctrine

The Indian whose likeness is shown herewith carried the doctrine of First National pictures in the Washington's Birthday parade at Laredo, Texas. The figure was unique and undoubtedly imposing even in a section where Indians are not infrequently seen, drew attention to the harnessed statement.

It is not necessary to dwell upon the probable results of the enterprise. The benefit to Laredo exhibitors using the First National product is apparent.

Space may be devoted more profitably to a general summing up of the advantages of the class of advertising represented. It is a class of which too little is reported in the news of the average week.

Any exhibitor is in a position to bear the expense of such an enterprise. It is indicative of lamentable apathy that many exhibitors do not seize upon similar and dissimilar opportunities for the public display of their theatre name. "Me like Strand pictures" obviously will serve as well the individual exhibitor. Further departure from the original plan of action may be made at will.

It is generally known that prestige advertising is in many respects more valuable than individual attraction advertising. It has permanency of yield and singleness of purpose on its side, not to mention several obvious points of merit.

The Laredo enterprise reflects a clear understanding of showmanship values and an altogether commendable industry. More work of the type is to be expected as the general science of exploitation develops.
Boston Bows To "Kismet"

Traditionally staid Boston, Mass., regarded by many as impregnable to exploitation assault, surrendered en masse to the campaign waged for the premiere of the Robertson-Cole production at the Majestic theatre.

Exploitation Arabs knelt in mock Mohammedan worship at Boston's busiest intersection, attracting vast crowds. Arising, they unfurled scrolls giving date and place of showing.

Illustrations on the right show window displays obtained in music, sporting goods, millinery and record stores previously considered unapproachable.

The campaign constitutes a genuine exploitation triumph.
Auditorium view of the American theatre, Butte, Mont., illustrating H. A. Albright's "ain't" story, a showmanship document.

**Albright's "Ain't" Story Describes "813" Campaign**

H. A. Albright, manager of the American theatre, Butte, Mont., is author of the following showmanship story. Read it. His handling of "813," the Robertson-Cole production, is typical of the man. Others who use the picture will profit by his example. All will enjoy the story.

**BY H. A. ALBRIGHT**

First let me explain that the photo is a bit misleading in that our house isn't a store show as it would suggest. The decided "wedge" that takes place toward the front of the house is responsible for this appearance.

Further excuses are required to account for the few and scattered music stands. The organ is "the thing" in the Northwest, the orchestra being used to play the fillers. I notice, too, that our director's stand hides a good share of the organ console.

But what I was going to write about was "what looks like but ain't."

The marble bannister enclosing the orchestra pit "ain't" marble. It's compo board, cut out and painted to represent onyx, and darned if it doesn't. Neither are the Grecian lamps Grecian. They're Woolworth, but painted and fixed up in a manner that would deceive the keenest Greek that ever shined a shoe.

The potted trees and expensive vases also "ain't." These latter I change at will, as often as I find time to cut out and camouflage new ones. Occasionally I use an upright panel with a nifty little scene painted thereon, with vines entwined, etc. We have lots of fun with our stage, even though it is only twelve inches deep back of the plush.

I am rather proud of the lighting effect I have worked out on the plush. I have built reflectors around the proscenium, between it and the plush, throwing a green light on the green plush; also green thrown up from the footlights. At the ends of the stage a blue light is thrown upon the vases.

The A. T. above and in the center is red and lighted with red which works on the same dimmers as the rest and gives a pleasant contrast.

This monogram also is changed occasionally. During Christmas week I used a big red star.

I read this week of Hyman impressing the Strand's trade-mark in the form of a prologue. I once had our trade-mark up there at the top in the shape of a shadow box, which dimmed on and off with the rest of the stuff.

Now about the "813." Most of us saw the lust curtains. This is but one of the 75 conspicuous places that I put this title, within the theatre. However, in the other 74 places I added "Wednesday," which was the day the picture began.

The slide series used on the screen was due explanation, and afforded room for sales talk.

The effect was really great, the "813" on the plush. We used this drop to close in after different subjects and during intermission so it was on view a good share of the time.

The letters were cut from white sign cloth, had a red outline, and gave a pretty effect on the green velour.

Throughout my campaign I tried to impress the mystery angle. Insisted on patrons attending at the scheduled hours, which accompanied all advertising. Used the old bung about not seating any one while opening reels were in progress, etc. Drummed on the cast and also Maurice Leblanc's Arsene Lupin stories.

The picture went over in great shape.

**Aid in Advertising**

Grosset and Dunlap, book publishers, are arranging with W. W. Hodkinson Corporation for cooperative exploitation of "East Lynne." The original novel by Mrs. Henry Wood is being republished in an edition five times the usual amount. The following announcement appears on the jacket and title page of the book:


"The cover of the book has been printed in four colors and numerous scenes from the picture have been used as the illustrations. In addition to 100,000 of these jackets on "East Lynne," which will be used as advertising circulars, the publishers are printing a great quantity of half sheet cards reproducing the cover, with a selling line on the merit of this classic and a space for the name of the local theatre in each town where the picture will be shown. These placards will be displayed in the stores having the book on sale and in the theatre lobbies during the showing of "East Lynne."
"The Bait" Proves Tempting to Merchants As Basis of Cooperative Window Displays

THE BAIT," Maurice Tourneur's Paramount production, was given the benefit of window exploitation, the story of which has many points of interest during the showing of that attraction at the Rex theatre, Denver, Colo., a neighborhood theatre seating 325 persons at a performance. The four window displays obtained are presented herewith.

Fred V. Greene, Jr., Paramount exploitation representative at the Denver exchange, was responsible for the scope of the advertising campaign, probably the most extensive used in the history of the theatre.

He laid the foundation for the campaign by utilizing the method recently inaugurated for such purposes, obtaining options on the four windows considered most desirable for the work in hand. The windows are in four stores which face upon the busiest intersection in the neighborhood of the playhouse.

The title of the picture was used as the catchline which induced the merchants to lend their space for the period of display. It worked out in this manner:

In the window which displayed sweaters, mufflers, etc., the sign read, "This is 'The Bait' which lands good health."

Men's clothing were offered in another window, the banner reading, "'The Bait' to catch men."

The wording was but slightly altered to suit the purpose of the merchants who offered for inspection ladies' wear and infants' apparel.

The four windows constituted a blanket barrage of propaganda for the picture. The person who traversed the intersection in any direction could scarcely miss one of the windows. The majority of pedestrians were compelled to view two or more.

The repeated registering of the title upon the consciousness can not have been without a definite effect upon the decision of one who contemplated an evening at the theatre.

Mass attack by window advertising is one of the tried and demonstrated effective methods of exploitation. Where it has been used it has almost invariably produced big results. It is safe to assume that the 325 seats of the Rex theatre were well filled during the exhibition of "The Bait."
"Lying Lips" Exploitation Evokes Original Enterprise

"Lying Lips," Thomas H. Ince's Associated Producers, Inc., production, has evoked in the brief period elapsed since publication exploitation and presentation enterprise of striking originality. The engagement photographically described above and below, that of the New Grand Central theatre, St. Louis, Mo., is no exception.

The big stage of the theatre was darkened for the presentation feature, a miniature stage erected at the back and in screen position being illuminated by footlights and borders in effective manner.

Originality of treatment has been characteristic of every important exhibition of the Ince production to date.

An especially well-lighted window display used for "The Right to Love" in the Amsterdam, N. Y., campaign.

Advertising Men Broaden Field By Title Advertising

Great credit is due the exploitation representatives of the Famous Players-Lasky organization for their brilliant and consistent work in at least one important line of endeavor. By use of motion picture titles of peculiar fitness they have materially broadened the field of theatre advertising.

A photographic reproduction here presented shows the window display obtained by Harry Swift, of the Albany, N. Y., exchange, at Amsterdam, N. Y., during the run of "The Right to Love" at the Rialto theatre of that city. The right of every human being to enjoy the beauty of flowers is the basis of the display, which is in a florist's window.

That is a typical Paramount exploitation window. And due to the efforts of this exploitation organization practically every class of store, factory, etc., has been added to the advertiser's field of operations.

Adaptable titles are in most cases essential, though there are many instances on record when the "tie up" has been made by other means.

The broadening of the field is the important thing. This is of value to the entire exhibitorial body.

To the organization most active in the indicated direction recognition for a work well done is due.
"Outside the Law" Attests Merit of Stunt Advertising

Showmen disposed to characterization of stunt exploitation as "interesting but impractical and out of keeping with dignity" will find especially interesting the theatre record of "Outside the Law," Universal's production starring Priscilla Dean. The picture is familiar to every theatre man who reads.

The lobby display of the Rivoli theatre, Portland, Ore., reproduced above, is so spectacular as to merit the "stunt" classification.

Stunt exploitation produced the waiting line seen below during the showing at the Strand, Seattle, Wash. Note that rain did not disperse that gathering.

"Outside the Law" serves excellently the exhibitor who becomes convinced after a study of its theatre record that there is merit in stunt exploitation.

William Slutsky, imitator of Douglas Fairbanks, "booked solid" on the New York "exploitation time."

Fairbanks Double Proves Advertising Method Practical

William Slutsky, said to be very like Douglas Fairbanks in general appearance and athletic ability, has been booked almost solidly for the past two months in New York and vicinity, playing "exploitation engagements" in connection with the showing of "The Mark of Zorro," that star's United Artists production.

Wearing the costume which Fairbanks wears in the picture, the impersonator appears at theatres playing the picture, performs stunts in front of the theatre or upon the stage and permits passersby and patrons to form their own opinions as to his identity. Due to the fact that he wears a mask, it is reported, many conclude that the star is making a personal appearance.

The idea may be applied in practically any city. An advertisement for an impersonator, incidentally, should prove a good publicity stunt, though in this case the mistake as to identity is less likely to be generally made. The additional publicity will more than compensate for that.

A similar stunt may be employed with imitators of other stars whose personalities are such as to permit of successful impersonation. Such an enterprise conducted in connection with a Roscoe Arbuckle vehicle was described in a recent issue.

Employment by exchanges of impersonators for such work, possibly with standardized arrangements whereby they can be "booked" in connection with the motion pictures in which the stars represented are featured, is not an altogether impractical suggestion.
Colorful Broadside Specially Constructed
For "The Kid" at Atlantic City Colonial

One of the best lobby displays seen in Chicago was used during the Randolph theatre run of "The Kid," Charles Chaplin's First National feature. Unfortunately, the theatre front is so constructed that a photograph showing with fidelity the excellent appearance probably could not be made. At any rate, none was obtainable.

A display of like character and possessing at least one point of superiority was used for the attraction during its engagement at the Colonial theatre, Atlantic City, N. J. Photographs in this case are available, that reproduced at the bottom of this page being very similar to the Randolph composition.

Difference in location and drawing territory are doubtless responsible for the fact that the feature was shown for only one week in Atlantic City and for seven weeks at the Randolph.

A. STRAUSS, manager of the Colonial theatre, went to great expense in preparing his lobby display. Robert Hamilton, house artist, painted the giant cutouts which dominate the front. The smaller illustration, showing the theatre from a distance, discloses most advantageously the effect gained.

The lower illustration reveals the care exercised to give the lobby proper the "slum" atmosphere which has been considered advisable for use in advertising the picture. The action of the play is thrown against such a background for the most part, and the paper issued with the picture stresses this fact. It is natural that special lobby displays should carry the same general tone.

The practicality of this type of advertising is borne out in the third illustration. The Colonial lobby is said to have presented a like appearance throughout the week of the run.

Mr. Strauss did not rely altogether upon the lobby for his advertising of the picture. Post cards were sent through the mail, street cars and busses were banded, throwaways were used in profusion and a special drive was made with newspaper publicity.

It is stated that as a result of the exploitation instituted some 35,000 people attended the theatre during the week of its engagement, and this despite a simultaneous showing at a theatre not many blocks away.
Portland Celebrates First National Week

PORTLAND, ORE., scored a "first" in point of numbers among the cities of the Northwest during the recently celebrated First National Anniversary Week, attractions distributed by that organization being exhibited in 26 Portland theatres.

Much unusual advertising was done during the week, accompanying illustrations showing some of the lobby displays used. A stimulating influence upon exhibitorial advertising is not the least important effect of this and similar events.
Exploitation Stories Recorded by the Lens Showing the Trend of Advertising Activity

G. R. STEWART, resident manager of the American and Iris theatres, Casper, Wyo., promised the school boys seen in the above reproduction of a photograph submitted free admission to the showing of "So Long Letty," Robertson-Cole production, if they wore the banners for three days prior to the opening and returned them in good condition. The boys carried the title of the picture into every section of the city, their stunt serving as the climax of a teaser campaign carried on through the mail and in the newspapers.

ONE of the best publicity stunts recently reported drew the mail replies seen above for Ben Serkowich, publicity director of the Madison theatre, Peoria, Ill. Mr. Serkowich convinced the editor of the "Peoria Journal-Transcript" that he could build up his want-ad advertising by offering tickets to the Madison as prizes to the first three who found and replied to a designated keyed ad. The replies received are numbered by thousands.

A HUGE reproduction of the telegram in which the Goldwyn exchange authorized the extension of the "Madame X" engagement at the Fulton Opera House, Lancaster, Pa., was effectively used in announcing the event.

VIEW of the Fulton Opera House during the "Madame X" engagement, showing clearly the reason for the extension of the engagement.

RICHARD E. REDDICK, Paramount exploitation representative at Salt Lake City, Utah, arranged with the Bailey & Sons Co., feed dealers, for a cooperative window display in behalf of "Chickens," then in engagement at the Empress theatre.
THE Victor Dog was represented as saying "No Wedding Bells for Me" as he regarded a sign and poster advertising "Married Life," the First National attraction, in the window of the Laredo Music and Jewelry Company store, Laredo, Tex. The Victor Dog's well known facial expression gave a touch of humor to the display.

BOX office records of Barbee's Loop theatre, Chicago, are reported broken by $400 and $459 on the first and second days Universal's "Outside The Law" was shown.

THE night before Daniel Roche, Chicago representative of the Paramount exploitation staff, arrived at Rock Island, Ill., to advertise "Burglar Proof" and "Held By The Enemy" at the Majestic and Fort Armstrong theatres, a burglary was committed which made the front page of local newspapers. A safe was planted in the Fort Armstrong lobby, as shown in the accompanying illustration, the banner serving for both theatres.

STREET representation of conspicuous proportions was conducted by the Rylander theatre of Americus, Ga., in behalf of the showing of "The Kid," Charles Chaplin's feature length First National attraction.

AN inexpensive and easily read exploitation vehicle used by the Strand theatre, Canton, O., in the exploitation campaign for "Dinty," Marshall Neilan's First National attraction. Carefully thought out sign copy is not the least of the stunt's good points.

FRANK WILSON, manager of the Blake theatre, Webb City, Mo., offered free admissions to children bringing animals to the theatre on the opening day of the showing of "Down on the Farm," United Artists production. Three cows, one horse, one bear, one raccoon and numerous other animals were brought.
THE producer who publishes an exceptionally artistic or otherwise precedential photoplay is lauded by trade and laity alike. The star, if any, and all who have contributed to the picture's greatness come in for a share of glory. Much is said and written about the general advancement of the motion picture by reason of the accomplishment.

Exhibitors figure less often in discussion of this nature. An occasional spectacular individual triumph is widely heralded, but the consistent, unremitting toiler for better motion picture theatrics gets all too little of the praise rightfully due him. The inconsistency of the custom becomes strikingly apparent when it is considered that the man in the street, the gentleman whose purchase of tickets finances the industry in all its departments, sees and knows the exhibitor, whereas those commonly credited with the worth while works of the screen are to him but names or faces.

Joseph Plunkett and Edward Hyman, managing directors of the New York and Brooklyn Mark Strand theatres respectively, are men of the type responsible for but not popularly credited with a great many of the important advances which have brought the theatre to its present high estate. Their showmanship, their ability to enhance by fitting presentation and intelligently directed exploitation the existent qualities of available motion picture productions, exerts an influence upon the theatricals of the nation more generally beneficial than any single production that has been or in all probability will be published.

Illustrations presented herewith show recent accomplishments of the gentleman in discussion. The photographs disclose the general class and magnitude of the work done, work that is characteristic of the two showmen.

There are engaged in similar work in the country some hundred or more exhibitors whose names are synonyms for advanced theatrical thought. Their names in news of the week indicate news of importance. Their endeavors are worth reading about. Accounts of their work are read.

Readers apply the principles and in many instances the concrete endeavors discussed to their own businesses. Thus is general progress effected. Thus is the general estate of the motion picture theatre and the motion picture exhibitor advanced.

Joséph Plunkett, managing director of the Strand theatre, New York, contributed valuable precedent in his presentation of "Black Beauty," the Vitagraph production, the above photograph showing the Strand stage with the prologue in progress. The prologue production is another important episode in Mr. Plunkett's career of service to the American exhibitorial body.
Lobby Decoration Stressed In Washington Advertising

SIDNEY LUST, proprietor of the Leader theatre, Washington, D. C., evinced keen appreciation of advertising values in exploitation of attractions presented at that playhouse. Two illustrations presented herewith are indicative of the high standard maintained.

When "The Mark of Zorro," Douglas Fairbank's United Artists attraction, was shown at the Leader, Mr. Lust made up the attractive lobby display shown above, using paper issued with the production for the purpose. He extended his customary exploitation to embrace distribution of coupons to school children, possession of which entitled children to admission upon payment of fifteen cents. In all probability the price did not represent a great reduction. But in all certainty it represented widespread distribution of advertising.

Below is reproduced the lobby display constructed for "Shipwrecked Among Cannibals," the Universal attraction. Though the photograph does not show it clearly, it is said that a tripod from which was suspended a caldron containing imitations of human legs occupied central position in the display.

The lobby receives special attention in all cases. It is regarded as an essential factor in the selling campaign.

The displays presented herewith are representative of the average Leader composition. They represent a good average.

STUNTS

J. D. Keeler, manager of the Strand Theatre, Canton, Ohio, devoted space measuring ten inches by four columns to a personal endorsement of "Dinty," Marshall Neilan's First National attraction. He gave the message added strength by including in his copy the statement that at no time in his twelve years of experience had he assumed personal responsibility for a picture in that manner.

Sixteen window displays were obtained in the advertising campaign waged for "The Girl With the Jazz Heart," Goldwyn production, at the Calax Theatre, Asheville, N. C. Additional value attached to the stunt by reason of an arrangement whereby the holder of the winning number in a drawing held on the closing night of the engagement was presented with whatever article in any of the sixteen windows was selected.

M. H. Todd, manager of the Princess Theatre, Cheyenne, Wyo., recently used large advertising space in the "Cheyenne Tribune," buying several hundred copies of the same edition and distributing them with a red streamer across the front page. The newspaper gave a two-line head and story in a subsequent issue to description of the feat, according the story front page position.

The Rialto Theatre, holding the First National franchise for Hamilton, Ohio, has instituted "Patrons' Pay Day" to stimulate Friday business. The sum of $25 is put in envelopes varying in amount from $5 to $0.01, enough envelopes being provided so that every patron receives one.

When winners in the star identity contest recently conducted by the "Chicago Herald and Examiner" were announced, the name of the theatre each attended were included. In the theatre display advertisements in subsequent issues a line was inserted stating that the prizes won would be awarded to winners at those theatres on a given evening.
Demand for Comedy
Lobby Display Grows
Amount of Paper Put Out on
Shorts Triples in Last
Six Months

One of the most significant developments of its recently completed survey of exhibiting and exchange conditions through this country and Canada is reported by Educational Film Exchanges, Inc., to be the increased lobby and poster display and general advertising accorded one- and two-reel comedies and short subjects generally.

Issues Paper on Shorts
Educational is issuing one and three-sheet corners on each two-reel comedy, 11 by 14 lobby photos, press books, advertising aids and etc. by 10s to those theatres especially desiring them. The service on other pictures is in corresponding volume, special service being accorded on the single reels, with the idea of adding the exhibitor in selecting the pictures best suited to the remainder of the program.

Survey showed, Educational reports, that the demand for lobby and photos has been practically tripled in the last six months. Although the policy of the head office has been opposed to the exchanges loading themselves up with waste material, every exchange has found it necessary to make substantial increases and this has been directly traceable to the fact that scores of theatres that never before advertised the comedies and single reels are finding them a considerable portion of their lobby and general billboard displays.

Have Proved Drawing Power
"There isn't the slightest doubt," says Educational, "that this has come because these pictures have proven their audience pulling power to the exhibitor. We have never had any stress on the sales of accessories. While we have tried to give the exhibitor every possible service we have never urged him to buy materials. But the product itself has been proven to them and now they recognize that the comedy and the scenic supplied by Educational is in no sense a filler, but that it is worth hundreds to the theatre if their presence is allowed to be known. We have eliminated the sensational from such displays."

Plan Exploitation for
Al Christie Comedy

For the exploitation of "See My Lawyer," the Al Christie special comedy produced to be distributed by Robertson-Cole, and to be issued shortly, an extensive exploitation program has been arranged. This is being embodied in the press book which Robertson-Cole is about to publish on this subject.

See My Lawyer has a cast which includes: T. Roy Barnes, Grace Davison, Lloyd T. Whitlock, J. A. Acker, Odgen Crane, J. P. Lockney, Tom McGuire, Lincoln Plumer, Bert Woodruff and Eugene Ford. It was a successful light play on Broadway with Mr. Barnes as star.

Buys Howell Showhouse

HOWELL, MICH.—Vernon LeRoy, who has operated the Temple theatre here for nearly three years, has purchased the building in which it is located and is planning extensive improvements and alterations.

Selznick Takes Complete Charge
Of Production of Its News Reel

The March 17 issue of Selznick News will mark an important change in the handling of that news reel. With this issue the Selznick organization will take over every detail of the production and distribution of the short features. Herebefore there has been some outside help in the production of the publication.

Selznick News came into being more than a year ago after Lewis J. Selznick had made an exhaustive study of the news reel situation and from the very beginning was intended to reflect some of the individual ideas of its publisher, a motion picture man who had had wide experience in all other departments of the business.

Edited by Dulring

Fox Makes Artistic Picture of Harding
Inaugural Ceremony

"The Fox News picture of the Harding Inauguration," wrote an Eastern exhibitor to William Fox, "is as artistic a production as if the whole thing had been specially staged for the news reel." Fox News got out a 400 foot special on the inauguration, covering the great event from every angle. Each worthwhile moment, from the time President-elect Harding left his hotel to the close of his inaugural address, provided a scene for the reel. Artistic hand-painted titles aided the impressive effect.

The special was a finely finished piece of work, not a hurried and incomplete production. It reached the theatres speedily, the laboratory having been prepared to give it the right of way and smooth handling; but quality was not sacrificed for the sake of speed.

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Claim Bruce Scenic Brings Record Price At Capitol Theatre

With the booking of "Water Trails," a Robert C. Bruce Scenic issued by Educational at the Capitol theatre for this week what is said to be the highest price ever paid for a scenic picture on Broadway, there is another chapter written in one of the worth-while developments of the motion picture business.

It was S. L. Rothafei who showed the first picture that Bruce made for Educational. This was "When the Mountains Call," being 2,000 feet long and issued by Mr. Rothafei in connection with his presentation of "Hypocrates," a bill which awakened Broadway to the possibilities of the motion picture. It was given one of the musical settings that has put Mr. Rothafei in the front ranks of showmen.

Immediately after this Mr. Bruce made a number of single reel pictures Educational and every one of these was booked by Rothafei.

"Arrow Water Trails" was taken in Jamaica and shows the unusual tropical scenery of that country with its jungles, its peaceful rivers and its waterfalls.

Goldwyn to Distribute Under-Sea Feature Produced by Williamson

Ralph Ince Who Directed "Wet Gold" Also Is Star of Picture—Aleene Burr Has Leading Feminine Role in Film

Arrangements have been completed between Goldwyn Distributing Corporation and J. E. Williamson of Submarine Films Corporation whereby Goldwyn will issue through its twenty-two branch offices the newest Williamson under-sea drama, "Wet Gold.

The film is said to be a most spectacular photoplay of adventure on land, on sea and under the water, with plenty of thrills and strongly emotional drama.

Written by Williamson

"Wet Gold" was written by Mr. Williamson, who, with his brother George, completed the system of taking motion pictures underneath the water which rests upon the basic patents obtained by his father, Captain C. Williamson, of Norfolk, Va.

"Wet Gold" is declared to rival ordinary cinematography for clarity, for variety of scenes and for human drama. Not that all of the action of "Wet Gold" takes place below the surface of the sea, for much of it is on the surface and a good deal on the land, but the resulting story is a sea tale that rivals the most powerful imaginings of a Jules Verne.

Directed by Ince

Ralph Ince was engaged by Mr. Williamson to direct and to act the leading male role. Mr. Ince developed Mr. Williamson's scenario into what Goldwyn is satisfied will be one of the biggest box office attractions of the year. Aleene Burr, a new screen beauty, plays the lead opposite Mr. Ince, while many players well known on stage and screen appear in the cast.

The picture was photographed in and around the waters of the Bahamas, where ten months were spent in obtaining the wealth of unusual picture material which went into the making of the finished film. It is shortly will be ready for trade screening.

Many startlingly novel effects were obtained by the photographer, acting under the instructions of Director Ince and of Mr. Williamson, who superintended the entire production.

Director and Dog Star

Re-engaged by Century

Fred Fishbach, well known as a comedy director, and "Brownie," the century wonder dog, have extended their contracts with the Century Film Corporation.

Fishbach has been with the Century company for more than a year and has been particularly successful in making pictures in which "Brownie," the clever canine, has been featured. Fishbach also made several of the first popular "lion" comedies. He has signed up with Century for two more years. His most recent Century film, "The Dog Doctor," is reported by Universal, distributor of Century comedies, to be setting a new work of popularity.

"The Conquest of Canaan"

Next Tom Meighan Feature

Thomas Geraghty, supervising director for Paramount Pictures at the company's Eastern studio, has gone to Asheville, N. C., to inspect the exteriors selected for Thomas Meighan's latest picture, "The Conquest of Canaan," a Booth-Tarkington story, and to supervise the starting of the picture.

MILTON DOUBLES IN BRASS

Milton Sills, the popular hero of many picture and stage plays, improvises for Arthur Somers Roche, the author; Ora Carew, the dainty leading lady, and Philip Rosen, one of Metro's directors, while making "The Little Fool," a new Metro picture.

Pathe Believes New Serial Precedential

Ruth Roland Chapter Picture Published by Company On March 13

Ruth Roland's new Pathé serial, "The Avenging Arrow," is scheduled for publication on March 13.

Pathé officials declare that everything points to the picture being a record breaker among serials.

To date, "Ruth of the Rockies," also starring Miss Roland, has outstripped all Pathé chapter plays, and "The Avenging Arrow," even before the publication date, indicated it would surpass even "Ruth of the Rockies." "Daredevil Jack," starring Jack Drury, is already with "Ruth of the Rockies" for popularity, but Pathé's serial queen has proven to have no equal as a drawing card in Pathé's serial field.

"The Avenging Arrow" is an offering unusual for an episode play. It has a remarkable cast, composed of such well-known and popular players as Edward Hearn, Virginia Ainsworth, S. E. Jennings, Otto Lederer, William Steele, Chief Big Tree, Frank Lackteen, Robert Chandler and others.

It was produced on a lavish scale at the Branton studios under the direction of William Bowman and W. S. Van Dyke. It is said to mark a step upward in serial productions, featuring beautiful locations and lavish sets, all carefully chosen.

The story, adapted by Jack Cunningham from the novel, "The Honeymoon Quest," by Arthur Preston Hanks, is the adventurously and romantic type laid amid the romantic splendor of Old California.

New Theatre for Kingston

KINGSTON, ONT.—Dominion Motion Pictures, Inc., will erect a $100,000 picture theatre here.
Niblo and Sullivan Postpone Work To Collaborate on Big Read Film

Fred Niblo, director, and C. Gardner Sullivan, member of Associated Producers and prominent screen writer, have postponed all other activities to collaborate with Louise Glaum and J. Parker Read, Jr., in making what Mr. Read believes will be his greatest production.

For the last year Mr. Read has been working on the story which was purchased from a well known author. The producer rewrote the story and then placed it in the hands of a prominent playwright, who also will supervise certain details of production at Culver City.

Same Combination Made "Sex"

Mr. Sullivan spent several weeks in conference with Mr. Read, Miss Glaum and Mr. Niblo and in constructing the body of the story as it now is being filmed. The continuity is said to represent his finest work to date.

The Glaum-Read-Sullivan-Niblo "Big Four" combination is the same that created "Sex" which had such remarkable success.

Mr. Read has announced that no limit of money or time will be set on this story.

Concerning this production Mr. Read says:

"Not only do I expect my next picture starring Miss Glaum to be my finest to date, but I hope to make it the greatest work of my career. The story is there—one of the greatest literary compositions ever made available for the screen."

Hamilton Plays Lead

"I purposely have held up the production of this story at an earlier date for several reasons, among them the fact that I did not have sufficient time, while supervising the production of my Louise Glaum and Hobart Bosworth productions, to devote myself as completely as I would have liked, to my current work."

"As you can realize from the roster of names concerned with this production, no effort or money has been spared to provide the best motion picture material available."

"I have engaged Mahlon Hamilton, for the masculine leading part in support of Miss Glaum. Donald MacDonald and the beautiful Claire Wilkes will have the mother part."

"If this picture costs more than $300,000 and takes more than five months in production, I feel that the expenditure will not be out of proportion with the value of the story."

Allots 85 Per Cent In Eastern District Applications for Remainder of Territory Received by First National

William Heenan, manager of the Philadelphia exchange of Associated First National Pictures, Inc., announces that 83 per cent of the franchises allotted to the Eastern Pennsylvania and South- ern New Jersey territory have been approved, and that applications for the remainder already exceed the number to be issued. The matter of issuing franchises probably will not be concluded in the next two weeks, however, according to Mr. Heenan, because of the fact that in nearly every city where a franchise has not yet been awarded there are two or more applicants and the business of selecting the theatre will take considerable time.

The large number of new members to the First National franchise organization through the issuing of the franchises in the Philadelphia territory is indicated by the fact that the largest individual holder of franchises is for himself twenty-four theatres, and the second largest but eight. By far the largest number have gone to individual exhibitors that own but one, or two theatres.

The Stanley Company of America is the largest franchise holder with nineteen theatres franchised in Philadelphia, and five outside. Those in Philadelphia of this company that hold franchises are the Market Street, Broadway, Imperial, Globe, Great Northern, Broad Street, Casino, Colonial, Rialto, Allegheny, Savoy, Princess, Auditorium, Capitol, Victoria, Orpheum, and Empress. The enfranchised theatres outside of Philadelphia are the Colonial and Virginia, Atlantic City; Garrick, Morristown, Pa.; Ralph, West Chester, Pa.; and Darby, Darby, Pa.

The next largest holder of franchises in the M. E. Commerford Circuit with the following theatres enfranchised: Regent, Strand and Park theatres in Scranton, Pa.; Majestic, Carbondale; Roman, Pittston; Strand, Sunbury and Savoy, Wilkes-Barre.

Kathleen Norris Signs to Write Films for Goldwyn

Goldwyn announces that Kathleen Norris, popular woman novelist, has been signed to write original scenarios for that firm, also to contribute her other work for picturization.

She also has gone to Europe for a short time, but immediately upon her return will proceed to the Goldwyn studios at Culver City, Cal., to study the technique of motion picture writing on the ground and probably to aid personally in the preparation of the continuity, in the directing and photographing of her first scenario.

Stoll Promises Popular Picture in "Testimony"

Preliminary reports received by Ralph Proctor, general manager of the Stoll Film Corporation of America, indicate that "Testimony," the George Clark Production presented by Stoll, will be one of the popular issues of the fall. Preview bookings on the picture, according to reports, have been heavier than on any of the other eleven previous publications.

"Testimony," which is an adaptation of the novel by Alice and Claude Askew, was produced on May 5, 1920, at the English stage beauty, has the star part of Althea May, the "butterfly woman" who marries a man with animalistic, old-fashioned views and preachments of the mother of the man she loves and marries. Mary Horke is the mother. The man of the play is portrayed by David Hawthorne, a soldier of gigantic stature, who is here making his acting debut. Guy Newall wrote the scenario and directed the production.

Christie Players Acquire New Two Feminine Leads

In line with its policy of increasing forces so as to deliver two-reel comedies of the highest character for publication through Educational Exchange, Inc., two new leading women were announced this week by the Christie Film Company. They will make their first appearance in a picture which has just been started and which will have its first showing in June.

Vera Rees, who appeared opposite Roscoe Arbuckle in "The Life of the Party," and who has just been playing the leading feminine lead in "Full of Pep," and Rosemary McCarty in "The Party of the Century," and who has appeared in a number of comedies and two-reel Westerns for Universal. She came to pictures from vaudeville. Earl Rodney will be the male featured player in this picture.

Pete Morrison

Starring in two-reel Western Tattered Productions. His first will be "The Long, Long Trail," being released by Independent Films Association of Chicago.

Goldwyn Asks Solons Not to Hamper U. S. Lead in Production

Before sailing for Europe Samuel Goldwyn, president of Goldwyn Pictures Corporation, issued the following statement to legislators not to sacrifice the leadership of the United States in picture production:

"America has gained a world's market in motion pictures and, if we are not careful, we will lose it in short time.

"The proposed legislative limitations on the motion pictures will have a serious financial effect on this big industry which, solely through the aggressiveness of American producers, has established the United States as the leading nation in this new art.

"Foreign film producers are increasing their output with startling rapidity. For America to sacrifice its freedom in this means of expression will therefore result in a sacrifice of our leadership.

"Objectionable themes in motion pictures are bound to be eliminated. Salaciously is doomed not only because it is not profitable."

March 26, 1921

E X H I B I T O R S  H E R A L D
Actress Loses in Fox Contract Suit
High Court Denies Attorney Burkan Right to Appeal the Case

A unanimous decision has been handed down by the United States supreme court which ends the suit brought nearly three years ago by Jewel Carmen, motion picture star, against Fox Film Corporation and the William Fox Vaudeville Company.

The litigation grew out of contracts entered into between Jewel Carmen and the two Fox concerns, by which the actress bound her services for a number of years.

Holds Her to Contract

While this contract had several years to run, Miss Carmen is said to have entered into a contract with the Frank A. Keeney Pictures Corporation, serving notice upon Fox that she held a contract with the two Fox concerns to be null and void by reasons of the fact that she had not yet reached legal majority. Miss Carmen notified the actress that she would be held to her contract and served notice upon the Keeney corporation that she would hold that company liable in case they made use of her services.

Suit was brought by Miss Carmen in the United States district court, in which she asked a perpetual injunction restraining Fox from interfering with her contract rights and in which she also asks damages. The finding of the lower court was in favor of the actress and it issued the injunction and awarded her damages in the sum of $43,500.

Fox Makes Appeal

Fox appealed to the United States circuit court of appeals for the second circuit. Nathan Burkan appeared for Jewel Carmen and Saul E. Rogers for the two Fox organizations. This court reversed the finding of the lower court. On February 5 of this year, Nathan Burkan made application to the United States Supreme Court for leave to take the matter up again for appeal.

The United States Supreme Court has just handed down a unanimous decision denying his application to come before the court and his right to appeal the case.

Court Gives Fox Right to Title

The final chapter has been written in the suit brought by Charles E. Blaney, theatrical producer, against Fox Film Corporation alleging for an injunction to restrain the Fox company from using the title "The Man Who Dared." Fox Film Corporation recently produced and published a picture bearing this title. Mr. Blaney applied for an injunction prohibiting its use on the ground that he owned a play entitled "The Man Who Dared." Judge Hotchkiss denied the application for injunction.

Blaney appealed to the appellate division of the supreme court which affirmed the order of Judge Hotchkiss that an injunction be entered.

Chippewa Rex Is Sold

CHIPPENWA, WIS.—The Rex theatre has been sold for $90,000 to a theatrical syndicate by Keinhar Hoch. It is understood that the new owners are the Rubin & Finkelstein concern of St. Paul. The present management retains a lease on the Rex for a year and a half.

March 26, 1921

EXHIBITORS HERALD

Modern Dress Makes "East Lynne" More Acceptable, Says Hugo Ballin

Producer of Hodkinson Publication Believes That Costumes of 1861 Would Have Detracted from the Interest of Story

One of the interesting features in connection with the Hodkinson publication of Hugo Ballin's latest production, "East Lynne," is in the modernized version of this classic story that is offered to the screen public.

The original novel by Mrs. Henry Wood, first published in 1861, clothed its characters in the costumes of that day. So has every one of the numerous dramatizations of this tale. In theBAL-in-Hodkinson picture, however, the director-producer has modernized the story entirely, from the clothes worn by the players to the railroad trains, automobiles and other modern inventions which are revealed in the screenings.

Would Not Lose Interest

"I would never lose enthusiasm for the motion picture production of any story which was inherently a costume story, that is where the scenes are laid in countries whose nates wear clothes other than ours of the present day, or in such a remote past that the costumes were radically different from those in fashion today. So, in "Pagan Love," my first production released through W. W. Hodkinson Corporation, I felt no hesitation in clothing the Chinese characters in their national costumes, and I am convinced that their appearance did not at all detract from the continuous grip of the story on the beholders. Similarly, in the picturization of stories of comparatively remote days, the fact that the characters are in costumes other than those we wear today need not necessarily detract from the interest of the story provided the costumes are subordinated to the action of the photoplay.

Presents New Problem

"In 'East Lynne,' however, we had a different problem. The costumes of 1861 were fundamentally very similar to our costumes. It is the present fashion differences as do exist would have been so minor that they would have annoyed and detracted the attention of the audience if they had been shown on the screen. Basically, the story of 'East Lynne' is a story of all time—and that is the main reason why 'East Lynne' is strictly modern in every aspect.

There may be some who believe that the thousands who have read the book have seen what the old costumes may be somewhat taken back at seeing 'East Lynne' clothed in the garb of 1921. But I am sure that this fact will not add rather a pleasant innovation which will result in the audiences being able to follow the story more closely since there are not present any of the distraction which would arise from the petty differences in costume that have been the bane of the movies for sixty years. Clothing the film production in modern day dress I am sure will make it all the more acceptable."

Carey Will Star in Big Features for Universal

Late spring probably will see Harry Carey, Universal's biggest star, beginning his first big Universal-Jewel production, according to Harry M. Berman, general manager of exchanges for Universal.

The sales manager has gone West to confer with Carey concerning the star's new producing unit. Carey has three more five-reel feature pictures to make under his former arrangement with Universal. When the last of these is completed, his name will be taken from Universal's weekly feature issue program, and will appear henceforth only in big productions. These will be classed as Harry Carey Productions. He will have his own producing unit, it is explained, under an arrangement similar to that existing between Universal and Tod Browning and Erich von Stroheim.

Dressed for Conway and former representative for Mary Pickford, will be production manager of the new unit.

East Indian Story Will Be Next Tearle Vehicle

"The Man of Stone," an East Indian story by John Lynch and Edmund Goulding, will be the next starring vehicle for Conway Tearle.

Work on the production is scheduled to start during the second week in March at the Selznick Fort Lee studios under the direction of Henry Kolker. The "Man of Stone" is the fifth production of the first East Conway Tearle star series. The first four in the order of their production are "The Road of Ambition," "Society Snobs," "The Fighter" and "Bucking the Tiger."
Capt. E. S. Jones arriving in Manhattan with first pictures of the inaugural ceremonies at Washington, two hours and thirty-five minutes after the notable event.

Missouri Officials Discuss Situation
Exhibitor Leaders in Wire to “Exhibitors Herald”
Announce Success

Exhibitors Herald on March 8 received the following telegram from Charles T. Sears, president, and Adolph M. Eisner, secretary, of the Motion Picture Theatre Owners of Missouri:

"The Motion Picture Theatre Owners of Missouri has been successful in defeating the Sunday blue law bill and standing room bill and is securing the passage of the deposit bill, which has passed the senate without a dissenting vote. This success is the result of the hundred per cent response from the independent exhibitors throughout Missouri especially those in the smaller communities."

"We are wholeheartedly in our support of the Motion Picture Theatre Owners of America and President Sydney S. Cohen. We strongly condemn the attempts of Brady and the National Association of the Motion Picture Industry producers' organization to bait exhibitors."

The Motion Picture Theatre Owners of Missouri is in one accord with the policies, attitude and actions of the Motion Picture Theatre Owners of America and its officers. Motion Picture Theatre Owners of Missouri expresses its absolute confidence in the Motion Picture Theatre Owners of America which less than year ago was organized by the independent exhibitors of United States, and we recognize that the results thus far obtained by this organization is phenomenal."

Lionel Barrymore Will Play “Boomerang Bill”

George B. Van Cleve, general manager of William Randolph Hearst's film interests, announces that he has signed Lionel Barrymore to the title role in "Boomerang Bill" for Cosmopolitan Productions.

"Boomerang Bill" appeared in the Cosmopolitan Magazine and is by the author of the "Boston Blackie" stories. This picture will be directed by Tom Fox, who recently produced Cosmopolitan Productions' work has begun on "Boomerang Bill" at the International Film studios.

"The Foolish Matrons"
Next Tourneur Feature

What makes a successful wife?
This is the question that Maurice Tourneur will set in his forthcoming production to be presented through Associated Producers. The photoplay is an elaborate picturization of Donn Byrne's latest novel, "The Foolish Matrons," which is being made into a screen play under the direction of Maurice Tourneur and Clarence L. Hobbs, and will be seen in the stellar role.

Buys Springfield Lyric

SPRINGFIELD, ILL.—The Lyric theatre property in South Fifth street was sold by Nora Fitzgerald to H. T. Loper who now occupies the premises. The consideration was $73,000.
Day for Better Films
Here Says Manheimer
Receives Many Inquiries on
First of J. W. Corp.
Series

Following the recent announcements of J. W. Film Corporation anent the launching of its first special, "Every Man's Price," in which Grace Darwell has the leading role, there was a veritable flood of letters and telegrams from exhibitors and exchangemen congratulating E. S. Manheimer, who is handling the distribution of the J. W. series, on his policy of big independent, dignified productions for the state rights market at this particular time.

Mr. Manheimer believes that the time never was more propitious for the launching of high class dramas than at present. "In the matter of getting our pictures an all-around market for the time of release," he says, "I have pursued a "watchful waiting" policy.

Recites Past Conditions
"For the past several months conditions in the film industry have been rather conducive to the downward trend of prices brought to light a number of inferior pictures that have been doing an excellent business in the market for many months. The owners saw the opportunity to cash in on them by taking advantage of the existing unstable conditions and forcing down ridiculously low prices and attractive terms would blind the independent exchangemen as to their own productions offered.

"The result was that the market during the past six months has been cluttered with all sorts of productions and all sorts of propositions, which put the independent exchanger in the position to dictate his own terms.

Was Not a Stimulant
"Instead of stimulating business and giving the independent exchanger the opportunity to keep his exchanges going without any heavy outlay of actual money, as is generally the result when a downward trend of prices is being followed in the market, it left a lot of worthless junk in the exchange that he could not move. These productions it was necessary to have cleaned up in the market on the fly-by-night picture and made a clear road for the bona fide better productions of the legitimate producers and distributors.

Universal Sends Lederman
To South American Center

George E. Kann, export manager for the Universal Film Manufacturing Company, has engaged Dan B. Lederman, well known to the trade and many years in the Universal for an important post in Rio de Janeiro, Brazil. Lederman, who is married, has a wife, has sailed for the South American port.

Lederman's headquarters will be in Rio de Janeiro, although he will spend a considerable part of his time visiting the various Universal agencies throughout the southern republic, it is explained.

Cabanne's Second Robertson-Cole Special Will Be Published Shortly

Robertson-Cole announces for early publication the second William Christy Cabanne dramatization of "What's a Wife Worth?" which is acted by an all-star cast, and which was written and directed by Mr. Cabanne, whose first production, "The Stealers," has scored such a wide success through the country.

"What's a Wife Worth?" sets before the spectator the analytical story of a man whose soul is torn between his love for a small town girl, whom he marries and then abandoned by her, and his love for a society girl with whom he is forced into a second unhappy marriage.

Mr. Cabanne presents a fine cast, composed chiefly of talented young actors. He has caused their every movement to be concentrated on the main theme of the picture, and the building up of a big dramatic situation has been brought to a telling and logical climax.

"What's a Wife Worth?" is laid in the present, and the scene is a typical American city of today. The objections of the humblest homes are not far from the pretentious homes of the leading citizens, but when the two are distinct, it is seen that they would be between Park avenue and the East Side in New York City—giving the same opportunity for contrast and for struggle.

The cast includes Ruth Renick, Casson Ferguson, Virginia Caldwell, Alex Francis, Charles Drew, Howard Gaye, Maxwell Standley, Lillian Langdon and Charles Wingate.

The most appealing part of the story of "What's a Wife Worth?" is its faithfulness of every day life and the natural and logical way in which its characters act.

The exploitation possibilities are carefully realized in the press book on this production, which Robertson-Cole shortly will publish.

Will Rogers to Star in
Familiar "Poor Relation"
A Goldwyn Acquisition

Goldwyn announces the acquisition of the motion picture rights to "A Poor Relation," the famous comedy play by Edward E. Kidder in which the late Sol Smith Russell achieved his most popular and lasting success. The play will serve as a starring vehicle for Will Rogers.

Since the death of Sol Smith Russell in "A Poor Relation" has not been seen with any degree of frequency upon the stage, aside from stock engagements, where it has always been popular, although it served Frank Keenan, Tim Murphy and other actors as starring vehicles in the early years of the press.

Will Rogers will act Noah Vale for the film immediately upon the completion of an original photo play by Elmer L. Riwotzky upon which photography will soon be started at the Goldwyn studios at Culver City, Cal.

"God's Gold" Gives Role
Of Sailor to Neal Hart

All interior scenes of Neal Hart's newest five-reel production for Independent Films Corporation have been "shot" and the company has left Hollywood for Balboa, Cal., where, under the direction of Webster Cullison, the final scenes of the production, "God's Gold," will be filmed.

The story, which is from the pen of Arthur Henry Gooden and adapted to the screen by the author, presents Neal Hart in the role of a sea captain.

Peerless Will Represent
Pioneer in West Canada

Another increase in its distributing work is recorded by the Pioneer Film Corporation through arrangements with the Peerless Films, Ltd., which enterprise will represent Pioneer and handle its product in Western Canada.

The Peerless Films, Ltd., has its main office in Winnipeg and also operates in Calgary and Vancouver. Pioneer is now represented in six offices in the Dominion of Canada.

Pittsburgh Film People
Send Thanks to Harding

A memorial thanking President Harding for appointing some of the present group to his cabinet, Andrew W. Mellon as Secretary of the Treasury and James J. Davis as Secretary of Labor, and congratulating him upon his taking office, was sent to Washington recently by the Paramount staff in Pittsburgh.

Takes Over Kansas House
Washington, Kans. — Manager Superintendent, who recently visited the Majestic theatre from A. R. Kimsey, has taken possession of it. Kimsey has removed to Hutchinson.
Winner of Contest Cast in Leading Role in Pathe-Kipling Picturization

Pathe announces that Virginia Brown Faire has been selected for the heroine role of Ameera in Rudyard Kipling's "Without Benefit of Clergy." It is an interesting circumstance that in winning this important engagement this 15-year-old leading woman had to repeat the experience which first introduced her to the picture screen two years ago—to succeed where a numerous field of contestants necessarily must fail.

It is explained that fifteen capable young picture actresses upon invitation submitted themselves at the Branton studio to an exhaustive series of tests in competition for the prize Kipling feature engagement.

Three Experts Chose Star

These crucial tests were made in the presence of the three principal authorities entrusted with the interpretation of Rudyard Kipling's first Pathe picture—Robert Brunton, producer; James Young, director, and Randolph Lewis, the Pathé technical expert, who advised with the English novelist throughout the progress of the contest.

At 17, Miss Faire is about the same age and possesses the same graceful and slender figure which Kipling gives to Ameera. She has dark hair, also, and large, languorous dark eyes, with a girlishly rounded face. Her emotional gifts, well trained, although in short a time, cover a wide range, and in the tests for Ameera are said to have revealed subtle shades of a nature calculated to bear out Kipling's ideal of the character.

Winner of Contest

Virginia Brown Faire was barely 15 years old when she entered the "Fame and Fortune" contest of 1919 conducted by the Brewster Publication. She was one of 50,000. The official judges were Mary Pickford, Cecil DeMille, Maurice Tourner, Comodore J. Stuart Blackton, Howard Chayton, the Citizens, James Montgomery Flagg, Samuel Lumiere and Eugene V. Brewster.

Miss Faire has made her first engagement with Universal, where she appeared with Hoot Gibson in "Running Straight," and later did fine work in "Under Northern Lights." After that she scored with Will Rogers in "A Bashful Romeo." In each of these parts she bore out the verdict of the "Fame and Fortune" judges.

It is reported to Pathe from the Branton Studio that all of the exterior sets are ready, and that production of "Without Benefit of Clergy" will begin as soon as the cast is complete.

Lesser Promises Big Production in Which David Butler Is Star

The first David Butler production which Irving Lesser will produce will be in story, cast and financial output, according to an announcement by Mr. Lesser.

The Wallace Vanux Saturday Evening Post story, "Sophie Senemoff," has been adapted into screen form and work is going well under way on the filming. In addition to a large space of the Robert Brunton Hollywood studios, Lesser has leased a plot of land situated in the Santa Monica canyon, where an entire Russian village is being erected. The expenditure for this setting will be in excess of thousands of dollars. All numbers of people are called for in every scene and the services of hundreds of extras and types have been selected.

Helen Ferguson will enact the title role, working opposite young Butler. Others in the cast include William R. Walling, Frances Raymond, John Congreve, Hector Desano, Garvie Crest and Alice Wilson. Fred J. Butler is directing.

Lasky's "Mystery Road"
Soon Ready in England

With the completion of the studio scenes following a lengthy location visit to Southern France, Paul Powell's production of "The Mystery Road" for Samuel Goldwyn Company, Ltd., is ready for the cutting room. This is the picture which was adapted from a novel by Ethel Phillips-Greenhow, the scenario being by Mary H. O'Connor, who was sent to England by Paramount a few months ago to write scenarios for the Lowndes production.

Since returning from the Riviera the company has passed from one big studio scene to another, representing interiors ranging from humble peasants' homes to the most elaborate villas and cafes in Nice and Paris. The final scenes were made in two sets, which taxed the capacity of both the big studio floors, one representing the royal suite in an exclusive and palatial hotel in the South of France, and the other a large and resplendent Parisian cafe.

Itala Feature "Faith"
Is Nearing Completion

"Faith," the six-reel film drama written and produced by Raffaele Baccellieri of the Itala Photoplay Corporation in New York, is rapidly nearing completion.

The scenes are laid in Italy, Paris, and New York, and are said to contain much outdoor pictorial beauty with elaborate interiors. In the cast are the Baroness Katusha Oriolova, the Russian refugee who has recently been much in the limelight—Frank Otto, Maude Hill, Margaret Grayce, Dulio Maratzi, Madame Aceri, Ernest Venetrella and Rafaele Bongini.

Oakman to be Star in "The Half Breed"
Oliver Morosco Announces Cast of First Pictures For First National

That Wheeler Oakman will have the opportunity to make the title role of "The Half Breed" to the screen what William Farnum made it to the stage has been decided upon.

Oliver Morosco has entered into contract with Irving M. Lesser in Los Angeles whereby Oakman will immediately commence initial scenes for the new production. It is expected that the role of "the half breed" will be the strongest yet portrayed by Oakman and it is declared nothing will be spared toward making the screen version of the famous stage play equally successful.

Oakman is Film Veteran

Oakman, although a very young man, has had considerable training before the camera. In his picture career he has played important roles in seventy-seven productions. His latest films have been in "Outside the Law," when he was seen working opposite his wife, Priscilla Dean, and "Peck's Bad Boy," the Lesser production which stars Jackie Coogan, in which Oakman played the male lead working opposite Doris May.

Made for First National

"The Half Breed" will be produced by the Oliver Morosco Productions, 4 being the first Morosco picture for Associated First National. In the strong support will be Ann May, Mary Anderson, Sydney DeGrey, Carl Stockdale, Iuantia Archer, H. F. DeRuiz, Stanton Heck, Evelyn Selchie, dieta DeGraff, Harvey Prior, Lew Harvey, George Kiowa and a host of others equally important in filmland. The picture will be made in the Louis B. Mayer studios.

Will Build N. Y. Theatre

NEW YORK, N. Y.—A theatre with a capacity of 1,700 will occupy a part of the building to be erected at East 138th street, Brann place, East 137th street and Brook avenue.
New York Notes About Film Folk
By J. B.

ACE BERRY, one of Robertson-Cole's New England magnates, who is responsible for the grand and glorious opening of "Kismet" in Boston and whose magnetism drew Governor Cox and Mayor Peters to the Majestic for the premier, had the time of his young life at the A. M. P. A. banquet. Ace has returned to the Bunker Hill section with only one regret, and that is that there is no A. M. P. A. in Boston.

Another Boston ace, in the person of S. C. Sladden, who has been knocking 'em over for Famous Players around the Back Bay and other aristocratic sections, was a visitor in Manhattan on Friday, Mar. 11.

NELSON LINDGARD of the Victor Kremer publication department has a fine line of assorted French, which he is now using for publicity purposes. Atta boy, "Nels."

Joe W. Engle, who recently returned from California, has a novelty card which he handed out to inquisitive reporters which reads, "Got in this morning. About a week. Feeling fine. California great. Business not so bad." That's efficiency. Joseph saves breath and tells the whole story in tabloid.

M. MITCHELL of the Quality Film Service, Atlanta, Ga., is certainly an optimist. He writes to inquire about "When Dawn Comes." It can't come, there is a rift in the clouds and a ray of sunshine is beginning to break through.

Now get ready for a good laugh. "A Connecticut Yankee In King Arthur's Court" has opened on Broadway and HARRY REICHENBACH is campaign manager for the "Kink." Since this picture opened there are more smiles on Main Street than we have seen in many a moon. It's a mirth tickler from start to finish. Harry ought to pull something good with this one.

Publicity has been received from the Bishop Film Company. Also from "The Parish Priest" and likewise from Bob Priest. This, together with stuff which comes from the Church Pictures Company, leads us to believe that the "Infant Industry, fifth largest, etc." has a chance and that old Doc Crafts won't have to step it half as hard as he started out to do.

EDWARD FALE, advertising manager of Typhoon Fan Company, is known as one of the pictures' most ardent fans.

HAMPTON DE ARC ST. SYRE LA COUT submitted a scenario to this office for a reading. We didn't pass on his script, but will admit that his moniker is a humdinger.

CHARLIE BURR gave the boys a luncheon at the Astor hotel on March 11, and for dessert he blew them three two-reel Torchy Comedies at the projection room. All enjoyed it greatly.

COURTENAY FOOTE auctioned a number of paintings at the National Association of Women Painters and Sculptors on March 9, in the Architectural League room of the Fine Arts building. The pictures were sold for the benefit of the club.

The HoY Jeff Dolan announces that he will issue a picture soon which will feature ORMA HAWLEY. Jeff is a hustler and if he says he has Orma for New York and New Jersey he ought to know it.

JOE LEE is training a menagerie which he will use in exploiting Guy Crowell Smith's next picture. The animals were secured from the "sluffs and slimes" of the river Nile at stupendous expense and transported on the naked backs of unmuzzled cannibals to the coast. Barnum's circus will soon land at the Garden and Joe will have to "step on it" to out-supercat the "big top" guys.

The very name of Pabst sounds cool and refreshing, but when you connect it up with the Monson cooling system, the coming summer dog days should hold no terror for the picture fan.

COLLEEN MOORE is making her first visit to New York. She had a keen desire to see how the Automat worked, so the First National sent the chief of the Mulligan guards out as a guide and he purchased $500 worth of crumbs for her and turned her loose. She survived.

Ouida Bergere, in private life Mrs. George Fitzmaurice, who has written the last four Fitzmaurice specials, is the author of Mae Murray's and Robert Z. Leonard's first picture, since that pair left Famous Players to do pictures of their own for Associated Exhibitors. Miss Bergere's story is "Peacock Alley." She will also do the continuity. In addition, Miss Bergere is adapting "Peter Ibbetson" for Mr. Fitzmaurice's next special. Very shortly she will begin work on her first Ouida Bergere Production, "Sweethearts and Wives," which she will adapt and direct. Busy? We'll say so!

Master Films Working On New Torchy Comedy Series
Having completed the first ten comedies contracted for by Educational Film Exchanges, Master Films, Inc., has started to work on the second series of twelve Torchy comedies featuring Johnny Hines, which will also be handled by Educational.

According to the distributing organization, its various branches have reported an immense gain in the bookings of these two-reelers made from the stories by Sewell Ford. "Torchy's Big Lead," the March issue, gives Torchy the opportunity, unwittingly, of foiling the plot to smuggle a quantity of aigrettes into New York. The April issue has been titled "Crowning Torchy," and is said to afford a series of highly amusing events which will follow the office boy taking gas in a dentist's chair.

Three New Theatres Are Planned for Montclair
EX-MAJOR ERNEST C. HINCK will erect a $60,000 theatre and office building on the site of the old First Presbyterian church, H. H. Wollenkrenk, manager and lessee of the Montclair theatre, is having plans drawn for a $400,000 motion picture house in Bloomfield avenue. Edward D. Ring has announced his intention of erecting a $200,000 house in Bellevue avenue near Lorraine.

"IT'S GETTING A LITTLE THIN ON TOP"

Scene from the Goldwyn production, "The Concert," presented with an all-star cast.
EXHIBITORS who receive the brunt of complaints from patrons for pictures which tend to offend will welcome the latest move of the big manufacturers to keep the screen clean. In cooperation with the National Board of Review the National Association of Motion Picture Industry will confer with a committee in an effort to "prevent at its source the production in all motion pictures detailed presentation of questionable matter."

The National Board of Reviews has conducted a nation-wide inquiry among municipal and state officers, license commissioners and others to ascertain the effect of certain types of films, and, based on this data a concerted movement is being made by the responsible producers to follow up the question. The use of main titles which frequently represent an otherwise innocuous story, will be eliminated; the illustration of ingenuity in practical methods of breaking the law will not be incorporated and the insidious elaboration of intimate sex relationships so as to bring into disrepute the otherwise legitimate presentation of sex in photodramas will be left out.

"THE GILDED LILY" (Paramount) is a romance of Broadway, with Mae Murray cast as a dancer. The story makes an excellent vehicle for Miss Murray and Robert Z. Leonard has directed it with fine skill, handling the big situations in a manner that brings out the suspense to the full.

"TESTIMONY" (Stoll) is a long drawn out picturization of a moderately interesting domestic tale of a young couple whose lives and happiness are almost ruined by a Puritanical mother. Ivy Duke has the leading role. Guy Newhall directed.

"THE LITTLE FOOL" (Metro) is a C. F. Shurtleff production, made with a special cast of players. It was adapted from a Jack London story and is interesting chiefly because of its pretty backgrounds. The story is of the familiar triangle situation. Milton Sills, Ora Carew and Nigel Barrie are the leading players.

"THE NUT" (United Artists) is Douglas Fairbanks' latest. It is a potpourri of nonsense, mildly interesting, presented with a capable supporting cast. Ted Reed directed the athletic Doug, who performs the usual acrobatic stunts.

"OUT OF THE HOUSE OF BONDAGE" (Lyceum), a story of The Exodus, offers a distinctly Biblical, not theological, feature. It combines the artistic elements of the successful picture in appealing manner and is an uncommonly interesting and completely absorbing picture. Will appeal to every creed and sect and can be employed to distinct advantage by institutions and societies. Should go good in any theatre.

"THE BLUSHING BRIDE" (Fox) offers Eileen Percy and a lively cast in a bit of screen nonsense with the semblance of slapstick in high grade setting. Whimsical and fanciful and will please that patronage enjoying "The Land of Jazz."

"SEE MY LAWYER" (Robertson-Cole) is farcical comedy drama that mingles love and business in comical and clever fashion. Smooth and lively of action and ingenious of plot. A picture that men will particularly like.

"THE LITTLE CLOWN" (Realart) is Mary Miles Minter's latest screen contribution. One of the best issues of the season for the juvenile patronage, and a picture that will thoroughly appeal to grownups as well. Star at her best and the employment of a real circus offers an interesting touch. An excellent offering.

"THE BLUE MOON" (American) is a story of the Wabash river pearl fishing industry with uncommonly attractive scenic settings. The mystery is well sustained. A picture out of the ordinary in a number of ways. Pell Trenton and Elinor Field have leading roles.

"EVERY MAN'S PRICE" (Burton King) presents Grace Darling and E. J. Radcliffe in attractive roles in a story of politics and love. Has entertaining and brisk action, is smooth and interesting. Especially good photography.

"THE CALL OF YOUTH" (Paramount) is an offering from the Famous Players-Lasky corps of British players. A story of the love of December for May, and the inevitable call of youth to its mate that prevents an unhappy alliance. Mary Glynn very pretty in leading feminine role. Better than the average English-made screen production.

"THE UNKNOWN WIFE" (Universal) is a story of crooks and a youth who would go "straight." Edith Roberts is starred and shares honors with Casson Ferguson. A fine cast appears in support and the usual excellent photography that marks Universal features is here present. Entertaining but short on plot material.

"BOYS WILL BE BOYS" (Goldwyn) brings Will Rogers to the screen in a decidedly likable role. The story is based on a "Judge Priest" yarn written by Irvin S. Cobb. Clarence Badger directed. The characters are well drawn and there is a genuine air of wholesomeness about the entire production.
MARY MILES MINTER IN

THE LITTLE CLOWN

(REALART)

Clean and delightful entertainment for the whole family. Mary Miles Minter in one of her most appealing roles. A picture that will enchant children and captivate their elders. A circus story to which Thomas Heffron has brought a maximum of excellence.

All the fascination of the "big top" has been caught in this story of the circus, starring one of the foremost of the ingénue screen players. Mary Miles Minter in "The Little Clown" is one of the best pictures of the year from the box office viewpoint.

Its appeal to children will be tremendous and adults will hail with delight the clean, wholesome and captivating story that has been brought to the screen here. Miss Minter will please even the most blasé picture patron the while they are perfectly suitable and entrancing for the juvenile patronage.

A real circus was hired, according to Realart, to stage this production in California, and its people, animals and clowns supply the professional touch certain and wholly entertaining. A monkey offers much of the comedy and is the cause of one of the best humor situations when he removes the hat from the head of a woman caller in the aristocratic and snobbish Southern family into which Miss Minter "as the little circus clown" Pat, goes as the fiancee of Dick Beverley, the elder son of the house. The younger son, Roddy, who "dopes" the drinks of the circus people when they come to call upon Pat, seeking to make "Daddy Toto," the clown, the funner, but instigating a situation that almost spells disaster to the whole romance, is one of the peaks of attraction in the cast. Jack Mulhall in the part of Dick plays with agreeable grace. The star is unquestionably bewitching and the part is an ideal choice for her.

There are endless exploitation possibilities in this picture, and the exhibitor is wisest who directs his energies in that line towards the juvenile patronage.

EILEEN PERCY IN

THE BLUSHING BRIDE

(FOX)

Fanciful nonsense that will appeal to those who liked "The Land of Jazz." Titles and scenes are whimsically and ridiculously comical and settings are attractive. High class slapstick. Jules Furthman wrote and produced the feature.

If the effervescent doses of ridiculous nonsense that have been purveyed with Eileen Percy in the leading role by Fox have been well received this will also be liked. Wherever "The Land of Jazz," for example, has pleased this will undoubtedly please.

It virtually, in the last analysis, amounts to high grade slapstick. It concerns a party of society folk with a chorus girl bride in a home of wealth posing as the relative of nobility and learning at the end that well-meaning but misguided relatives had falsely prompted her to do this. There is an amount of pool-ducking, hiding under beds, inebriation, chasing and fistflying and all that makes for the regular Furthman brand of humor.

Miss Percy is attractive in her role and with others of the cast plays well. They include Herbert Ayres, Philo McCullough, Rose Dione and others.

BRITISH CAST IN

THE CALL OF YOUTH

(PARAMOUNT)

A picture far better than the average English production and one that will please universally. A love story with a light tinge of the melodrama apparently indispensable to the British picture. Directed by Hugh Ford.

The familiar theme of the proposed marriage of May to December and the inevitable call of youth to youth preventing it is the situation around which this feature has been well built.

It holds an agreeable surprise for the patron familiar with the picture made by English players in English surroundings, for it is more skillfully done than the average picture of its kind, and its settings are charming. The feminine lead, the part of Betty Overton, is carried by a very pretty young woman, Mary Glyne, and while the leading man, Hubert Richman, impersonated by Jack Hobbs, is not altogether in appearance the hero of the dreams of the average American girl, he plays with grace and quiet torcetfulness that makes him appealing. Charles Cherry takes the part of James Agar, the elder suitor, in excellent way. Marjorie Hume is an attractive cousin and pal to the girl.

The story has to do with Agar and Richman, who love the same girl. The former, an elderly man of money, causes the younger man to be sent to Africa to get him out of his way. There the latter sickens seriously, and the climax of his illness comes on the eve of the wedding of Agar and Betty. Richman's presence seems to be with the girl, and she suffers a severe nervous shock from it, coupled with an unexpected passionate advance of the older man. This delays the wedding, and with the return of Richman and the realization by Agar that he must call to account that old rogue who has lost him the fight, he gracefully accedes his place to the younger man.

There are some beautiful exteriors and a very competent cast of players.

Eileen Percy, the vivacious Fox star, in a scene from "The Blushing Bride," made from the story and under the direction of Jules Furthman.
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Zorro." Ted Reed directed.

For some reason he has played the story away from the camera. Marguerite

DeLaMotte looks very much like the star and does all that could be expected of

her in her part. William Lowery, Gerald Pring, Morris Hughes and Barbara

LaMarr do satisfactory work.

SPECIAL CAST IN

THE LITTLE FOOL

(METRO)

Pretty backgrounds but unusually slender plot mark this C. E.

Shurtleff, Inc., production. Conventional triangle pattern makes

draggy and uninteresting picture.

Jack London wrote the story, "The Little Lady of the Big House," upon

which this picture is based. It does not seem like Jack London. We have

grown accustomed to expecting—and seeing—action in anything of Jack Lon-

don's transferred to the screen. But "The Little Fool" is an exception. It is

practically without action—nothing more than a character sketch.

If the characters who are well drawn were really interesting there would be

some comfort in the picture. Instead of being interesting they strike one as being

weak. They don't seem to know what they want. The hero, for instance, se-

cure in his wife's love, allows a novelist to come between himself and his wife.

The novelist confesses to Richard For-

rest, the husband, the true state of af-

fairs, and explains that he will leave, but

Forrest does not agree to it. He will
give up his wife, he says, if she loves the

novelist. It seems that Paula, the wife,
does love the novelist. Then Forrest
changes his mind. He rages, rants and
then shuts himself up after telling his
wife to decide between the two. He
hears the door slam, the whir of an au-
tomobile motor. The scenario writer and
director attempt to keep the audience in
suspen
dence as to whether the wife will go or remain. But the subterfuge
doesn't work. As expected, the novelist leaves, the wife returns to the husband,
confesses her shame and all ends well.

Three reels go by before the scenario
writer allows the spectator to know de-
ninitely that all the character building,
together with the many touches, revel-
ant and irrelevant, are used for the purpose
of establishing a groundwork for a simple
triangle story. The remaining three reels
labiously reach the big scene, which isn't
dramatic because it is obvious tri
ckery. In other words, "The Little Fool"
is shy on story, and what there is

is of familiar design.

The one bright spot of the picture is
to be found in the backgrounds. The
sets are attractive, while the exteriors
are picturesque and colorful.

Philip Rosen directed and Edward
Lowe, Jr., is credited with the scenario.
Mr. and Mrs. Ora C. Carew and Nigel Barrie
are respectively Richard Forrest, his wife
and the novelist. Byron Munson, Mar-
jorie Prevost, Helen Howard and Iva
Forrester make up the rest of the cast.

SPECIAL CAST IN

EVERY MAN'S PRICE

(BURTON KING-J. W. FILM)

A timely story of romance and poli-
tics with Grace Darling and E. J.
Radcliffe in leading roles. Burton
King has directed the production
skillfully and it is smoothly and
entertainingly played. Photography
is good, particularly the numerous
close-ups of leading players.

The story of a man stronger than his
wishes and his victory over those who
seek to find the price for his honor comes
to the screen in this feature.

It has a timely touch in being made to
deal with the story of a district attor-
ney's fight for the people who elected him
against the profiteering of a man of
wealth. Sending his lieutenants to
gather evidence against the person known
to be profiteering, they report to the
attorney, Bruce Steele, the character
assumed by E. J. Radcliffe, that the man
is his prospective father-in-law, a Mr.
Armstrong. Steele stands staunch
against the efforts of the father to reach
him through his daughter and again
through his son, whom he causes to ap-
pear to forge a check in conspiracy with
the attorney's brother. But the object
of all their efforts refuses to be bought
for any price, and in the end the tangle
unites itself with the happiest of results
for all concerned.

The exterior scenes are very pretty.
The work of the leading members of the
cast is commendable, and Miss Darling
is especially pleasing as the girl in the
case. The whole is worked smoothly and
logically to an exciting and interest-

ing conclusion. It will give general satis-

faction, as it contains good entertain-
ment.
MAE MURRAY IN
THE GILDED LILY
(PARAMOUNT)
Romance of a Broadway dancer interestingly and dramatically pic-
turized by Robert Z. Leonard from Clara Beranger's story. Best
Mae Murray picture since "On With the Dance."
"The Gilded Lily" as a story, Robert
Z. Leonard as the director and Mae Mur-
ray as the star is a happy combination
here. The story is of the sort that
presents the star to good advantage, the
directorial work is excellent, while
Mae Murray contributes a splendid perfor-
ance. The result is the best Mae Murray picture since "On With the Dance."
"The Gilded Lily" is the title applied to a
Broadway dancer. She lives in the
land of artificiality and waits for love—a
true love that has never been offered her.
A New England youth crosses her path and
the romance begins. She falls deeply in
love with him at first sight and her dancing
and her friends to prepare herself in the
performance of housewifely duties. The
youth, however, loves not the woman but
the dancer, as he discovers, and dis-
illusioned she returns to her old life.
Then one who has always hovered in
the half home body comes to the fore.
The New England youth is jealous of the new
arrival and swears that none but him-
self shall possess the girl. With the idea
of committing murder he makes his way to
the dancer's apartment.
The director has handled this climax
scene with admirable skill and he has
generated an unusual amount of suspense
in the meeting of the three characters.
The youth fires at his rival, but misses.
To save the situation within the dancer
he has braved the gun fire. The realization
of the rashness of his act creeps upon
the youth and he links away, leaving his rival with the girl.
Throwing all care to the winds, the
dancer agrees to accompany the new-
comer. He takes her to his home. Here
a healthy punch is inserted. The man
leaves the girl alone in a drawing room.
As she sits by the window of the house
in surprise upon a grey-haired mother in
an easy chair. The woman is the
mother of the newcomer; she takes the
boy to her heart. And then, alone with
the girl, the man makes his plea.
There is a fine finish to the produc-
tion in its every phase, and the picture is
good entertainment from every angle.
It ought to exert strong audience appeal.
Mae Murray does exceptionally well
in the role with support by Lowell
Sherman, Jason Robards, Charles Ger-
rard and Leonora Ottinger.

CLYDE COOK IN
THE JOCKEY
(FOX)
Clyde Cook gallops home a winner in
"The Jockey" his latest Fox comedy, di-
terred. To be sure it has a lot of the old holism in it the peg
driving incident for instance but there is so
much that is original and the action is so
compelling that it holds one's attention all
the way through. Cook is a stable boy and
handy man around a track. To save the
homework and the horses he rides a speed-
mare upon which her father has bet his last
cent. The horse stops to eat hay thrown to
him but wins the race after a poor start,
says the writer. In the words of T. Biddle,
"grandmother of Man o' War" who is
rejuvenated by goat glands furthers a
lively finish to the picture. Cook has set
a hard pace in "The Jockey."

Will Rogers and two of his players in a scene from the Goldwyn picture, "Boys Will Be Boys."

IVY DUNE IN
TESTIMONY
(STOLL)
Drawn-out picturization of slender
domestic story of a young couple
whose lives are almost ruined by
a mother's Puritanism. Too lit-
tle material to hold the interest.
Directed by Guy Newhall.
"Testimony" falls below the Stoll
standard, chiefly because of its story.
The material from which the picture was
made is decidedly frail. Five and a half
reels are taken up to demonstrate that
Puritanism is impossible by the use of
simple terms that haven't enough hardi-
hood for so much footage. As a result
the offering is drawn out and draggy.
The story is motivated by a Purita-
tional mother-in-law who would marry
her son to a fortune hunter. But the
son marries a dreamer, and the mother,
unhappy because her own selfish am-
bitions are unfulfilled, drives the girl
from her home by hickeries. The wife
seeks refuge with an uncle, but here again
she becomes unhappy, for the uncle,
unaware that the girl is married, seeks to
marry her to a fortune hunter. Dis-
couraged, she returns to her husband's
home. Her husband being absent seek-
ing her, she is turned away by her
mother-in-law and goes out into the snow
storm to die. A little bird, broken by
the storm, brings the mother-in-law to
her senses, and she takes the despairing
girl in. Finally the son returns for the
happy ending.

Much of the first part of the picture is
devoted to character drawing, which,
because it frequently sounds a human note,
is interesting, despite the lack of relief
from drabness. The last two reels fall
into conventional melodrama, with the
heroine going out to die in a snow storm
that has every aspect of having been
generated in the studio. The return of
the hero is delayed much longer than
necessary.
The director, Guy Newhall, gives evi-
dence of skill. His cast, with Ivy Duke,
Marc Rorke and David Hawthorne as
the main figures, is adequate.

WILL ROGERS IN
BOYS WILL BE BOYS
(GOLDWYN)
The popular comedian in an de-
cidedly human and lovable role.
The story is based on one of the
famous Judge Priest yarns by
Irvin S. Cobb. It is a picture of
small-town life, but one that
should appeal to metropolitan,
neighborhood and small-town au-
diences alike. Directed by Clar-
ence Badger.
"Boys Will Be Boys," Will Rogers' latest Goldwyn feature, is a picture that should please any aggregation of spec-
tators except those who can enjoy only
the sensational.
Rogers is shown as a blacksmith's
helper who has been raised in the county
poor house. He is considered more or
less half-witted by some of the towns-
folk, but is adored by all the kiddies,
both black and white. He falls heir to a
fortune and announces he is going to
spend it being just a boy, for he never
has had any real boyhood when he
should have been enjoying youthful
frolics. With the youngsters as his
guests he stages many a picnic, partici-
pates in their childish games, and is
finally charged with insanity by a shy-
ster lawyer who brings in a "phoney"
piece that he requests be appointed guar-
dian. The trial held before the kindly
old Judge Priest with all the town-people
present shows how sane he really is, the
hocus pocus turns against the shyster and
all ends well, our hero being even able
to evade a homely old maid who set her
cap for him when she heard of his
newly acquired wealth. The characters
are all well drawn, the story is enter-
taining, you will find laughs a-plenty,
and there is a genuine air of wholesome-
ness about the entire production.
ALL STAR CAST IN
OUT OF THE HOUSE OF BONDAGE
(LYCEUM FILM BUREAU)

Three reels of drama founded on the familiar Bible story of the leading of the Children of Israel out of the Land of Egypt and out of the house of bondage make of this innovation in screen material something novel and attractive.

About the story of the life of Moses the author, Arthur L. Huston, and the director, John W. Noble, and the assistant director, Fred W. Wheeler, have built not only an authentic historical contribution, but one that is colorful in action and artistry, reduced to art-tie essentials and dedicated to a little reverence. Scenes have been faithfully drawn and placed in backgrounds that realistically reproduce the Egyptian conditions of the time. There is a decided departure from the typically Biblical backgrounds, costumes and titles, and ingenious brains and clever hands have supplied a film that is both artistic and attractive. The modern has been injected into both play and titles to agreeable effect.

The picture is one which will entertain, absorb, teach and impress the events with which it deals with a vividness and reality which other mediums have heretofore failed to meet. While designed primarily for institutions and society use, it is expected to market it in the theatre at a fair figure.

The story is divided by reels into the trine periods in the life of Moses—the childhood with his finding in the bulrushes by the daughter of Pharaoh, the boyhood in the court of Pharaoh, where he learned from his mother the history of his own Hebrew race, and the maturity during which he received the ten commandments and led his people through the Sea out of slavery and the Miracles and plagues, the death of Moses and other points that lend force to the feature, are suggested with a delicacy that makes them the more convincing even if they were luridly pictured on the screen.

Art titles are worthy of much praise. They are notably artistic and suggestive of the action. A special musical score to accompany the picture has been given, and other mediums have herefore failed to meet. While designed primarily for institutions and society use, it is expected to market it in the theatre at a fair figure.

The picture is one which will entertain, absorb, teach and impress the events with which it deals with a vividness and reality which other mediums have heretofore failed to meet. While designed primarily for institutions and society use, it is expected to market it in the theatre at a fair figure.

SPECIAL CAST IN
SEE MY LAWYER
(ROBERTSON-COLE)
A farcical comedy-drama built about the uniqueness of a bogus invention and a troublesome corporation. Highly amusing. Has a good plot with smooth and rapid action. An Al Christie production.

A machine designed to make artificial rubber causes all the trouble in “See My Lawyer.” It is exceedingly lively in action and contains many perplexities. A wily inventor palms off the fake device upon an unsuspecting prospective bridegroom, Billy Noble. Billy enthusiastically and innocently issues stock and sends thousands of circulars through the mails. Suddenly it is discovered that the machine is a fake. The law enters, bent on jailing Billy for the use of the mails to defraud; also the trust enters, seeking to get control of the machine. Billy is persuaded to become “insane” to keep himself free from the bars, and the humor resulting is lively enough. The trust gets the machine, and the apparently hopeless tangle of situations resolves themselves into a surprise ending and one completely unexpected.

Whitlock gives a splendid performance as Billy. T. Roy Barnes is his able second as Robert Gardner. J. P. Leckney as the inventor is one of the best of the cast, and the parts of the two attractive young women are taken by Grace Desmond and Jean Acker.

The feature has entertainment value of a high standard. It will afford many a good laugh and will keep interest and wit at high tension throughout the showing. The outcome is difficult to be guessed as complications pile themselves one upon another.

BUSTER KEATON IN
THE GOAT
(METRO)
Some clever and original gags, mixed up with others more or less familiar, are presented by Buster Keaton in his latest two-reel Metro comedy, “The Goat.” While it is not the most original, and not the “Hard Luck,” it is a mighty good comedy nevertheless.

The phlegmatic pantomimist gets much of his fun this time out of a chase. He peers through prison bars and is photographed as a convict, the latter having first snapped Buster’s picture while the cameraman wasn’t looking, and then having covered the lens with his own cap when his turn came. Unaware of this, however, the young girl pursues the phantom and smartly knocks down the man in the case. Later when he sees himself pictured on the billboards as an escaped murderer, he thinks that he has murdered the girl’s tormentor. He runs into a detective and when his actions arouse suspicion the fun begins.

A lot of comedy is brought out in the chase. By burying the detective under a load of stones dropped from a dump wagon, Buster gets away and meeting the girl once again accepts her invitation to dinner. The detective is the girl’s father. He comes in and the chase is taken up again. This time the elevator is brought into play with amusing results.

ALL STAR CAST IN
THE BLUE MOON
(AMERICAN)

The unusualness of the setting and elements depicted in this picture is its chief value. Its charm of scenic setting is another attribute, and the whole is entertaining and interesting, although the mystery element is not solved with any degree of surprise.

The story is placed among the pearl hunters of the Wabash river. The pearl hunter, who locates with his aged mother along its banks, finds her dead when he returns to tell her of his discovery of a wonderful blue pearl. She has revealed to him only the fact that the slander of another man prompted her to cast out herself and the boy, whom she was a baby, and the remainder of her secret is not revealed until the climax discloses both the father and the secret of the pearl. The picture has an element of romance. Scenes in a cave beneath a waterfall and night scenes of pearl fishing are highly colorful and interesting.

The part of the pearl hunter is ably taken by Pell Trenton. Elnor Field is the girl "wild rose". The characters are given no other names except descriptive titles such as “The Man-With-the-Fancy-Vest,” “The Iron-Grey Woman” and the like.

EDITH ROBERTS IN
THE UNKNOWN WIFE
(UNIVERSAL)
A semi-crook story built around the familiar plot of the young wife who takes a position under an assumed name. Entertaining, but short on original material. Well-balanced cast.

Edith Roberts, the Universal star, shares honors in this picture with Cas- son Ferguson, who has become a free lance. His work as "The Kid," a reformed crook, outshines hers as the country girl who becomes a personal secretary. The story follows more or less familiar lines where the "Kid’s" wife changes her name to "Mild Goat" during working hours, is proposed to by a wealthy gentleman, and is confronted by the husband when he calls upon her. It is entertaining enough and it will be a theater that expects more of the story, which expectation will not be realized.

It starts out well enough where “The Kid,” who is a member of a band of crooks, planning to rob a factory, falls in love with the village belle, Helen
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Webster, and gives up his old life. Her father dies. The Kid" marries her and they move to the city. The crooks steal the factory's money and suspicion rests on "The Kid." He furnishes an alibi. Being out of work, however, he falls in with the gang again. Meanwhile, his wife secures a position as secretary and the wealthy lady's nephew is attracted by the secretary's beauty. He falls in love with her, but again finds that she is married. From this point the plot lags and does not hold interest. The plot, however, of the crooks to "The Kid's" flat and in a battle on the fire escape the crook is killed. "The Kid" and his wife find happiness in a complete understanding.

Gladys Walton Again

Cast in Circus Story

Ever since Gladys Walton scored her first success in the Universal production, "Pink Tights," eight months ago, exhibitors all over the country have been deluged with requests from their patrons for another circus story starring her, Universal is preparing its "The Man Tamer," a unique romance of the big tops and the theatre, has been chosen for her and will be produced under the direction of Harry B. Harms. "The Man Tamer" is the work of John Barton Oxford, Allan Forrest, Rex Roselli, William Welsh, Charles B. Murphy, Parker McConnell, and C. Norman Hammond will play the leading roles in support of Miss Walton, and four of the largest lions in the Universal City Zoo will be used in the circus and theatre scenes.

Dwan Works Night and Day to Finish Picture

Allan Dwan is reported to be keeping his company working night and day on "Johnny Cucalob," his third Associated Producers' production. The story concerns Tommy Dawes, a ranch hand, who finds himself in the midst of alarming and amusing situations with but one fear in his heart—the wrath of a little girl whose doll he inadvertently broke. He faces revolvers, bandits and death without a quiver, but he trembles at the thought of little Rosemary's accusing eyes. All of the excitement comes when Tommy starts to cover up his crime and buys a new doll, and is mistaken for an escaped convict. Monte Blue, Mary Thurman and little Mary Jane Irving have the leading parts.

Ford Weekly's Current Issue Is History Review

With the inauguration of the new president Fitzpatrick & McElroy announce a timely issue of the Ford feature for March 13, in "Presidents of the United States." This Ford Educational Library film shows President Harding, as well as all the presidents who preceded him. It gives a likeness of each president and a glimpse into his character, and tells of the growth of the country and the principal developments in history during each administration, presenting a review of the important incidents in American history from the administration of George Washington until the present day.

Plans Danville Theatre

DANVILLE, ILL.—E. J. Boorde has been consulting with local interests relative to the erection of a $50,000 motion picture theatre at Main and Third streets.

With the Procession in Los Angeles

By Harry Hammond Beall

MARY MILES MINTER and BERNARD DANIELS represented the Realart studios at the motion picture ball which Gene Roth and his associates staged at San Francisco on March 5. The ball was given under the auspices of the theatre owners of the northern metropolis.

"..."

LEROY SCOTT, one of Samuel Goldwyn's Eminent Authors, is recovering from an attack of the grippe.

"..."

CARL LAEMMLE is happier now. His daughter Rosalie has arrived from New York to keep the chief of the "Big U" happy.

"..."

BERNIE FINEMAN, general manager of the Katherine McDonald studios, and Irving Halberg, who holds a similar position at Universal City, have established bachelor quarters in a luxurious bungalow in the fashionable Wilshire district.

"..."

HARRY CAREY is entertaining Eugene Manlove Rhodes, the author, at his ranch home in San Francisco canyon.

"..."

EDWIN LAEMMLE, of the directorial branch of the Laemmle family, has returned to the studio after a short vacation.

"..."

KING Vidor is receiving congratulations on "The Sky Pilot," the Ralph Connor story he has just completed for First National. It was given a preview at the Apollo theatre, Hollywood, recently to a critical audience of film folk.

"..."

BEN WESTLAND, Universal's west coast exploitation chief, is visiting at Universal City before starting for Arizona to exploit Outside the Law.

"..."

HARRY C. ARTHUR, general manager of the Gore-Ramish-Lesser combination, is in Bakersfield attending to the affairs of the Grove, Pastime, Bakersfield and California theatres there.

"..."

MILDEW HARRIS has definitely signed with Cecil B. DeMille to start work on March 21.

"..."

WALTER ANTHONY will have his first vacation in many months when the Sennett studios close for thirty days. Walter is the genial publicity director for Mr. Sennett and his beauties. Ben Turpin will go to New York, Charlie Murray to Honolulu and it is reported that Marie Prevost is leaving comedy for the drama.

"..."

SAMUEL MERWIN and WILLIAM C. DEMILLE will be the speakers at the next meeting of the Western Motion Picture Advertisers.

A theatre and office building costing $250,000 will be erected on Western avenue between Third and Fourth streets by Gore, Ramish and Lesser. This will be the finest residence district theatre in Los Angeles, it is said. It will contain 300 loge chairs. The theatre will occupy a site 110 feet wide by 150 feet deep. It will be managed by Messrs. Swope, Grant and Young of the Hollywood Theatres Company.

Theatre for Canajoharie

CANAJOHARIE, N. Y.—Francis Barrett of Dolgeville, who recently purchased the Mohawk block, is planning to convert it into a ground theatre.

"I'M SUSPICIOUS OF MY DIRECTOR"

George Bunny, son of the late John Bunny, now making Capitol comedies for Goldwyn, doesn't like the idea of acting in a lion's den, just to add to the mirth of nations.
Players and Plays

Helen Chadwick in a scene from "Dangerous Curve Ahead," a Rupert Hughes story soon to be distributed by Goldwyn.

Charles Ray and support in a scene from his latest First National-Ray production, "Scrap Iron."

Elaine Hammerstein and support in two scenes from her latest Selznick production, "Poor Dear Margaret Kirby."
"What the Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

Copyright, 1921

March 26, 1921

EXHIBITORS HERALD

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You are especially invited to contribute regularly to this department.

It is a co-operative service For the benefit of exhibitors.

Tell us what the picture did for you and read in the HERALD every week what the picture did for other fellow, thereby getting the only possible guide to box office values. Address "What the Picture Did For Me," EXHIBITORS HERALD, 417 S. Dearborn St., Chicago.

First National

Nineteen and Phyllis, with Charles Ray.—A clever picture and it pleased most everyone.—Raymond Gear, Mayflower theatre, Florence, Kansas.—General patronage.

The Love Expert, with Constance Talmadge.—Rather spicy. Kept me un- easy for fear of what was coming next, but it did me well.—A. X. Mikes, Emi-

nence theatre, Eminence, Ky.

The Perfect Woman, with Constance Talmadge.—Starts out good, but in sixth reel fair down completely because of improbable situations.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Daisy, a Marshall Neilan production.—Mighty good production that pleased only fair business.—Verner Hicks, Family theatre, Marion, Ill.—General patronage.

A Daughter of Two Worlds, with Norma Talmadge.—Excellent picture. Wonderful acting by this very popular star. This picture drew the best house we have had in some time. Book this picture and boost it to the limit. You can't go wrong.—Smith Read, Patriot theatre, DeKalb, Tex.—Small town patronage.

Two Weeks, with Constance Talmadge.—This is a good picture. Lively and comedy like she always gives us. Went well.—Wolz, Star theatre, Lake City, Ia.—Small town patronage.

Passion's Playground, with Katherine MacDonald.—Was a great success. Did a dollar a day grosser than I have ever had with either Constance or Norma Talmadge.—New Cozy theatre, Winchester, Ind.

What Women Love, with Annette Kellerman.—Some wonderful deep under water scenes and a splendid exhibition of high diving. Under water fight was excellent, also. Not much to the story, but all that our patrons expected—S. J. Goodwin, Royal theatre, Lehi, U.

The Beauty Market, with Katherine MacDonald.—Too much society and love story. Too much kind of pictures fall flat here. Miss MacDonald is a beautiful lady, but beauty alone doesn't make a picture. This picture pleased those from 16 to 20, others disgusted. Some pro-

fanity in sub-titles, which should be eliminated. It's bad anywhere, but es-


Curtain, with Katherine MacDonald.—Many favorable comments. Will please the average audience. Good business.—W. L. Unrow, Crystal theatre, Burling-

ton, Wis.—General patronage.

The Romance of Tarzan, with Elmo Lincoln.—Many specials like this would make a small town exhibitor forget some of the 39 varieties of worries that he is

heir to and put a smile on his face that isn't mere camouflage.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

What Woman Love, with Annette Kel-

lerman.—A dandy good picture. Good story, good acting by all and the best swimming and diving chicks Miss Kell-

lerman ever got. Well appreciated by all who saw it.—H. A. Wishard, Wishard theatre, Bloomfield, Ia.—Home patronage.

The Perfect Woman, with Constance Talmadge.—Another real good one of Connie's. They all please.—Oljen Re-

ynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

Yes or No, with Norma Talmadge.—

This is one of Norma's best. Pleased 100 per cent. In this she takes two parts and does it fine.—Mrs. Sufus Olson, Pal-

time theatre, Delavan, Wis.—General patronage.

Two Weeks, with Constance Talmadge.—

A good picture, but not up to The Love

Expert. Our people were generally satis-

fied so why kick?—S. J. Goodwin, Royal theatre, Lehi, U.

A Daughter of Two Worlds, with Norma Talmadge.—Pleased good crowds two days.—Verner Hicks, Family thea-

tre, Marion, Ill.

Heart o' The Hills, with Mary Pick-

ford.—Broke all records. Patrons well pleased—F. M. Jones, Bonita theatre. Copperhill, Tenn.—Small town patronage.

The Splendid Hazard, with Henry B.

Walthall.—Semipro with a has-been star and a never was director.—W. H. Mart, Strand theatre, Grinnell, Ia.

Mary Regan, with Anita Stewart.—

This was our first Anita and went over very well. Picture not great, but a good program offering.—Mrs. James Webb, Cozy theatre, Union Ore.—Small town patronage.

The Price of Innocence, with Stella Tal-

madge.—Dandy good program picture.—

W. W. Wales, Yeomen theatre, Seneca, S. D.—Neighborhood patronage.

The Yellow Typhoon, with Anita Stew-

art.—Very good. Cannot help but please all.—George E. Taylor, Idle Hour the-

teatre, Dunlap, Ia.—Neighborhood patronage.

Her Kingdom of Dreams, with Anita Stewart.—As usual Miss Talmadge handles her part just as her friends admire, but the plot of this picture was badly overdone. It killed the picture with the majorities.—E. A. Baradel, Palace theatre, McGehee, Ark.—Small town patronage.

The Perfect Woman, with Constance Talmadge.—Good comedy. Good business—W. L. Uglow, Crystal theatre, Bur-

lington, Wis.—General patronage.

Fox

The Iron Rider, with William Russell.

—A very good story well acted by this star. Pleased a good house.—Smith Read, Patriot theatre, DeKalb, Tex.—Small town patronage.

The Mountain Woman, with Pearl White.—Pleased about 50 per cent. Fair only.—Royal theatre, Center Point, Ind.—Small town patronage.

The Mountain Woman, with Pearl White.—A good comedy-drama very much on the serial order. Will please those who like the feud type of story, also the Western fans.—Harold Daspit, Atheron theatre, Kentwood, La.

Two Moons, with Buck Jones.—Dandy Western. Full of pep.—E. A. Baradel, Palace theatre, McGehee, Ark.—Small town patronage.

The Plunger, with George Walsh.—

Better than From Now On. May Fox continue to improve Walsh releases.—

George E. Taylor, Idle Hour theatre, Dunlap, Ia.—Neighborhood patronage.

The Mountain Woman, with Pearl White.—Not up to Pearl White's standard. You are taking a chance on this one. Worst picture I ever saw a star like Pearl White in.—N. Navary, Liberty theatre, Verona, Pa.—Neighborhood patronage.

The Little Grey Mouse, with Louise Lovel.—Very good picture, but star did not show up as well as she did in Wolves of the Night.—Harold Daspit, Atheron theatre, Kentwood, La.—Neighborhood patronage.

If I Were King, with William Farnum. —A splendid picture, but some people don't seem to care for costume plays—

Ten Plays My Patrons Liked Best

1. The Perfect Woman.
2. Tarzan of the Apes.
3. The Mark of Zorro.
4. The Heart of a Child.
5. The Miracle Man.
6. The Love Flower.
7. Yes or No.
8. The Forbidden Woman.
9. The Human Desire.
10. Youthful Folly.

Let's hear from another exhibitor!

Ellis Irvin, Cozy Theatre, Newkirk, Okla.
Peter Krauth, Denison theatre, Denison, la.—Small town patronage.

Sink or Swim, with George Walsh.—Here is one real one that you will like yourself, and they are few.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

The Land of Jazz, with Eileen Percy.—One of the most unusual, queer stories we have ever seen on the screen. Some very clever acting, however, and will entertain.—Smith Read, Patriot theatre, DeKalb, Tex.—Small town patronage.

The Speed Maniac, with Tom Mix.—Everyone pleased. Good. Some are still talking about it. They like Tom Mix. Run a Sunshine comedy with this. Business good. Ten and twenty cents.—William Thacher, Royal theatre, Salina, Kans.

Drag Harlan, with William Farraun.—A shame to put such a good actor as Farraun in such a cheap Western. As the leading role did not require good acting. Mix could have done as well.—Harold Daspit, Atherton theatre, Kentwood, la.—Neighborhood patronage.

The Little Grey Mouse, with Louise Lovely.—Very ordinary. Not much to it.—George E. Taylor, Idle Hour theatre, Dunlap, la.

The Little Grey Mouse, with Louise Lovely.—Good little picture with lovely Louise.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

Vagabond Luck, with Elinor Fair and Albert Ray.—Little old, but fair program picture. Kids enjoyed the horse race.—Auditorium theatre, Carleton, Neb.—Small town patronage.

The Man Who Dared, with William Russell.—All went to sleep. Long drawn out and tiresome.—Royal theatre, Center Point, Ind.—Small town patronage.

Prairie Trails, with Tom Mix.—Very good. Mix getting better. This is the kind of production we want. Stunts and story good.—Harry L. Thred, Scenic theatre, Holsten, la.—Neighborhood patronage.

Just Pals, with Buck Jones.—One of the most entertaining comedy-dramas I ever ran. The little kid made me a hit as the star. Picture pleased everyone that saw it.—Harold Daspit, Atherton theatre, Kentwood, la.—Neighborhood patronage.

From Now On, with George Walsh.—A good seven reel picture full of thugs, thieves, gamblers and robbers and Walsh does plenty of good scrapping. No kicks and a few compliments. Ran it at regular price.—H. A. Wishard, Wishard theatre, Bloomfield, la.—Home patronage.

Goldwyn

Guile of Women, with Will Rogers.—Played to good crowds and pleased immensely.—Ascher Bros., Palace theatre, Peoria, Ill.—Transient patronage.

Jes' Call Me Jim, with Will Rogers.—This is great. Advertise it big and tell anything for it. It will stand all kinds of boosting. I used it with Loyd's Haunted Spooks, and people said it was the best consistent all round show they had seen.—Mrs. James Webb, Cozy theatre, Union, Ore.—Small town patronage.

The Slim Princess, with Mabel Normand.—About as good as her others, but glad we have only one more of her pictures to play.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

Jubilo, with Will Rogers.—Fine picture. Will please all classes of people.—Wilkinson & Hunter, Elite theatre, Weeping Water, Neb.—Small town patronage.

The Branding Iron, with a special cast.—Pleased 100 per cent. Book this one. You will not go wrong.—R. Navary, Liberty theatre, Verona, Pa.—Neighborhood patronage.

Jes' Call Me Jim, with Will Rogers.—Will Rogers and Raymond Hatton certainly worked fine in this picture. 100 per cent picture to our patrons.—Sam DeBois, Rink theatre, Des Palos, Cal.—Small town patronage.

Jubilo, with Will Rogers.—Drew the biggest Wednesday night crowd in many weeks. Will is a sure bet in this town. Universal satisfaction.—G. F. Rediske, Star theatre, Rye gate, Mont.—Small town patronage.

The Little Shepherd of Kingdom Come, with Jack Pickford.—This is splendid, and will bring the people in and satisfy them. Although it is not as well directed as most Goldwyn pictures, it is fine, and should not be passed up by houses playing the best.—Mrs. James Webb, Cozy theatre, Union, Ore.—Small town patronage.

The World and Its Woman, with Geraldine Farrar.—Pleased about 75 per cent. Farrar doesn't take well here. Will be glad when the last picture is played. Fair crowd.—G. F. Rediske, Star theatre, Rye gate, Mont.—Small town patronage.

Earthbound, with a special cast.—Drew good crowds, increasing daily. Please.—Ascher Bros., Palace theatre, Peoria, Ill.—Transient patronage.

A Man and His Money, with Tom Moore.—Usual Modest picture, which satisfi ed. Story not so good as in former pictures.—Merle E. Rhoda, Palace theatre, Royalton, Minn.—Small town patronage.

The Strange Boarder, with Will Rogers.—My people were a little disappointed, as they expected more comedy, although it is good, but not so well liked as his comedies. The kid is also fine in this picture.—H. A. Wishard, Wishard theatre, Bloomfield, la.—Home patronage.

The Gay Lord Quex, with Tom Moore.—Not as good as Toby's Bow. About 50-50.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

The Revenge of Tarzan, with Gene Pollar.— Didn't draw like the others, and not as good.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

The World and Its Woman, with Geraldine Farrar.—Pleased about 75 per cent. Farrar doesn't take well here. Will be glad when the last picture is played. Fair crowd.—G. F. Rediske, Star theatre, Rye gate, Mont.—Small town patronage.

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The Gay Lord Quex, with Tom Moore.—Not as good as Toby's Bow. About 50-50.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

The Revenge of Tarzan, with Gene Pollar.— Never had a better one aside from one or two of the top notchers, and this one ran them a close race, and turned out a happy house full of throngs. You could use more like it.—H. A. Wishard, Wishard theatre, Bloomfield, la.—Home patronage.

The Strange Boarder, with Will Rogers.—Not as good as Jubilo, but will please generally.—Wilkinson & Hunter, Elite theatre, Weeping Water, Neb.—Small town patronage.

Hodkinson

The Coast of Opportunity, with J. Warren Kerrigan.—Nothing great. Good program offering.—Verner Hicks, Family theatre, Marion, Ind.—Small town patronage.

The Joyous Liar, with J. Warren Kerrigan.—While Hodkinson has good service, the Kerrigans I have had are very good program pictures. Their act is good.—The Joyous Liar is redeemed at the final close by a whirlwind finish.—Mrs. James Webb, Cozy theatre, Union, Ore.—Small town patronage.

Cynthia of the Minute, with Leah Baird.—Didn't please our patrons. Ship scenes not realistic.—Wilkinson & Hun-
ter, Elite theatre, Weeping Water, Neb.—Small town patronage.

Metro

The Marriage of William Ashe, with May Allison.—Very pleasing program picture.—Charles H. Goulding, Cayuga theatre, Auburn, N. Y.—Transient patronage.

The Misfit Wife, with Alice Lake.—She has not made a bad one yet. Her pictures all please.—Raymond Piper's Piper's Opera House, Virginia City, Nev.

The Cheer, with May Allison.—Picture fell flat. Not the type of picture for this star. 10 and 25c average audience. Lost money.—A. N. Miles, Eminence theatre; Eminence, Ky.

A Chorus Girl's Romance, with Viola Dana.—Miss Viola sure is a box office attraction. No matter how dull things get, Miss Dana will sure get them, and she will sure send them out with those smiles that always bring them back again to see her. She is just spicy enough to be delicious. Book her on the closest day of the week and you will soon have the biggest day of the week.—Elle Irvin, Cosy theatre, Newkirk, Okla.—Neighborhood patronage.

A Modern Salome, with Hope Hamp- ton.—High-class picture with beautiful and spectacular scenery. Star made a hit with the ladies on account of the rich costumes she wore.—Harold Daspit, Atherton theatre, Kentwood, La.—Neighborhood patronage.

The Cheer, with May Allison.—People who saw it say they thought it good. It did not get any money for me, but it was not the picture's fault. Metro pictures are usually good.—Mrs. James Webb, Cozy theatre, Union, Ore.—Small town patronage.

In Hold in Trust, with May Allison.—Good program picture. Top price, twenty-five cents.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Price of Redemption, with Bert Lytell.—A very good picture.—Mrs. Sufus Olson, Pastime theatre, Delavan, Wis.—General patronage.

The Mutiny of the Elsmore, with Mitchell Lewis.—Pretty good picture.—Raymond Piper, Piper's Opera House, Virginia City, Nev.

Toys of Fate, with Nazimova.—A great star and a wonderful picture, although business was poor.—W. C. Cleaton, Gem theatre, Highbee, Mo.

Dangerous to Men, with Viola Dana.—This is a good picture. Good acting and will please.—W. W. Waltz, Star theatre, Lake City, Ia.—Neighborhood patronage.

The Hope, with a special cast.—This is not a bad picture, but our people didn't like it. Too much foreign stuff.—Raymond Piper, Piper's Opera House, Virginia City, Nev.

The Best of Luck, with a special cast.—A Drury Lane melodrama of remarkable spectacle power. Not bad, but well acted, and one that will please them all.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—Small town patronage.

Love, Honor and Obed, with Alice Lake and Willplayed.—Another good Lake picture.—Raymond Piper, Piper's Opera House, Virginia City, Nev.

Parlor, Bedroom and Bath, with a special cast.—All comments I have seen on this picture I consider it was good. Patrons did not like it and said so. Such pictures are what give censors work! I liked it and am sorry, so will you if you use it.—Mrs. James Webb, Cozy theatre, Union, Ore.—Small town patronage.

Old Lady 31, with Emma Dunn.—If you have any trimmed tunes to go with it, it will get by. Not a picture for young people. They won't like it.—Mrs. Sufus Olson, Pastime theatre, Delavan, Wis.—General patronage.

The Cheer, with May Allison.—An average good picture, but not the kind of story to show off May Allison in.—Raymond Piper, Piper's Opera House; Virginia City, Nev.

Paramount

Why Change Your Wife?—a Cecil B. DeMille production.—An exploiting letter from Paramount to the small town patrons pleases me. I have a letter with liberal advance advertising and special orchestra brought out big crowds to see the rich costumes and the general trionfo music and productions. Prices 50 and 25c.—Philip Rand, Rex theatre, Salmon, Idaho.—Small town patronage.

The Jailbird, with Douglas MacLean.—Good story. Well produced. Went over all right.—Raymond Gear, Mayflower theatre, Florence, Kans.—General patronage.

The Prince Chap, with Thomas Meighan.—Almost as good as Why Change Your Husband? Admission 15 and 30c, and it was good.—G. P. Duncan, Pastime theatre, Cow- pens, S. C.—Neighborhood patronage.

The Copperhead, with Lionel Barrymore.—We played this on Lincoln Birthday to very ordinary business. 10 and 25c. Fair weather. It is discouraging to the exhibitor who wants to play good pictures like this that they are poorly attended.—A. N. Miles, Eminence theatre, Eminence, Ky.

Hawthorne of the U. S. A., with Wallace Reid.—Extra good. Both it and you can hear your patrons compliment you.—Raymond Schneider, Midget theatre, Maitland, III.—Neighborhood patronage.

Humoresque, with a special cast.—This is fine, and a prestige to any house showing high-class pictures. If you want something spectacular, you will not find it in Humoresque. It has the story and heart appeal. Vera Gordon is the real star. Splendid.—Mrs. James Webb, Cozy theatre, Union, Ore.—Small town patronage.

Terror Island, with Houdini.—Nothing to excite an audience with. There are better ones and some worse.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

The Prince Chap, with Thomas Meighan.—This is a real honest-to-goodness picture. A real knockout. Pleased patrons 100 per cent.—S. J. Goodwin, Royal theatre, Lehi, Utah.

Why Smith Left Home, with Bryant Washburn.—A good comedy-drama. Plenty of action.—W. H. Gilliland, Lotus theatre, Red Lake Falls, Minn.—Neighborhood patronage.

The Grim Game, with Houdini.—Went big. Caused much comment.—Royal theatre, Center Point, Ind.—Small town patronage.

In Mizzoura, with Robert Warwick.—Drew well. My folks like melodramas. We are tired of sex plays, so this was enjoyable. 10 and 25c.—A. N. Miles, Eminence theatre, Eminence, Ky.

Red Hot Dollars, with Charles Ray.—Like Ivory soap, 90 to 99 pure. This picture pleased a goodly crowd. First Ray picture here and had a good crowd in spite of another show and high school contest.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—Small town patronage.

Come Out of the Kitchen, with Marguerite Clark.—This is good and will please. Not a heavy production, but very good for a Sunday night. Was well liked.—Mrs. James Webb, Cozy theatre, Utica, Ore.—Small town patronage.

Away Goes Prudence, with Billie Burke.—Far below average of former pictures. Story not adapted to star. Majority of patrons was not satisfied.—Mrs. E. Rhoda, Palace theatre, Royalton, Minn.—Small town patronage.

Behind the Door, with Hobart Bos-

Huckleberry Finn, with a special cast. — Absolutely nothing to it, failed to please. Just seven reels of film. Stay off of this one. Called it a special and the theatre manager, G. P. Duncan, Pastime theatre, Cow pens, S. C. — Neighborhood patronage.

Wanted: A Husband, with Billie Burke. — A good picture! Billie Burke draws well for me. — W. H. Gillillan, Lotus theatre, Red Lake Falls, Minn. — Neighborhood patronage.

The Valley of Giants, with Wallace Reid. — Good picture, but not as good as some of Reid's older pictures. — Harold Daspit, Atherton theatre, Kentwood, La. — Neighborhood patronage.

The Sins of Rozanne, with Ethel Clayton. — Played this two days. No comments and no business. — Charles Dahler, Abingdon theatre, Abingdon, Ill. — Neighborhood patronage.


Square Deal Sanderson, with William S. Hart. — Best Hart picture to date, and they banged at me. — P. Duncan, F. G. pastime theatre, Cow pens, S. C. — Neighborhood patronage.

What's Your Hurry? — with Wallace Reid. — This is not up to the Reid standard, but gave general satisfaction. — S. J. Goodwin, Royal theatre, Lehi, Utah.


The 13th Commandment, with Ethel Clayton. — Another good bet. Don't be afraid of it. First-class program picture, and something the women should see. — Raymond Schneider, Midget theatre, Metamora, Ill. — Neighborhood patronage.


You're Fired, with Wallace Reid. — This pleased just like all of Wallie's pictures do. Pleased a large crowd. Wallie is a favorite with us. Photography good and story very pleasing. — W. F. Baker, Boone Way theatre, Mt. Vernon, Ky. — General patronage.

Crooked Streets, with Ethel Clayton. — A bang-up program picture. Lots of action. They will like it. — W. H. Mart, Strand theatre, Grinnell, la.

Excuse My Dust, with Wallace Reid. — Very good. Reid always draws well for me. Double Speed also good. Book pictures well. His pictures with a little raise in admission. — G. P. Duncan, Pastime theatre, Cow pens, S. C. — Neighborhood patronage.

23½ Hours Leave, with Douglas MacLean and Doris May. — This is the style of comedies that our people like. Good, clean picture. Something worth while. — S. J. Goodwin, Royal theatre, Lehi, Utah.


Mary's Ankle, with Douglas MacLean and Doris May. — Perfectly delightful. Worst snow storm we've had this winter. Ruined business. But those who braved the storm said they were well repaid. — A. N. Miles, Eminence theatre, Eminence, Ky.

Crooked Streets, with Ethel Clayton. — Pleased, but is rather thin. Holt puts up such a poor mix with the gloves the gallery gods were smirking. Would he get the K. O. — D. B. Baker, Circle theatre, Ottumwa, la.

Pathé


Fighting Cressey, with Blanche Sweet. — Good comedy-drama. Star does some very good acting and looks as good as she did in the old days when she was a big favorite. — Harold Daspit, Atherton theatre, Kentwood, La. — Neighborhood patronage.


The House of the Tolling Bell, a J. Stuart Blackton production. — Don't ask for a better picture. This is one of those 100 per cent kinds. — G. L. Deady, Palace theatre, No. Rose, N. Y. — Neighborhood patronage.

Hereward Wanted: Male, with Blanche Sweet. — Good comedy-drama, but Blanche Sweet does not get money in this city. — Ray Y. McMinn, Capitol theatre, Superior, Wis.

The Right to Lie, with Dolores Cass inelli. — A good picture, but not as good as Tarnished Reputations. The first picture in which I have seen Dolores, and she was beautiful in this picture. — Harold Daspit, Atherton theatre, Kentwood, La. — Neighborhood patronage.

The Empire of Diamonds, with a special cast. — The least desirable Pathé we have run in a long time. Diamond fakes, fakers and thieves don't hit many people. — G. L. Deady, Palace theatre, No. Rose, N. Y. — Neighborhood patronage.

The Love Cheat, with June Caprice. — No good. Don't see how this star gets by at all. — Carl Sather, Grand theatre, Annandale, Minn. — Small town patronage.

The Unknown Love, with Dolores Cass inelli. — One of the best pictures I ever showed on my screen and my patrons all told me so. Boost it big, it will stand a raise in admission. — L. A. Hasse, Mystic theatre, Mauston, Wis.

Other Men's Shoes, an Edgar Lewis production. — To beat this one you got to go some, and then some. Only a few pictures made can be compared to it. This is 100 per cent any of them are. — G. L. Deady, Palace theatre, No. Rose, N. Y. — Neighborhood patronage.

Realart

Out of the Chorus, with Alice Brady. — Have been waiting for a picture that would fit Alice and this is it sure. Out of The Fear Market, Sinners, The Dark Lantern, The New York Idea, this is the best. — A. E. Anderson, Pastime theatre, Straitford, S. D. — Neighborhood patronage.

The Furnace, with a special cast. — Very fine picture. It made a hit with my patrons, but did not draw well. — Nav ary, Liberty theatre, Verona, Pa. — Neighborhood patronage.

A Cumberland Romance, with Mary Mil lis Minter. — One of the real big pictures we have shown in this theatre. If you are looking for an all round, jam up, 100 per cent attraction, here it is.

Ida May McKenzie, who plays with "Snooky" and the other animals in "Beat It," the new Chest-Educational comedy, is called down by the stage manager.
Welcome!

EXHIBITORS HERALD.
Chicago, Ill.

Gentlemen:

One of the first things I do when I get my "Herald" is to turn to the "What The Picture Did For Me" section, and I consider it very helpful.

Having been benefited from the reports of my fellow exhibitors, I feel like, too, should contribute to this to help some one else.

A. L. German.
Royal Theatre.
Bonner Springs, Kans.

You cannot go wrong on this one.—Smith Read. Phantom theatre, Delafield, Tex.—Small town patronage.

Her First Elopement, with Wanda Hawley. This one a very pleasing comedy film with plenty of pep. Wanda Hawley is becoming very much liked with my patrons.—New Cozy theatre, Winfield, Ind.

The Law of the Yukon, with a special cast.—Every comment favorable. Please a good week night crowd. They liked it and said so.—Alvin S. Frank, Jewel theatre, Layette, Colo.—Neighborhood patronage.

The New York Idea, with Alice Brady. The New York Idea is a very poor picture. In spite of the fact that it was advertised to open Saturday, after looking at this Saturday we sent it back on the first train.—Ray Y. McMinn, Capitol theatre, Superior, Wis.

You Never Can Tell, with Bebe Daniels. Bebe will have to have better stories than this to make a success. It's so childish it's silly. She is good. Rain hurt attendance.—A. N. Miles, Emience theatre, Emience, Ky.

She Couldn't Help It, with Bebe Daniels. Fine! Some said as good as The Snob, but did not have as good a house by several dollars. But the picture is good. Will stand boosting.—A. B. Anderson, Pastime theatre, Stratford, S. D.—Neighborhood patronage.

Robertson-Cole

One Man in a Million, with George Beban. This is one picture you are proud to have shown in your theatre. Push it. Get the social organizations in your town to help you put it over. Enlist the aid of the churches and schools. I only had it booked for two days, but expect to get a return booking on it.—Charles E. Casey, Bushong theatre Bushong, Kans.—Transient patronage.

The Notorious Mrs. Sands, with Bessie Barriscale. A good program picture.—George E. Taylor, Idle Hour theatre, Dunlap, La.—Neighborhood patronage.


Modern Husbands, with Henry Walthall. A very ordinary play. Did not please.—George E. Taylor, Idle Hour theatre, Dunlap, Ia.—Neighborhood patronage.

A Sagebrush Hamlet, with William Desmond. Good program picture.—Alvin S. Frank, Jewel theatre, Layette, Colo.—Neighborhood patronage.

Selznick

The Road of Ambition, with Conway Tearle. Fair picture. Lobby display fairly good. Receipts considerably under average.—Ray Y. McMinn, Capitol theatre, Superior, Wis.

The Point of View, with Elaine Hammerstein. The Point of View is a picture.—E. A. Baradel. Palace theatre, McGehee, Ark.—Small town patronage.

The Glorious Lady, with Olive Thomas. Very good. All Olive Thomas pictures are good. Our people like them.—Carl Sather, Grand theatre, Annandale, Minn.—Small town patronage.

The Greatest Love, with Vera Gordon. A good picture, but paper very poor. Our lobby is our greatest salesman, and the paper won't sell the picture to the public. Business very poor.—Ray Y. McMinn, Capitol theatre, Superior, Wis.

The Flapper, with Olive Thomas. My patrons like all of this star's pictures. I consider this one of her best.—S. B. Brock, Electric theatre, Hagerman, N. M.—Neighborhood patronage.

Upstairs and Down, with Olive Thomas. Another beautiful production from her whom we did not appreciate until too late.—T. Metcalf, Opera House, Greenfield, Ill.—Small town patronage.

The One Way Trail, with Edythe Sterling. One of those action pictures of the Canadian North west and the Royal N. Y. Four thousand pleased 100 per cent judging from comments.—Mrs. Lloyd Junktin, Queen theatre, Aspermont, Tex.—Small town patronage.

The Palace of Darkened Windows, with a special cast. Picture good. Paper very bad. Had to have sign painter make lobby display in place of posters, as it would have been suicide to use contents of the paper.—Ray Y. McMinn, Capitol theatre, Superior, Wis.

Sauce for the Goose, with Constance Talmadge. While this is not a new picture, it is a good one and will go over good in any small town.—Geo. Eberwine, Auditorium theatre, Marshallhead, Ohio.—Small town patronage.

A Perfect Lover, with Eugene O'Brien. Better picture than we had expected from reviews, and it pleased. O'Brien is coming for us.—C. T. Metcalf, Opera House, Greenfield, Ill.—Small town patronage.

Happiness a la Mode, with Constance Talmadge. Not a bad picture and yet nothing new.—S. B. Brock, Electric theatre, Hagerman, N. M.—Neighborhood patronage.

The Servant Question, with Willie Col-
Universal

If Only Jim, with Harry Carey.—This is the best Carey picture I ever played in. Despite the dull business, he will fill up the house. Patrons well pleased. You take no chance on booking this one, and you won't have to sneak away when they come out. Big favorite here, and a sure box office attraction. Every picture gets better. Book it and boost it. Carey will do the rest.—Ellis Irving, Cozy theatre, Newkirk, Okla.—Neighborhood patronage.

Blue Streak McCoy, with Harry Carey.—Best Carey picture we ever played independently. The Palace theatre, Wallis, Tex.—Small town patronage.

West Is West, with Harry Carey.—Carey not popular here. However, this is best of his pictures we have had.—E. A. Haradel, Palace theatre, McGregor, Ark.—Small town patronage.

Outside the Law, with Priscilla Dean.—Opened to largest business in the last two months. Wonder picture.—M. Jackson, Tudor theatre, Atlanta, Ga.—Downtown patronage.

La La Lucile, with Eddie Lyons and Lee Moran.—A good comedy-drama. Good business for one day.—F. J. Kozuch, Dixie theatre, Wallis, Tex.—Small town patronage.

Blue Streak McCoy, with Harry Carey.—Good of the kind.—Verner Hlick, Family theatre, Marion, Ill.—General patronage.

Human Stuff, with Harry Carey.—It is Carey, and that is enough to insure a good house. Unfortunately most Westerns because they are real, and Carey is the best bet.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—Small town patronage.

The Red Lane, with Frank Mayo.—Star well liked. Picture good. Paper and advertising good. Business satisfactory. Picture well liked by audience.

Motorcycle Experts Appear in Fox Film

The motorcycle army of fully armored knights who appear in the Fox Film spectacular of Mark Twain's 'Connecticut Yankee,' represents the entire membership of the Indian Motorcycle Club of Los Angeles.

Harry Spindler, himself an expert motorcyclist, was commissioned by Emmett J. Flynn, the director, to round up the necessary riders, and after several vain attempts to convince this part of the story with a mob of more or less inexperienced cyclists, with machines of old age, the Indian Club was urged to appear in the picture, as an assurance that this part of the film would render as nearly perfect as possible.

A showing of the picture reveals that although the motorcycle knights are shown dashing along over every variety of road at full speed, taking all the curves and grades on high, not one of the 300 knights was unseated, so to speak. They succeeded in supplying the picture with one of its big thrills.

Ray Y. McMinn, Capitol theatre, Superior, Wis.

The Petal on the Current, with Mary MacLaren.—A very good picture. Had many comiems on this.—W. H. Gilfillan, Lotus theatre, Red Lake Falls, Minn.—Neighborhood patronage.

Outcasts of Poker Flat, with Harry Carey.—This is the best Carey picture we have run to date. Pleased very well.—C. E. M. Rothwell, Palace theatre, Bison, Kans.—Small town patronage.

The Red Lane, with Frank Mayo.—This was a good picture. Drew well and pleased my patrons.—F. J. Kozuch, Dixie theatre, Wallis, Tex.—Small town patronage.

A Tokio Siren, with Tsuru Aoki.—Drew well but didn't please.—E. T. Crafts, Pastime theatre, Seelyville, Ind.—Small town patronage.

The Devil's Passkey, an Eric Von Stroheim production.—One of the best we have had in a long time. Truly a special. Only one objection, and that is the photography, is in spots caused apparently bad focus. Pleased well.—E. A. Haradel, Palace theatre, McGregor, Ark.—Small town patronage.

Locked Lips, with Tsuru Aoki.—This is a good picture, but when it comes to the box office will fall short. The star and lobby display will kill it. Why don't they have the right kind of posters? Some good thrills in this one, but the posters don't show anything to pull them in. Don't want any Jap pictures. If you gave them in they will be pleased.—William Thachier, Royal theatre, Salina, Kans.

Mad Marriage, with Carmel Myers.—Another good picture; but title killed it. Why does Universal make up pictures to this sensational stuff?—Mrs. Sufus Olson, Pastime theatre, Delavan, Wis.—General patronage.

Vitaphot

Dead Men Tell No Tales, with a special cast.—A well made melodrama. Picture went over good. Excellent paper and other advertising aids. Use the teager campaign in your newspaper and it will result.—Ray Y. McMinn, Capitol theatre, Superior, Wis.

Trumpet Island, with a special cast.—This picture is one of the good pictures to come from high society to a small island. It is sure a hummer, and one that you can go limit in the advertising.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—Small town patronage.

The Birth of a Soul, with Harry T. Morey.—They did not like this one.—New Cozy theatre, Winchester, Ind.

God's Country and the Woman, with William Boyd.—A good story business and no picture for small town. Lay off of it.—Sam DuBois, Rink theatre, Dos Palos, Cal.—Small town patronage.

Specials

Mid-Channel (Equity), with Clara Kimball Young.—A very good picture, but failed to do business.—Peter Kram, Denison theatre, Denison, Ia.—Neighborhood patronage.

Up in Mary's Attic (Fine Arts), with a special cast.—I thought this one was the best picture we have all year. Will please any audience, and get the money. Don't pass it up.—Ray Y. McMinn, Capitol theatre, Superior, Wis.

Fickle Women (D. N. Schwab), with David Butler.—A good, little five-act comedy-drama that went good here. They liked it and went out telling me so.—C. H. Ryan, Garfield theatre, Chicago, Ill.—Neighborhood patronage.

Skyfire (Pinnacle), with Neal Hart.—Good. Fine. Good story, beautiful scenery. This is one of Neal's best so far. Business fair Friday; big Saturday. You can't go wrong on this one. Boost it. Don't advance price. We played it as it and did.—William Thachier, Royal theatre, Salina, Kans.

The Struggle (Canyon), with Franklyn Farnum.—Very good feature. Pleased our people. Beautiful settings.—J. B. Disch, Majestic theatre, Gahwa, Wis.—Neighborhood patronage.

Miss Arizona (Arrow), Gertrude Bonahill.—Good. Thrilling Western. Well made. People were well pleased.—R. J. Dolly, Edwards theatre, Chicago, Ill.—Neighborhood patronage.

The Woman Untamed (McGovern), with Doraldina.—A picture that's different. Boost it and it will go over here. Pleases all. Big business.—Joseph J. Gross, Comet theatre, Milwaukee, Wis.—Neighborhood patronage.

Eyes of Youth (Equity), with Clara Kimball Young.—A good, big eight-reel production that pleased them all. Drew well. Good scenes and fine acting.—H. A. Wishard, Wishart theatre, Bloomfield, Ia.—Home patronage.

The Woman of Mystery (Aywon), with a special cast.—The best Sunday business I ever had. Wonderful production.—Empire theatre, Chicago, Ill.—Neighborhood patronage.

Silk Husbands and Calico Wives (Equity), with a special cast.—Nice, even running story of things that do happen. Not a big picture, but a mighty good picture that is consistent.—Raymond Piper, Piper's Opera House, Virginia City, Nev.


NORMA TALMADGE

In a scene from the First National production, "The Passion Flower," adapted from the stage success.
Serials

King of the Circus (Universal), with Eddie Polo.—Just started King of the Circus with a two-reel Hoot Gibson, and it went over fine. First episode O. K. Clean and fine, that parents need not be afraid to allow their children.—Mrs. James Holman, Cozy theatre, Union, Ore.—Small town patronage.

The Veiled Mystery (Vitagraph), with Antonio Moreno.—Good serial. On the 11th episode and going good. Book it.—G. F. Duncan, Pastime theatre, Cow- pens, S. C.

The Lost City (Warner Bros.), with Juanita Hansen.—A wonderful drawing serial. I have read many, but this is best I ever had. On fourth episode and gaining. Book it: there is money in it.—W. H. Gillihan, Lotus theatre, Red Lake Falls, Minn.—Neighborhood patronage.

The Lost City (Warner Bros.), with Juanita Hansen.—I am on the 5th episode. Already lost some customers. Too much of animal stuff. Not liked here.—F. J. Horzech, Dixie theatre, Wallis, Tex.—Small town patronage.

The Lost City (Warner Bros.), with Juanita Hansen.—This serial is very fine, and no mistake will be made in booking it. It is clean and wholesome, and no mother would have regrets concerning the attendance of her children.—Mrs. James W. Webb, Cozy theatre, Union, Ore.—Small town patronage.

King of the Circus (Universal), with Eddie Polo.—A good serial, but short reels. No wonder they make them in 15 episodes.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

Velvet Fingers (Pathé), with George B. Seitz.—Playing second episode of Velvet Fingers. George B. Seitz has them skinned a mile. This is the talk of the town. Everybody likes it.—John L. Norman, Lyric theatre, Alexandria, Neb.—Neighborhood patronage.

The Moon Riders (Universal), with a special cast.—On 14th episode. Going big. Held up fine. Pleasing all. They come in next week. Running four other short reels Universals with this and it makes a good show. Universal's short stuff is O. K.—William Thacher, Royal theatre, Salina, Kan.—Neighborhood patronage.


The Phantom Foe (Pathé), with Juanita Hansen.—This is the best all-round serial we have ever played. Draws the high brown as well as the rough necks. Big business.—Pfeiffer Bros. Opera House, Kenton, O.—General patronage.

Daredevil Jack (Pathé), with Jack Dempsey.—On the 3rd episode, holding up good with attendance, but the first episode they were disappointed. They are booked for a big fighting serial. The serial is good and holding up fine. Business good.—William Thacher, Royal theatre, Salina, Kan.

Short Subjects

The Stage Hand (Vitagraph), with Larry Semson.—A serial. One of Larry's best.—George E. Taylor, Idle Hour theatre, Dunlap, Ia.—Neighborhood patronage.

Number Please (Pathé), with Harold Lloyd.—One of Lloyd's best. He takes well around here.—R. Navary, Liberty theatre, Verona, Pa.—Neighborhood patronage.

A Tray Full of Trouble (Educational), with a special cast.—Great. Most wonderful monkey comedian of them all.—Raymond Piper, Piper's Opera House, Virginia City, Nev.

Rolin Comedies (Pathé).—Pollards are very good. Vanity Fair comedies are worthless. No comedy in them. Nothing but legs.—Wilkinson & Hunter, Elite theatre, Weeping Water, Neb.—Small town patronage.

Sunshine Comedies (Fox).—Food for licensors is right on these comedies. The poster we gave this comedian dare not put up until we dress them with a crayon pencil, and we have to run all of them through and censor out the bad.—A. J. Stegall, Opera House, Fayette, Ia.—Neighborhood patronage.

Neighbors (Metro), with Buster Keaton.—One of the best two-reel slapstick comedies we have shown this year.—C. H. Ryan, Garfield theatre, Chicago, Ill.—Transient patronage.

Sunshine Comedies (Fox).—Played 26 of these to date. Every one good, and they seem to be getting better.—Mont Piper, Piper's Opera House, Virginia City, Nev.

Lloyd Comedies (Pathé), with Harold Lloyd.—Have run the first two series. All fine.—Wilkinson & Hunter, Elite theatre, Weeping Water. Neb.—Small town patronage.

You'll Be Surprised and An Overall Hero (Educational), with Snooky the monkey.—It would be hard to tell whether the kiddies or the grown-ups like these best. This monkey is wonderful and the children and other pets in the picture are very amusing.—A. N. Miles, Eminence theatre, Eminence, Ky.

Jester Comedies, with Twede Dan.—Have run some of these comedies and they are O. K. Please patrons.—B. Keene, Orpheum theatre, Cuba, Ill.—Neighborhood patronage.

The Sportsman (Vitagraph), with Larry Semson.—Not up with his other pictures. The stuff he put off in this one he has used before. Business off on this one for Semson.—William Thacher, Royal theatre, Salina, Kan.

Torchy (Educational), with Johnny Hines.—I call this a very poor comedy. Failed to get a laugh.—G. E. Wendel, Opera House, Smithland, Ia.—Neighborhood patronage.

Going Through the Rye (Educational), with Bobby Vernon.—Exceptionally good. Lots of people stayed to see it again on the second show.—A. N. Miles, Eminence theatre, Eminence, Ky.

Can You Beat It? (Jester), with Twede Dan.—Audience laughed throughout. Best comedy we have run.—Lydia theatre, Chicago, Ill.—Neighborhood patronage.

Snub Pollard Comedies (Pathé).—Find them all good. Have run a number of them. Good on any program.—William Thacher, Royal theatre, Salina, Kan.

Communications regarding condition of film, service conditions, rental prices, etc., should be mailed separately. Reports for this department must be confined to the actual drawing power record of productions.
TOURING the SOUTH
With H. E. N.

Atlanta, Ga., March 15.

Some town, this!

And some pretty fine people.*

Up-to-date and energetic exhibitors, pleasant-to-meet exchange men. Regular fellows. *

F. M. Jones, owner of the Bonita theatre at Copperhill, Tenn., has purchased the Star at Murphy, N. C. This house will be renamed the Bonita and will be remodeled and newly equipped.

ADOLF SAMETZ, president of the South Eastern Picture Corporation, is now in Europe negotiating for negatives to be distributed in U. S. and Canada. The company will open branches in Washington, D. C. and Dallas in April. *

WILLIAM OLDFLOW, general manager of Consolidated Film & Supply Company and the Southern Theatre Equipment Company of Atlanta, is at Universal City, Los Angeles. *

Southern States Film Company of Atlanta has acquired the Victor Kremer five-reel Texas Guinan western features and a special western feature, "The Midnight Riders." *

Enterprise Distributing Corporation of Atlanta has purchased exclusive rights to the six Franklin Farm original western features and a special western feature, "The Secret." *

Raver to Offer Short Version of "Cabiria"
(From Staff Correspondent)

NEW YORK, March 15.—Harry Raver, who brought "Cabiria" to America in 1921, is to offer a shorter version of the picture, which is now en route from Europe. The original was in twelve reels while the new film will be in seven parts. No distribution arrangements have been made.

Creator of "East Side"
Tales Writes for Screen

A new and unusual figure in American literature is busy at the Goldwyn studios. She is Anzia Yezierska, who recently flashed across the literary sky with the publication of "Hungry Hearts," a collection of short stories, which are being combined into a feature film. Miss Yezierska is assisting in the translation of her work to the screen. She came from the East Side of New York—the section which she has vividly interpreted. "The Fat of the Land," one of the short stories in "Hungry Hearts," was selected by Edward J. O'Brien, the anthropologist, as the best poetic imaginative work in short form which 1919 produced.

Equipment is Installed

BASSETT, NEB.—Motion pictures will again be brought to Basset with the installation of equipment in the local auditorium by Mr. Sutherland of Newpport.

With Pierce

Wheeler Will Head Production Company At Universal City

(Neutral to Exhibitors Herald)

NEW YORK, March 15.—Capt. Clifford Slater Wheeler is heading the newly organized Wheeler Productions, which has leased studio space at Universal City for the production of a series of feature pictures.

Prior to his service with the French Mission in Siberia, Captain Wheeler had taken an active part in a number of productions. The theme of the pictures in the making will touch upon national topics.

While in Siberia, Captain Wheeler was in Ekaterinburg shortly after the death of the Czar and has woven into the story of his first picture a portrayal of the brutal death of the imperial family.

Ohio Exhibitor Gets Star
In a Personal Appearance

Breaking his rule against making personal appearances at theatres, Thomas Meighan, Paramount star, who arrived recently in New York from Los Angeles, was the principal attraction recently at the Liberty theatre, Youngstown, O., on the invitation of C. W. Deiber, the manager.

Hearing that Meighan was coming East, Deiber wired him offering $1,000 if he would appear in person at the Liberty for an evening performance. Meighan accepted on the condition that he would give $500 to the Youngstown Orphan Asylum and $300 to the Actors' Fund.

Installs Film Equipment

CEDAR RAPIDS, Ia.—The Crystal theatre has installed additional equipment at a cost of $2,500.

LETTERS From Readers

Communications on topics of current interest. Writers are requested to confine themselves to 200 words. Unsigned letters will not be considered.

Films in Churches

DANVILLE, Ill., March 10.—Editor of Exhibitors Herald: While all this agitation is going on around the country about closing Sunday shows and rigid censorship laws and while all of the exhibitors are endeavoring to keep blue laws from being passed, I would suggest another law.

All persons, except regularly licensed exhibitors, should be prohibited from giving any kind of a motion picture exhibition. Any church or society that plays home talent should have to put their shows on in a regular theatre.

I note the churches protest against Sunday shows as for instance the church in my neighborhood, and then immediately, they proceed to put pictures in their church. Churches put on pictures and pay no government tax, no city license, have no help, buy cheap film—no wonder they make money.

If the exhibitor is closed on Sunday will the church be willing to let him have the rest of the week? No, I should say not. They will try to give something on two or three other nights of the week in order to spoil the week day for him.

It seems to me that the church should try to get a law passed compelling churches to remain churches. Would like to have you take this matter up in your magazine and pass it along to other exhibitors.

J. F. FLAHERTY, JR.
Oaklawn Theatre, Danville, Ill.

Chester to Eliminate Maids and Telephones From His Productions

No more will the dainty white-capped maid wait demurely in a corset and pretty up the telephone, there to unfold the plot to the anxious spectators through an imaginary conversation. George Randolph Chester, famous author, who, after studying pictures for two years, is about to personally stage his own story, says this is "out."

In "The Son of Wallingford," his latest story, which he is starting for screen production at Vitagraph's Western studios, there will be no servants, no telephones, and more, no letter by letter plot. He has tossed these mechanics of the screen into the discard.

And further, he is not going to take the usual advertised "$50,000 feet of film exposed." He says useless footage costs just as much to take as needed footage, so he will confine himself to the latter. Mr. Chester reduced his script to exact screen length before he selected a location. He selected all locations before he even commenced casting. And he will finish casting before he takes a scene on the stage.

C. A. MEADE
Well-known film man who has taken charge of the Pierce Films exchange at Atlanta, Ga.

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C. A. MEADE
Well-known film man who has taken charge of the Pierce Films exchange at Atlanta, Ga.
COMING!

LARRY SEMON

IN

"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.

VITAGRAPH
ALBERT E. SMITH PRESIDENT
What Typhoons Will Do for You—

Typhoons will provide sufficient fresh air to thoroughly Cool and Ventilate your theatre during the summer months.

Typhoons bring the cool, refreshing breezes of mountain and sea-shore directly into your theatre without danger from draught.

Typhoons completely change the entire atmosphere in your theatre at least once every minute, or, a total of sixty times an hour.

Typhoons will attract to your theatre during the hot summer months hundreds of people who never before attended shows in summer.

Typhoons will give you an entirely different advertising angle, one that will make it possible to increase business 25% to 50%.

WRITE FOR CATALOG "H"

TYPHOON FAN COMPANY

ERNST GLANTZBERG, President

345 WEST 39th ST., NEW YORK, N. Y.
Equipment Progress

What report would the local fire marshal make on your theatre today if he were to go through it from basement to balcony to learn how you guard the safety of your patrons?

This is a question that every exhibitor in the country might well ask himself.

Theatres of Chicago are facing more than the question. They are facing the investigation itself. The so-called legitimate houses were visited first and already many indications of carelessness have been unearthed.

This has been played up prominently in the newspapers and some facts insignificant in themselves have been magnified to an extent that it will have certain public influence.

Of course, setting aside the matter of law violation, you owe it to your patrons to provide every possible protection. Go over your house today. Clean up any rubbish there may be in the basement. Do away with any possible chance of spontaneous combustion.

Go over your fire escapes. See that they are not rusted. Have proper illuminated exit signs which can be seen from all parts of your theatre.

A steel or asbestos curtain is always desirable. Hand fire extinguishers at points of vantage are worth their price in the evidence they give that you fully feel your responsibilities.

Get in touch with the equipment manufacturers. They are fully informed on devices designed for fire protection. They can start you in the right direction.

Care of the Projection Machine; A Simple Formula

Abandon the Screw Driver—Devote Your Efforts to Keeping Parts Oiled and Well Cleaned

BY J. J. DUFFY

Projection Engineer, Exhibitors Supply Company

Editor's Note.—The following is the first of a series of articles to be contributed by Mr. Duffy on care and analysis of projection room equipment. The article this week is particularly applicable to amateur projectionists and we are sure the writer's sound advice is concerned in by expert operators everywhere.

Much has been written about the care of the projector and undoubtedly most of the advice given to operators in this regard has been sincere and intended to help them in the routine of their daily task.

But out of this advice has arisen a great many evils which have tended to rob the operator rather than help him in the operation of the projector. Far too much has been said about fixing this and that and adjustments here and there.

The projection machine of this day and age is of such mechanical perfection that it requires little or no attention other than two set instructions. These are vital:

Keep your machine clean and well oiled.

This may sound like a simple doctrine for the successful operation of the projection machine of today with its hundreds of parts and delicate mechanism but if this sound advice was more faithfully followed there would be considerable less work in the repair shop.

True, the modern projector of motion pictures is a delicate piece of mechanism. But just as true is the fact that the manufacturers of the standard machines now in use have so coordinated this mechanism that disorder and trouble have been reduced to a minimum under clever and intelligent guidance.

I might add at this point, and have come to this conclusion after many years of experience with projection machines, that the greatest evil of the projection room is the common or garden variety of the screw driver. I have no criticism to make of the screw driver. It is a useful instrument. But in the hands of the uninitiated, it works havoc.

I have known these amateurs after having practiced their deadly art with the screw driver, to be in much the same position as the small boy who, after dis- secting his father's watch, upon reassembling, had a surplus supply of sprockets and screws.

This is the point I want to emphasize: about the only attention the modern projection machine needs is proper cleaning and oiling.

However, I do not want to be misconstrued. I do not think that a man should be ignorant of the mechanics of his machine. I believe that he should familiarize himself with the integral parts of the projector. But I do not think he should get his education by means of a screw driver. This way is too expensive. It means repairs and repairs mean money.

There is a much simpler way. A study of printed matter and conversations with your supply dealer will do more toward giving you a full understanding than all the probing you could possibly do yourself.

Many expert operators make it a plan to completely take down their machines once a year and give the parts a thorough bath in gasoline. This is an excellent idea if intelligently carried out.

It places a great responsibility upon the operator. He must be fully informed concerning the general make-up of his projector and it is a wise, able affair if he is not.

There are a number of precautions to be followed if this plan is used. Each part must be thoroughly dried before setting up of the machine. Failure to do this can result only in disaster.

Once the parts are dried and the reassembling is completed, it is then necessary to completely oil the projector. This is one of the vital things and I emphasize it because it has been frequently overlooked—even by the experts. Put the two together, think of them as the Siamese twins of successful projection—Clean and Oil.

I may seem to have dwelt on this longer than absolutely necessary but I am so firmly convinced that this formula will do so much to overcome projection trouble that, perhaps, I am a trifle enthusiastic.

Another thing while I am still on the subject, just one parting shot at the screw driver—leave it at home when you go to take up your duties in the projection room.

In the balance of this series of articles I will take up in detail other features of projection which you should understand as well as a discussion of what I consider proper equipment for the modern projection booth.
VENTILATION OF THEATRE

Most Important Feature Considered Is the Location and Size of Grills.

In the installation of the Typhoon cooling system one of the most important features to be considered, in order to get the desired results, is the size and location of the grills, or openings into the theatre through which the air passes before reaching the audience. No two theatres are constructed exactly alike, therefore the problems of the Typhoon engineering staff are entirely different with regard to the grill work, on each theatre job.

It is an easy matter, however, to overcome any difficulties which may at first seem impossible to the theatre owner as the Typhoon system is so constructed that it can readily be installed in any size theatre, old or new.

Made On Roof

Installations are usually made on the roof, although if the construction of the theatre does not allow this arrangement, there are other locations such as the attic space, or in a room above the stage, or auditorium. There is still one more location that has in many instances proved very satisfactory, and this one is on the outside wall of the theatre near the screen.

No matter where the installation is made, it is necessary to construct the grill work, which also must be placed in its proper relation with respect to the audience.

Photographs Show Method

In the accompanying photographs will be seen several different locations of the grills used in connection with the Typhoon cooling system. Each of these theatres was entirely different from the other, while at the same time each of the Typhoon systems installed was of a different size.

In order to meet the requirements of the various theatres in one instance the grill work was placed directly over the proscenium, in another it was worked into the general design and in still another the grills were placed in the ceiling in such a way as to harmonize nicely with the rest of the interior.

SYNCHRONIZED AT COVENT

A try-out of the Synchronized Scenario Music Company's method of harmonizing music and the picture will be made at the Covent Garden theatre on Chicago's north side this week. The theatre is making a three day's showing of First National's "The Kill" and this is one of the first big productions to be synchronized by the Synchronized Scenario Music Company.

EQUIPS SOUTHERN THEATRE

ATLANTA, GA.—The Southern Theatre Equipment Company has just completed equipping the Dreka theatre of DeLand, Fla., a 550 seat house. Included in the equipment is a Powers 6-B of the improved type E equipment, a Minusa Gold Fibre screen, transverter. The theatre also has a complete Monsoon ventilating system installed.

H. Fitman, who will open a 750 seat house this month, has already purchased two Powers 6-B improved type E machines and a Minusa Gold Fibre screen. He has also ordered for Stanza display frames and a stage set designed by the Decorative Plant Company of Chicago.

CONSOLIDATED'S NEW HOME

Ground is being broken for the new two-story home of the Consolidated Film and Supply Company in Savannah, Ga. The structure will be located in Walton street.

The new building will also house the Southern Theatre Equipment company and will be built at an estimated cost of $230,000. Pathe Exchange, Inc., is said to have leased the adjoining property for exchange purposes and will be housed in a building also to be erected by Consolidated.

ADDITIONAL STOCK MODELS

Exhibitors Supply Company Adding Many New Display Frames to Present Lines.

In addition to the recently instituted new feature in their lobby display frame business of manufacturing special built to order display frames, the Exhibitors Supply company has added many new stock models, to their present line. The designs are unique and attractive enough it is said, to harmonize with the architectural scheme and decorations of the most pretentious lobbies.

This move, it is announced is made in furtherance of the company's policy of economy, service and courtesy, and it allows the exhibitor a wider selection than heretofore.

To take care of the additional factory activity made necessary by the new plans a number of new wood working machines will be installed in the near future.

Special attention is also being given to the manufacture of outside display frames that, the company claims, will withstand all weather conditions and changes.
Theatres
Providing Comfort for Fans Is an Asset. Exhibitors Know This. Palaces Are Going Up. Only the Latest Equipment Is Being Installed

New Projects

Lakewood, N. J.—The contract for excavation for the new theatre to be erected at Clifton avenue and Fourth street has been awarded to George Youmans.

Sioux City, Ia.—A. H. Blank will build a $1,000,000 theatre here.

Lansing, Mich.—W. S. Butterfield will build a new theatre and hotel building to be known as the Arcade.

Columbia, Mo.—Dr. Prunelle of Novinger has been here consulting with business men on the proposition of building a motion picture theatre.

Stockton, Calif.—The first floor of the new Odd Fellows building to be erected in South Hunter street will be used as a motion picture theatre. James Barlow will operate it.

Erie, Pa.—Columbia Amusement Company will build a theatre on the site of the old Herald building.

Lynbrook, N. Y.—Thomas F. O'Connor plans the construction of a theatre at Atlantic avenue and the Long Island railroad. It will cost $100,000.

Dixon, Ill.—N. S. Spencer & Son, Chicago architects, have completed the plans for the new Dixon theatre.

Elgin, Ill.—The new Rialto theatre will be opened on April 4.

Mount Morris, N. Y.—It is reported that a theatre will be erected on the former McMahon property.

Paterson, N. J.—William Brooks, Sr., plans to build a theatre at Main and Passaic avenues, Clifton, this spring.

Oconomowoc, Wis.—The new theatre going up in Milwaukee street is nearing completion.

Lake Forest, Ill.—A new theatre will be erected at Deerpath and Forest avenues.

Montclair, N. J.—Edward D. Ring manager of the Montclair theatre, will build a new house on Bloomfield avenue.

Fargo, N. D.—Plans are being drawn for the new theatre to be erected by W. J. Hawk, owner of the Liberty.

Hannibal, Mo.—The house at 308 South Fifth street is being razed preparatory to the construction of a theatre.

Montclair, N. J.—H. H. Welenbrink, will build a new theatre in Bellevue avenue near Lorraine at a cost of $200,000.

Remodeling

Montclair, N. J.—The Montclair theatre, managed by H. H. Welenbrink, is to be closed for remodeling.

Ontonagon, Mich.—J. J. Clark has plans for enlarging the Rex theatre.

Edwardsville, Ill.—The Oh-Gee theatre has been redecorated and remodeled. O. H. Giese is manager.

Findlay, O.—F. L. Marquet of Marysville has purchased the Victory theatre. Several improvements are planned.

Freeport, Ill.—John F. Dittman, owner of the Strand and Majestic theatres, has purchased the Princess. The theatre will be rebuilt.

Ownership Changes

Chippewa Falls, Wis.—The Rex theatre has been sold to a theatrical syndicate. It is intimated that Ruben & Finklestein of Minneapolis purchased the house.

Shenandoah, Ia.—Hostetter Amusement Company of Omaha has purchased the Empress theatre here.

Philadelphia, Pa.—Stanley Company has acquired the Washington theatre in Market street near the City Hall.

Peebles, Ill.—Will and Harry Dittman have purchased the Court theatre.

Belding, Mich.—Frank Joslin has bought the Star theatre from John Parchem.

New Organs

Tucson, Ariz.—A new organ constructed by the Albert-Morgan Company of Van Nuys, Calif., has been installed in the Opera House. Manuel Drachman is owner.

More Real Bargains in Rebuilt Projection Machines and Converters

If you want high grade equipment at rock bottom prices, note the list below. Each machine will give you practically as long and efficient service as a new one. This is your opportunity, so don’t delay—send your order NOW.

2—1916 Mutoscopes with outside shutters, with 110 volt, 60 cycle, A. C. motors, 2000 ft. magazines, in fine condition each $250.00
1—Powers 6-A Mechanism only, renickled, loop set, in first-class condition 200.00
1—Simplex, small magazine, old style lamp house, complete with 110 volt, 65 cycle motor and speed regulator 200.00
2—Powers 6-A, Machines, 2000 ft. Magaz. Rents, Fidelity Motors, 110 volt, 60 cycle, completely overhauled A-1 condition, less lease 275.00
2—New Twin 120 amperi, Wotton Reflexus, 200 volt, 60 cycle, single phase each 800.00
1—Powers 6-A Machine complete with motor 230.00
1—35 Ampere Ft., Wayne Motor Generator set, 110 volt, 65 cycle, 3 phase, no panel board 300.00
1—35 Ampere Ft., Wayne Motor Generator set, 110 volt, 65 cycle, 2 phase, no panel board 300.00

Have you received our large Supply Catalog?

Exhibitors Supply Company Inc.

Milwaukee
133 Second St.

St. Louis
3336 Louisiana Bldg.

Minneapolis
Producer Exchange Bldg.

Indianapolis
127 No. Illinois St.

Chicago
843 South Wells Ave.

MINUSA
Gold Fibre Screens
Typify as ever, the best in construction and reproduction.
The dominating factor in correct projection.

Distributors Everywhere
Samples and literature upon request
MINUSA CINE SCREEN CO.
St. Louis, U. S. A.
Herman Jans Tours Large Film Centers
Will Visit Exchanges Which Are Handling His Features

Herman F. Jans, president of Jans Pictures, Inc., and of Jans Film Service, Inc., left for an extended journey on Saturday, March 12. His itinerary will carry him to the principal film centers of the United States. Mrs. Jans and their daughter will accompany him. Mr. Jans intends to make the trip partly one of pleasure.

Desires to Meet Film Men

The president of Jans Pictures will visit the various exchanges handling his special "Madonnas and Men," and his features, "Love Without Question," "Woman's Business," and "Wings of Pride," all productions made under the Jans banner and now being issued from every film center of the entire world.

Mr. Jans is very interested in the success of these productions and desires to meet the various executives of the exchanges handling them in order that he may establish a close personal relationship which will fit him to correctly judge the contracts submitted to him.

First Stop is Chicago

Mr. Jans' first stop will be Chicago and from that point he will touch Minneapolis, Seattle, Los Angeles, San Francisco, Dallas, New Orleans, Atlanta, Baltimore and Washington. While at Los Angeles he will spend some time in looking into a number of propositions which have been made him by certain Coast producing companies for the purchase of their entire output. Mr. Jans will be absent from New York about eight weeks.

Plan Dowagiac Theatre

DOWAGIAC, MICH.—Work is expected to start soon on the new theatre which A. L. Larkin and associates will build this summer. The house will seat 1,200 patrons.

Priscilla Dean's New Universal-Jewel Film Titled "Reputation"

Carl Laemmle, president of Universal Film Manufacturing Company, announces that Priscilla Dean's new Universal-Jewel picture is to be called "Reputation." It is from a story by Edwin Levin, and originally was called "False Colors." Miss Dean has a dual role in the production.

In the production of "Reputation," Stuart Paton, the director, inaugurated a novel method for handling his cast. The story is comprehensive in theme and divides itself into several sequences. Paton selected his players by sequence, thus permitting slight alterations of the plot as the picture developed.

Among the well-known screen players used by Paton in the early parts of the picture were Harry Van Meter, Rex Rosell, May Giraci and Harry Carter. In later sequences he used other characters, including such well known players as Nile Welsh, who is leading man for Miss Dean, William Welsh, Spottswood Atiken, James McLaughlin, Al Garcia, Kathleen Myers, Joey McCreery, Alice H. Smith, Francois Dumas and Joe Ray.

Takes Over the Palace

MARSHALL, TEX.—Jack Rodder of the Old Mill theatre of Dallas has assumed the management of the Palace theatre. He succeeds R. H. Clemonson who has become traveling representative of the Southern Enterprise Amusement Company with headquarters at Dallas and territory over the state of Texas.

Will Build in Missouri

KANSAS CITY, MO.—Star Amusement and Investment Company will erect a $125,000 theatre, to be named the National, at 312-314 East Twelfth street, this summer. The company is controlled by C. O. Fields, president, and J. T. Wilson, secretary-treasurer.

Selznick Will Publish Talmadge Production "Ghosts of Yesterday" Will Be Re-Issued to Trade This Month

Lewis J. Selznick, president of Selznick Corporation, announces for republication the latter part of March another Norma Talmadge picture, "Ghosts of Yesterday," based upon the Rupert Hughes play, "Two Women." It was directed by Charles H. Miller for Joseph Schenck, who distributed it through the Selznick organization.

Not many months ago Norma Talmadge's "Panthea" was re-issued by Mr. Selznick. The immediate success which it scored may be responsible for the republication of "Ghosts of Yesterday" at this particular time, it is said. "Panthea" was welcomed by exhibitors everywhere, Selznick declares.

"Two Women," written as a stage play by Rupert Hughes, was ideally adapted for the screen under the attractive title of "Ghosts of Yesterday." The resulting photoplay is said by Selznick to be one of the best in which Miss Talmadge ever has appeared. From the players chosen to support Miss Talmadge in the offering there have been developed a number of stars whose names are these days frequently written in electric lights, as in the name of Miss Talmadge herself.

It is believed that "Ghosts of Yesterday" will score as strongly as has "Panthea." It is being sent out with new titles, new prints and new advertising accessories throughout.

Anna Q. Nilsson Joins Cast of "Lotus Eaters"

The two star combination of John Barrymore and Director Marshal Neilan, now busy on "The Lotus Eaters," has acquired a third stellar name by the engagement of Anna Q. Nilsson to play opposite Mr. Barrymore.

Miss Nilsson's presence in this production is not only regarded as the climax of her own career, but also an additional assurance of the merit for this picture.

Two scenes from the latest Torchy comedy, "Torchy's Big Lead," featuring Johnny Hines, to be distributed through Educational Exchanges.
EXHIBITORS HERALD

March 26, 1921

Changes Made in "F-R" Staff

Bradley Placed in Charge Advertising and Publicity

MINNEAPOLIS, MINN., March 15.—A forcible advertising stunt to swell the box office receipts during the current showing of "Parenthood" at the Blue Mouse theatre is a 24-sheet cut-outs mounted on a truck which is driven daily through the loop district. The cut-outs show a picture of the baby while in the background the word "Parenthood" loops up effectively.

George Beban will appear in person with the showing of "One Man in a Million" at the State theatre during the week of April 3, according to Manager Preston of the State.

Give the management of the New Grand theatre credit for a neat bit of enterprise last week. Here's what they did: Lenore Ulric appeared in "The Son-Daughter," at the Metropolitan theatre in the New Grand managing without taking advantage of her personal appearance here showed Miss Ulric in "Roses and Thorns." Incidentally arrangements were made for her to appear in person at the motion picture house too.

Carlton Miles, dramatic critic and motion picture editor of the Minneapolis Sunday Journal, returned recently from looking "em out in New York. He is now writing Sunday features on the latest wrinkles in motion pictures and the legitimate stage.

Northwest theatre managers are cooperating with a Chinese relief committee in their efforts to raise funds for the poverty stricken people of China. The Finkelstein & Ruben theatres have offered aid in any way the committee may suggest.

Frank C. Faude, formerly Sunday editor of the Minneapolis Tribune, is now dramatic critic and motion picture editor. He succeeds Wilbur Judd who resigned to go to France where he will do short story writing.

Rustic Theatre to Be Erected by Tingdales

(Minneapolis Tribune Correspondent)

MINNEAPOLIS, MINN., March 15.—A rustic picture theatre constructed entirely from peeled tamarack logs, said to be the only one of its kind in the United States, will be features at Lake Minnewawa, a Minnesota summer resort, this summer, according to Exploring the Minneapolis real estate dealers. The interior will be kept with the general rustic appearance. Benches, somewhat like those used in ancient European churches, will be used instead of chairs.

400 Instructors to View "Black Beauty"

Playhouse Manager Also Will Placard Cafes to Exploit This Production

(Minneapolis Tribune Correspondent)

MINNEAPOLIS, MINN., March 15.—Four hundred Minneapolis school teachers will be guests at a private screening of "Black Beauty," Vitagraph's production, before the picture opens an indefinite run at the Minneapolis picture house on March 20, according to John H. Prescott, manager of the theatre, who is planning several exploitation stunts. Manager Prescott believes that the 400 school teachers will advertise the picture effectively among the school children after seeing the picture. B. B. Jackson, superintendent, is enthusiastic about the invitation extended the teachers.

Another feature of Prescott's "Black Beauty" exploitation will be neat little placards which will be placed on every table in Minneapolis cafes and restaurants. The card will bear a picture of "Black Beauty" and will read: "Black Beauty" says: 'My, they have good things to eat here!" The name of the theatre will be imprinted.

Manager Prescott recently succeeded Charles Perry as manager of the Lyric theatre. Perry has gone to Canada where he will join the Famous Players forces.

Halsey Hall, former newspaper man from Minneapolis, joins Finkelstein & Ruben Exploitation Forces in St. Paul under Ferris Management

From Staff Correspondent

MINNEAPOLIS, MINN., March 15.—Several changes in the advertising staff of Finkelstein & Ruben have just been made.

O. J. Jones, special interest, is the appointment of Charles J. Bradley to the directorship on both advertising and publicity in the Twin Cities.

Prior to the resignation of J. 1. Johnston as advertising manager Bradley had charge of the publicity only.

Hall Joins Company

Announcement is made of the appointment of Halsey Hall, for the last two years a member of the Minneapolis Tribune editorial staff, as a member of the publicity force in St. Paul. He will work under the direction of Ben Ferris.

As head of the "F-R" publicity staff Bradley had made a worthy showing. Many effective stunts for the exploitation of the company's programs were conceived by him.

Shallenger Guest at Minneapolis Dinner

(Minneapolis Journal Correspondent)

MINNEAPOLIS, MINN. March 15.—Dr. W. E. Shallenger, president of Arrow Film Corporation, has arrived. Mr. Shallenger, manager of the Minneapolis Journal Correspondent)

Brett A. P. Manager

(Brett A. P. Manager)

MINNEAPOLIS, MINN., March 15.—Dr. W. E. Shallenger, president of the Minneapolis Journal, was guest at a dinner here recently. Among those present were Theodore Hayes, general manager of Finkelstein & Ruben Enterprises; Charles J. Bradley, publicity director; Carlton Miles, dramatic critic, Minneapolis Journal, and J. F. Cumberly, local First National manager.

Buys Royal in Giring

GIRING, NEB.—The Royal theatre building has been purchased by T. L. O'Hare and M. H. O. Olsen from D. C. Armus.
"IF IT'S BIG, WE HAVE IT!"

PIONEER PRESENTS FOR A MARCH RELEASE

VIOLET MERSEREAU and EDMOND COBB
IN THE MERRY SIX-REEL SPECIAL

"FINDERS—KEEPERS"

TOM CARRIGAN, MAE GASTON and COLIN CHASE as "NICK," "PATSY" and "CHICK"
IN THE NATIONALLY FAMOUS

"NICK CARTER SERIES"

15 TWO REEL SPECIALS

THESE STORIES HAVE BEEN READ BY

THEATRES SHOWING THE PICTURES WILL PLAY TO

MILLIONS!

MILLIONS!

"THE BARBARIAN"
will awaken sympathetic response in every man, woman and child in the land.

"ONE OF THE MOST NOTABLE FILMS OF THE YEAR."

—Monroe Lathrop,
Los Angeles Express

They called him the "Barbarian" because the only God he knew was the God of heaven.

The spell of the northwoods grew upon them and they suddenly awoke to the realization that the "Barbarian" was a Man.

A PIONEER SUPER-SPECIAL RELEASED IN APRIL

NOW BOOKING!

810 South Wabash Avenue

PIONEER FILM CORPORATION OF ILLINOIS

CLYDE E. ELLIOTT, President

ILLINOIS ILLINOIS ILLINOIS

INDIANA ILLINOIS ILLINOIS

WISCONSIN ILLINOIS ILLINOIS

Telephones Harrison 8157-8158
Chicago Exhibitors Favor Girl Ushers
Declare They Can Be Relied Upon to Avert Panic in Case of Fire

Agitation in council circles to prohibit the employment of girl ushers in theatres has met opposition from the exhibitors. In voicing their opposition to such restrictions the theatre men have cited instances in which the employment of ushers was a matter of life and death, and several years ago the employment of ushers was found to be effective in averting such cases.

J. C. McDonnell, chief of the fire prevention bureau, has urged upon the council building committee that every theatre be required to have "panic proof" doors which cannot be locked from within. A subcommittee of the council building committee is now making a survey of the theatres.

Peter J. Schaefer of Jones, Linick & Schaefer stated that the girls employed in their nine loop theatres are well drilled and competent to conduct themselves properly in case of fire.

Gollos Enterprises Buys "Deliverance" For Its Territory

Gollos Enterprises has purchased the northern Illinois rights to "Deliverance," the much talked of production starring Helen Keller from the George Kleine System.

Negotiations have been opened for the leasing of a stage theatre in which to give the picture its Chicago premier. Aaron Gollos, president of the Gollos Enterprises, states that it will be exploited on a large scale.

Helen Keller, the star, is one of the best known women in the world. In the supporting cast are Roy Stewart, Betty Schade, Edith Lyle, Elmo Lincoln and Edythe Chapman.

Hector Fuller Leaves

Hector Fuller, who has been handling the publicity for "Way Down East" at the Woods theatre, has returned to New York. Mr. Fuller is well known in Chicago and has quite a reputation as a newspaper man and war correspondent. Pat Campbell of Kansas City succeeded Mr. Fuller.

Harry Reichenbach, having conducted a two weeks' campaign for "Outside the Law," the Universal feature, playing Barbee's theatre on Monroe street, has returned to New York to put on an advertising campaign for the Fox special, "A Yankee in King Arthur's Court."

Julius Trinz, Popular Manager, Dies Here

Julius Trinz, one of Chicago's most popular managers, died on Monday, March 7, of pneumonia. Mr. Trinz was a nephew of Joseph Trinz of Lubliner and Trinz, and was well liked for his sunny disposition and good nature. He was for several years manager of the Columbia theatre in Milwaukee, and prior to his death was manager of the Crawford theatre in Chicago.

Malloy Re-elected

The Motion Picture Operators union re-elected Thomas Malloy as business manager last week.

An Old Timer

IKE VAN RONKEL of the Favorite Players Company is one exchange man who knows an exhibitor's problems, having been an exhibitor for a number of years back in the old days when the question of obtaining good pictures was a real problem.

In 1906, Mr. Van Ronkel ran three theatres on Halsted street and made money in all of them. He later became the proprietor of an independent exchange and served as exchange manager for General. Bluebird-Universal and Goldwyn in the order named. He recently formed the Favorite Players Film Company with Maurice Fleckles, another whose experience in the film field dates back to the early days of the industry. The new independent exchange is one of the busiest in the Central West.

Jones, Linick and Schaefer Buy Star

Madison Street Playhouse Is Added to Holdings of Big Chain

The Star Theatre building, on Madison street near Clark, has been purchased by Jones, Linick & Schaefer for a purchase price of $40,000 with a ground lease of one hundred and three years. They will take possession May first.

There are several leases in the building which extend beyond that date and which Jones, Linick & Schaefer will permit to continue under their ownership. E. F. Keebler & Company represented the purchasers and W. D. Kerfoot represented the Todd estate from whom the purchase was made. The legal matters were handled by Ryan, Condon & Livingston.

Tenth Theatre in Loop

The building contains the Star theatre which will be added to the rapidly growing chain of Jones, Linick & Schaefer motion picture theatres, which now includes the Orpheum, Bijou, Dream, Randolph, Lyric, Rose, Alcazar and Boston, and two vaudeville houses, namely, the McVickers and the Rialto.

The Star theatre seats a little over three hundred and, upon its addition to the new chain of "Jaycees" theatres, it will undergo the same reformation that has been accorded to the three newest children across the street.

Have Knack of Improving

Jones Linick & Schaefer seem to have a knack of rejuvenating and reforming little playhouses. When they took over the Rose, Alcazar and Boston they immediately turned loose a small army of painters, decorators and carpenters upon these three new theatres and it must be said, to their credit, that the reformation has been most complete. They have been transformed into the coziest kind of cinema playhouses.

Joseph Otto Hinze
Charlotte Organist

Joseph Otto Hinze, formerly of Chicago and Madison, Wis., is now organist at the Imperial theatre at Charlotte, N. C., one of the prettiest of the Lynch theatres. He plays an organ of the Hope-Jones type.

Gets Freeport Princess

FREEPORT, ILL.—John F. Dittman, owner of the Strand and Majestic theatres, has acquired the Princess, purchasing it from Edward Bauch. He will remodel it. The work is expected to be completed by autumn.
SHOTS AND MISSES

By Mac

Leave it to that subtle genius of the pen, Ralph Kettering, to make 'em sit up and take note. Didja all see that mob gathered about the entrance of the Kialto theatre at week during the run of Charles Chaplin's "The Kid" and that palace ultra, known in motor circles as a Rolls-Royce? After a curious public got through with Pete Schaefer's recent motor action, you should have seen them pack into the Kialto and make that Rolls investment of $15,000 a mere "bag o' shells" to Pete's checking account.

One of our very best scribes had occasion to park his motor equipage, a Harley-Davidson, along side the curb of a certain well known pharmacy on the Southside the other night and received the jolt of his cub career. Inside he found "Pop" Flonh, "Alte" Hamburger and "Billy" Levy engaged in serious conference. The "youngster" spiked a real murmur and tells us of Chi may soon welcome the debut of this interesting trio in control of another big circuit within our City limits.

It seems rather tough that Warren G. Harding, the new tenant at the Capitol, in arranging his "gold" cabinet overlooked the peer of 'em all, the unfeathered film champ, Tommy Greenwood of the local Hodkinson exchange. Cheep up Tom, old deal, the President has to deal out the ambassadorial assignments very shortly and we'll freshen him up a bit.

Paul De Quay, former Vitaphotographer, is now covering the south side of Chicago for the Educational exchange and reports a record demand for all the subjects he is offering. Owning to miserable telephone service we have been unable to gain any recent reports on big Jim Salter, another go-get- it of this live exchange.

Art Lowy, of the Illinois-Indiana exchange, announces the recent purchase of "Skinny Skinner" a live-reel comedy feature with vaudeville's tophitter, Johnny Bok, and starring a live-reel romantic drama, "Love's Plaything" featuring William Cavanaugh and Cora Collins for immediate release. With Ted Braun and Phil Banovitz covering Illinois and Indiana, also J. K. Parness, this live trio should crowd the house office with contracts plentiful.

Talkin' about the silver sheet as a lure. They tell us that Ed Tarble, manager of the local Vitagraph exchange, has become so enthused with his company's big super-production "Black Beauty" that Ed is keeping all the various riding academies about here and trying to corral one of those black equine single footers, to permit the popular mid-West manager an opportunity to display his equestrian prowess about Chicago's saddle palaces.

"Belle" Rudolph is in our midst with a print of the Sawyer and Lubin picture "Without Limit." He is stopping at the Sherman hotel.

The impatient filmmaker who broke into Sam Schaffer's fire-proof projection room last Thursday morning, to get a can of film reposing therein, got more than he bargained for. The flap of the door flew off with such force that doused him and gave him a beautiful black eye.

Jackie Coogan's Father

Signs With Fox Features

Jack Coogan, Sr., father of Jackie Coogan of "The Kid" and "Peck's Bad Boy" fame, and who, until Jackie's sudden rise to fame, was an actor, has gone back to the grease paint. Coogan is working in a special comedy for William Fox and will be seen with Al St. John.

Hostetter Manager Buys

Two Theatres in Norfolk

NORFOLK, NEB.—Herbert Bluechel has purchased the Auditorium and Lyric theatres from Hostetter Amusement Company. Bluechel was formerly manager of the houses for the Hostetters.

D. D. Rothacker East

Douglas D. Rothacker is spending several weeks in the east. Making New York city his headquarters, he is making a number of trips on business for the Rothacker industrial division.

Francis Buys Crystal

PORTLAND, IND.—William Francis, formerly of Greensburg, has purchased the Crystal here.

FULL LINE OF NEW AND USED THEATRE EQUIPMENT

Machines of all makes— projectors—reeliers—
theatre chairs—asbestos books—etc.

S. E. SCHAFFER & CO.
207 So. Wabash Ave. CHICAGO, ILL.

Sidney Franklin spent a whole Sunday at the Baker Iron Works, Los Angeles, recently, getting scenes for his Associated First National Pictures, Inc. Left to right—W. V. Durant, superintendent of the iron works; Naomi Childers, feminine lead; C. T. Cochran, manager, iron works; Sidney Franklin, director; Fred Leaby, assistant director.
LOVERS in the ball-way:
Papa on the stairs;
Bull-dog on the front porch—
Music in the air.
—CORNELL WIDOW.
*
PERCY—"How would you—aw—like to
own—a little puppy, Miss Dowley?"
"This is so sudden, Percy?"
—DETON NEWS.
*
TONY—(mischievously)—"I promise
you I shall never kiss you!"
Toinette—(with surprise)—"Do you
ALWAYS keep your promises?"
Tony—(with mock dignity)—"Well, I
keep within the law."
—RUTGERS NEILSON.
*
"WHAT progress are you making
toward matrimony, Edith?"
"Well Uncle, I'm on my fifth lap.
MINNESOTA FOOLSCAP.
*
"I've been reared in the lap of luxury," said the
millionaire's daughter. "Try
mine for a change," suggested the
impecunious young man. —BALTIMORE
AMERICAN.
*
MAY—"Have you ever talked this way
to any other girl?" Ray—"No, love: I'm
at my best tonight."—PENN. PUNCH
BOWL.

"WHEN Cholly Van Rox proposed to
me, he was too rattled to say a word.
"Then how did you know he was pro-
posing?" "Oh, dear, his money did all
the talking."—BOSTON TRANSCRIPT.
*
"WELL, of all the nerve," she said,
slapping his face when he kissed her.
"Well, then," he pouted, "if that's the way
you feel about it get off my lap."—JOHN
P. FRIDOL.
*
All About Optimists

AN optimist is a man who expects
to raise vegetables like those pictured in the
seed catalogue.—NEW YORK SUN.
*
AN optimist is a fellow who will go out
riding in his auto without taking along an
extra tire.—TOLEDO WEEKLY BLADE.
*
All-American Optimist

PRIVATE Individual who tactfully
obeys the commands of General Public:
and hand in hand with Colonel Co-operation:
keeps in step with Major Operations
is conversant with Captain O'Industry; is
able to face Lieutenant Limelight; shuns
Sergeant Shortsightedness; never
approaches Corporal Punishment; is Buddy
to each Buck Private in the American
Army of workers; is indeed Commander-
in-chief of his own earthly happiness; and
above all is an Optimist.—RUTGERS
NEILSON.
*
AN optimist is a "Johnny" who promises
to buy a chorus girl a motor car and
expects her to pick out a Ford.—FAUDE
VILLE NEWS.
*
HE must be an optimist who can
continue to sing "Home Sweet Home" after

WABASH
FILM EXCHANGE
3rd Floor
804 S. Wabash Ave.

Treasury of Paramount
Visits Western Studios

Interested visitors at the Lasky studio
on the coast recently were Mr. and Mrs.
Elek J. Ludvig of New York, the
former being the recently elected
treasurer of Famous Players-Lasky Corpora-
tion.

Ludvig has been secretary of the or-
ganization since its formation, as well as
chief counsel, but had never previously
visited the studio. Escort by Jesse L.
Lasky, first vice-president; General Man-
ger Charles Eyton and Studio Manager
Fred Kley, the visitors inspected the big
studio and enjoyed watching the com-
panies at work.

Church to Show Films

SHAWNEE, KAN.—A motion pic-
ture machine will be a part of the equip-
ment of the local Methodist Episcopal
curch, now in the building.

The World's Sweetheart
Mary Pickford

in a series of
Fifteen
two reel
productions
Specially
Selected
from
Her
Finest
Pictures and Produced by
D. W. GRIFFITH
The SUPREME STAR IN THE ROLES THAT MADE HER FAMOUS.
WILL PACK EVERY THEATER THAT SHOWS THEM.
RESERVE DATES! NOW!

Booked by
Lubliner & Trinz
H. Schoenstadt
& Sons
and other high
class Exhibitors.

Wanted Expert Film Inspectors
NO NOVICES
NEED APPLY
If you have had practical experience as
a film inspector in a reliable exchange,
you may be able to qualify with us. We
are in need of several inspectors with
these qualifications. Just because you
know how to patch film does not mean
that you can satisfy us. If you think
that you can inspect films so that when
they reach the exhibitor they are clean
and properly patched without any chance
of them breaking with ordinary usage,
you are the one we are looking for.

APPLY APRIL 1ST

402 Consumers Bldg.
Chicago
AMERICAN FILM COMPANY
Distributed Through Pathe Exchanges
FLYING "A" SPECIALS
The Week End, six reels, with Milton Sills.
A Live-Wire Hick, six reels, with Wm. Russell.
The Ritz, Woman, six reels, with Helen Jerome Eddy
The Gamesters, six reels, with Margaret Fisher.
The Blue Man, six reels, with Pell Trenton and
Elmer Field.
Their Mutual Child, six reels, with Margaret Fisher and Nigel Barrie.
Susnet Jones, five reels, with Charles Clary.

ARROW FILM CORP.
The Chamber Mystery, five reels.
The Wall Street Mystery, five reels.
The Unseen Witness, five reels.
The Trail of the Cigarette, five reels.
The Bromley Case, five reels.
Woman's Man, five reels, featuring Romaine Field-
Love's Pretexte, five reels, featuring Ora Carew.
Bitter Fruit, five reels, all star cast.
The Golden Trail, five reels.
Bachelor Apartments, five reels, with Georgia Hop-
tins.
Tex, feature series, five reels.
A Man from Nowhere, five reels, with Jack Hoxie.
The Way Women Love, five reels, with Ruhye De Re-
Luxury, six reels, with Ruhye De Remer.
The Deceiver, five reels, with Carol Holloway.
The Game, five reels, with all star cast.
The Man Who Triffed, five reels, with all star cast.
Before the White Man Came, five reels, all indian cast.

ASSOCIATED EXHIBITORS
Distributed Through Pathe Exchanges
The Riddle Woman, six reels, with Geraldine Par-
The Devil, six reels, with George Arts.
What Women Will Do, six reels.

ASSOCIATED PRODUCERS, INC.
THOMAS H. INCE PRODUCTIONS
Homegrown Folks, six reels, with Lloyd Hughes
Lusty Lipp, six reels, with House Peters and
Flovore Vidor.

J. PARKER READ, JR., PRODUCTIONS
The Leopard Woman, seven reels, with Louise Glaum.
A Thousand to One, six reels, with Hobart Bos-
Love, six reels, with Louise Glaum.

ALLAN DWAN PRODUCTIONS
The Forbidden Thing, six reels, with James Kirk-
wood and Helen Jerome Eddy.
A Perfect Crime, six reels, with Monte Blue and
Jacqueline Logan.

MURICK TOURNEUR PRODUCTIONS
The Last of the Mohicans, six reels, with Barbara

MACK SENNITT PRODUCTIONS
A Small Town Idol, six reels, with Ben Turpin.

C. B. C. FILM SALES
The Victim, six reels.
Dangerous Love, five reels.

CREATION FILMS, INC.
For the Freedom of Ireland, five reels.

EQUITY PICTURES
Keep to the Right, six reels, with Edith Talalferro.
Whispering Devils, seven reels, with Conway
Middleman, six reels, with Clara Kimball Young.
Hush, five reels, with Clara Kimball Young.

FAMOUS PLAYERS-LASKY
Jan. 2—The Bait, Maurice Tourneur production, six reels.
Jan. 9—The Jackkins, George Melford production, six reels.
MAURICE TOURNER PRODUCTIONS
The Great Redeemer, six reels, All Star Cast.

S. I. PRODUCTIONS
Love, Honor and Obed, six reels, with All Star Cast.
Feb. 28—Without Limit, six reels, Geo. D. Baker

C. E. SHURLEFF, INC.
Mar. 11—The Little Fool, six reels, all-star cast.

PATHE EXCHANGE, INC.
EDGAR LEWIS PRODUCTIONS
Lahoma, seven reels.
A Beggar in Purple, six reels.
The Dago Hero, six reels, with Gladys Brockwell.

J. STUART BLACKETT PRODUCTIONS
House of the Telling Bell, six reels, with Bruce Goodwin and Maury McAvoy.
Forbidden Valley, six reels, with Bruce Gordon and Mary Livingston.

JESSE D. HAMPTON PRODUCTIONS
Half a Chance, seven reels, with Mahlon Hamilton.
Her Unwilling Husband, five reels, with Blanche Sweet.
Dance of Destiny, five reels, with B. H. Warner.
That Girl Montana, five reels, with Blanche Sweet.
When We Were Twenty-one, five reels, with H. B. Warner.

HOYT, BRUNTON PRODUCTIONS
The Devil to Pay, six reels, with Fritzi Brunette and Roy Stewart.

PERRET PICTURES, INC.
The Empire of Diamonds, six reels.

GEORGE B. SEITZ, INC.
Rogues and Rustlers, six reels, with Geo. B. Seitz and June Caprice.

FEDERAL PHOTOPLAYS, INC.
The Killer, six reels.

VERNON F. BECK
The Heart Line, six reels.

PIONEER FILM CORP.
Out of the Depths, five reels, with Violet Merzreid and Edward Coomb.
Engage Arms, five reels, with Gail Kane and Thurston Hall.
Ida's Island, five reels, with Kali Kane and J. Herbert Green.
A Good Woman, five reels, with Gail Kane and N. J. Herhity.
Thoughtless Women, five reels, with Alma Rubens.

REALART PICTURES

SPECIAL FEATURES
Deep Purple, six reels, R. A. Walsh production.
The Law of the Yukon, six reels, Chan. Miller production.
The Soul of Youth, six reels, a Taylor production.
The Furnace, seven reels, a Wm. D. Taylor production.

STAR PRODUCTIONS
Food for Scandal, five reels, with Wanda Hawley.
Eyes of the Heart, five reels, with Mary Miles Minter.
Her Beloved Villain, five reels, with Wanda Hawley.
Her First Elopement, five reels, with Wanda Hawley.
The Snob, five reels, with A/Wanda Hawley.
You Never Can Tell, five reels, with Bebe Daniels.
Oh Lady Lady, five reels, with Bebe Daniels.
She Couldn't Help It, five reels, with Bebe Daniels.
The New York Idea, six reels, with Alice Brady.
Blackbirds, five reels, with Justine Johnstone.
The Playful Broadway, five reels, with Justine Johnstone.
Something Different, five reels, with Constance Binney.
The Little Clown, five reels, with Mary Miles Minter.

ROBERTSON-COLE PICTURES
The Stealers, eight reels, Cahanne.
So Long Letty, six reels, Chistlet.
A Slave of Vanity, five reels, with Pauline Frederick.
B/5, six reels, Arsenio Lubin story.
The Longest Day, six reels, with Max Marah.
The First Born, six reels, with Sennie Haviska.
Seven Years Bad Luck, five reels, with Max Linder.
One Man in a Million, six reels, with George Behan.

SPECIALS
Kismet, nine reels, with Otis Skinner.

RUSSELL-GREIVER-RUSSELL
Lone Hand Wilson, five reels, with Lester Conco.
The Range and the Law, five reels, with Lester Conco.
In The Range, five reels, with Lester Conco.
Blue Blazes, five reels, with Lester Conco.

SALIENT FILMS, INC.
The Shadow, six reels, with Muriel Ostriche.

S. & E. ENTERPRISES
It Might Happen to You, five reels, with Bolly Mason.
Cowboy Jan, two reels, stunt novelty.

LEWIS J. SELZNICK ENTERPRISES
ELAINE HAMMERTINN STAR SERIES
The Daughter of the King, Pleasure Seekers, six reels.
Poor Deaf Margaret, six reels.

EUGENE O'BRIEN STAR SERIES
The Wonderful Chance, six reels.
Broadway and Hard Times, six reels.
Worlds Apart, six reels.

OWEN MOORE STAR SERIES
The Poor Smsp, six reels.
The Chicken in the Case, six reels.

CONWAY TEARLE STAR SERIES
Society Snobs, six reels.
Bucking the Times, six reels.

MARSH MANFIELD STAR SERIES
The Fourth Sin, five reels.

SPECIAL PRODUCTIONS
The Greatest Love, five reels, with Vera Gordon.
You Can't Kill Love, six reels, with All-Star Cast.
The Highest Law, six reels, Ralph Ince Special.
The Road of Honour, six reels, with Conway Tearle.
The Sin That Was His, six reels, with William Faversham.
Red Foam, six reels, a Ralph Ince Special.

SELECTIONS
The Seeds of Vengeance, five reels, with Bernard Durning.
Just Outside the Door, five reels, with Edith Hallor.
The Merry Plundering, five reels, with Grace Davidson.
Mountain Madness, six reels, with special cast.
Mothers of Men, with Claire Whitney.
The Great Shadow, six reels, with Tyrone Power.
The Servant Question, five reels, with William Collier.

D. N. SCHWAB PRODUCTIONS
Pickle Women, five reels, state right feature.

STOLL FILM CORPORATION
January—Squandered, ten reels.
February—The Hundredth Chance, nine reels.
March—Mr. Wu, six reels.
January—The Lure of Creeping Water, ten reels.

UNITED ARTISTS CORPORATION
June 12—Mollyodiddle, six reels, with Douglas Fairbanks.
June 27—Suds, five reels, with Mary Pickford.
Sept. 5—The Love Flower, seven reels, D. Griffith production.

D. N. SCHWAB PRODUCTIONS
The Mark of Zorro, eight reels, with Douglas Fairbanks.
Jan. 9—The Love Light, eight reels, with Mary Pickford.
Mar. 12—The Not, six reels, with Douglas Fairbanks.

UNIVERSAL FEATURES
Under Northern Lights, five reels, with Virginia Fairaire.
Blue Steak McCoy, five reels, with Harry Carey.
In Polly's Trail, five reels, with Carmel Myers.
Beautifully Trampled, six reels, with Carmel Myers.
White Youth, five reels, with Edith Roberts.
Two Kinds of Love, five reels, all star cast.
Hearts Adrift, six reels, with Callie Moore.
Tiger True, five reels, with Frank Mayo.

JEWEL PRODUCTIONS
The Breath of the Gods, six reels, with Gino Ambrosi.
The Dark Past Key, seven reels, with special cast.
Once to Every Woman, six reels, with Dorothy Phillips.
Outside the Law, six reels, with Priscilla Dean.

VITAGRAPH
ALICE JOYCE SPECIAL PRODUCTIONS
The Vice of Pools, five reels.
The Pros, five reels.
Cousin Kate, five reels.

EARLE WILLIAMS PRODUCTIONS
At Master Stroke, five reels, with Harry Carey.
The Romance Promoter, five reels.
The Purple Cipher, five reels.
Diamonds Adrift, five reels.

CORINNE GRIFFITH PRODUCTIONS
The Broadway Bubble, five reels.
The Whisper Market, five reels.
It's Not Being Done Differently.

ALICE CALHOUN PRODUCTIONS
Princess Jones, five reels.

ANTONIO MORENO PRODUCTIONS
Three Girls in a Family.

VITAGRAPHER SUPER-FEATURES
Dead Men Tell No Tales, seven reels (Tom Terriss Production).
All Star Cast.
Triangle Island, seven reels, all-star cast (Tom Terriss Production).
Black Beauty, Jeannie and A Star Cast.
SHORT SUBJECTS

COMEDIES

ARROW FILM CORP.
ARROW: HANK MANN COMEDIES, every other week.
ARROW: MURIEL OSTCHN COMEDIES, two reels.
SPOTLIGHT COMEDIES, one reel.
ARDATH COMEDIES, two reels.

AYWON FILM CORP.
JOY COMEDIES.
C. B. C. FILM SALES
HALL & BOY COMEDIES, two reels.

CELEBRATED PLAYERS

CELEBRATED COMEDIES.
DOMINANT PICTURES, INC.
NEW WFD COMEDIES, one reel.

EDUCATIONAL FILM CORP.
CHESTER COMEDIES, two reels.
CHRISTIE COMEDIES, two reels.
MR. Fatima.
Wedding Blues.
From the Front.
Dining Room, Kitchen and Sink.
Movie Mad.
Nobody’s Wife.
Man and Woman.
Scrappy B.B.
TORCHY COMEDIES, one reel.
Torchy’s Millions.
Torchy’s Cupid.
Torchy’s Double Triumph.
Torchy’s Misses.
Torchy’s Night Flight.

MERMAID COMEDIES, one reel.
Dynamite.
Nonsense.
The Slop.
April Fool.
Moonshine.

FILM SALES CO.
BILLY RUGE COMEDIES, one reel.
JOLLY COMEDIES, one reel.
FILM SPECIAL COMEDIES, one reel.

FAMOUS PLAYERS-LASKY

PARAMOUNT-ARBUCKLE COMEDIES, two reels.
PARAMOUNT-DE HAVEN COMEDIES, two reels.
PARAMOUNT-MACK SENNETT COMEDIES, two reels.
PARAMOUNT-BURTON HOLMES TRAVEL PIC.
PARAMOUNT-MAGAZINE, one reel.

FIRST NATIONAL

CHARLES CHAPLINS COMEDIES.
A Dog’s Life, three reels.
A Day’s Pleasure, two reels.
Shoulder Arms, two reels.
Sunshine, two reels.
The Kid, six reels.

TOONERVILLE TROLLEY COMEDIES, two reels.

FEDERATED FILM

MONTE BAINS COMEDIES, two reels.

FOX FILM CORP.

SUNSHINE COMEDIES, two reels.
An Elephant’s Nightmare.
Hold Me Tight.
His Noisy Still.
Pretty Lady.
Her Uglygroom Wedding.
Pals and Parrotch.
The Slicker.

CLYDE COOK COMEDIES, two reels.
The Humpman.
All Wrong.
Don’t Tickle.
The Jockey.
Don’t Tickle.

GOLDWYN PICTURES

CAPITOL COMEDIES, two reels.
EDGAR COMEDIES, two reels.
GOLDWYN-BRAY COMICS, one reel.

INDEPENDENT FILMS ASSN.
DANPOOL TWINS COMEDIES, two reels.
Pinnacle COMEDIES, one reel, with Max Roberts.

PATHE

NEIGHBORS, two reels.
Butter Kneading.
THE HAUNTED HOUSE, two reels.

PATHE EXCHANGE, INC.

VANITY FAIR GIRLS COMEDIES, one reel.
ROLIN COMEDIES, one reel.
ROLIN TWO REELERS, two reels.

HAROLD LLOYD COMEDIES, two reels.
Number Please.

PHOTO PRODUCTS EXPORT

FLAGG COMEDY RENEWALS, one reel.

RADIC PICTURES, INC.
JOHNNY DOOLEY COMEDIES.

REELCRAFT PICTURES

ALICE HOWELL COMEDIES, two reels.
WILLIAM FRANZY COMEDIES, one reel.
WINN MORAN COMEDIES, two reels.

PAUL NOEL & SALLY COMEDIES, one reel.
GALE HUDSON COMEDIES, two reels.

JIMMY ROBERTS COMEDIES, two reels.
ROYAL COMEDIES, two reels.

ROBERTSON-COLE

SPECIAL COMEDIES, one reel.

HUNSLER-GREIVER-RUSSELL

TWUN COMEDIES, one reel.

SPECIAL PICTURES CORP.

COMEDYART, two reels.
CLAYPLAY COMEDIES.
MORANTI COMEDIES.
CHESTER KONKLIN COMEDIES.

UNIVERSAL FILM MFG. CO.

CENTURY COMEDIES, two reels.
STAR COMEDIES, one reel.

VITAGRAPH

BIG V SPECIAL COMEDIES, two reels.
LARRY SEMON COMEDIES, two reels.

THE SUITOR.
THE STAGE IAND.
THE SPORTSMAN.

JIM AUBREY COMEDIES, two reels.

THE BACKBURNER.
THE DECORATOR.

HIS JONAH DAY.

THE MYSTERIOUS STRANGER.

DRAMAS

ARROW FILM CORP.

BLAZED TRAIL PRODUCTIONS, one reel every other week.
ARROW-NORTHWOOD DRAMAS, two reels.

C. B. C. FILM SALES

STAR RANCH WESTERNs, two reels.

DOMINANT PICTURES, INC.

WESTERN STAR DRAMAS, two reels.

PATHE

THE TEMPEST, two reels.
THE HOSTAGE, two reels.

PIONEER

NICK CARTER SERIES, two reels.

C. B. PRICE CORP.

INDIAN DRAMAS, featuring Mona Dark feather, one reel.

REELCRAFT PICTURES

TEXAS GUANSA W ESTERNs, two reels.

RUSSELL-GREIVER-RUSSELL

FRTZI RIDGeway PRODUCTIONS, two reels.

STAR DRAMAS, featuring Violet Mersereau.

AL JENNINGS WESTERNs, two reels.

SEVLING PICTURES

WILLIAM J. FLYNN Detective Series, two reels.

UNIVERSAL FILM MFG. CO.

RED RIDER SERIES (Leonard Chapman), two reels.

WESTERN AND RAILROAD DRAMAS, two reels.

SCENICS

EDUCATIONAL—Robert C. Bruce Scenics Beautiful.

EDUCATIONAL—Chester Outing Scenics, one reel (every two weeks).

EDUCATIONAL—Scenics, one reel (every two weeks).

PARAMOUNT—Burton Holmes Travel Pictures one reel (every week).

PARAMOUNT—Burlington Adventure Scenics.

PARAMOUNT—Post Nature Pictures.

REELCRAFT—Reelcraft Scenics, one reel.

ROBERTSON COLE—Martin Johnson Series, one reel.

ROBERTSON COLE—Adventure Scenics, one reel.

SPECIAL PICTURES—Sunset Buried Scene Snapshots.

MISCELLANEOUS

ARROW—Sport Pictorials, one reel.

C. B. C. SALES—Screen snapshots (twice monthly).

COMMONWEALTH—Spanish’s Original Vodka-Vi Movies.

COMMONWEALTH—Spanish’s Sermonettes.

FAMOUS PLAYERS—Paramount Magazine, one reel (twice weekly).

GOLDWYN—Goldwyn-Bryl Pictorials.

GREIVER—Greiver Educational.

KINETO—Kinetoscope.

KINETO—Charles Urban Movie Chat.

KINETO—Urban Popular Classics.

PATHE—Topics of the Week.

PATHE—Pathe Review, one reel.

PIONEER—Luke McKee’s Film Odysy.

RADDIN—Brind’s Westerns of Nature.

SELECT—Herbert Kaufman Masterpieces.

SELECT—Irama Color Pictures.

S. & E. ENTERPRISES—Cowboy Jazz, two reels.

SERIALS

ARROW—Thunderbolt Jack (Jack Haxie).

FOX—Bride Thirteen.

PATHE—Ruth of the Rockies (Ruth Roland).

PATHE—Phantom Poe (Juanita Hansen and Warner Orland).

PATHE—Velvet Fingers (George B. Seitz and Marguerite Courtot).

UNIVERSAL—King of the Circus (Eddie Polo).

UNIVERSAL—The Flame Dish (Elmo Lincoln).

UNIVERSAL—The Dragon’s Net (Andre Walley).

VITAGRAPH—The Silent Averager (William Duncan).

VITAGRAPH—The Purple Riders (Joe Ryan and Emlor Fair).

VITAGRAPH—Fighting Fate (William Duncan and Edith Johnson).

VITAGRAPH—Hidden Dangers (Joe Ryan and Jean Page).

VITAGRAPH—The Veiled Mystery (Antonio Murenzo).

NEWS REELS

FOX NEWS (twice a week) at Fox exchanges.

INTERNATIONAL NEWS (Mondays and Thursdays) at Universal exchanges.

KINODRAMS (twice a week) at Educational exchanges.

PATHE NEWS (Wednesdays and Saturdays) at Educational exchanges.

SELDEN NEWS (twice a week) at Select exchanges.

ANIMATED CARTOONS

THE GUMPS (Celebrated Players).

MUTT AND JEFF (Fox).

GASOLINE ALLEY (Russell-Greiver-Russell).

SPECIALS

EDUCATIONAL FILM CORP.

MODERN, Centaura.

VALLEY OF 10,000 SMOKES.

BABE RUTH—How He Knocks His Home Runs.

ART OF DIVING, with Annette Kellerman.

THE RACE OF THE MAN (Man o’ War).
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